Motion Picture News

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FEBRUARY 26, 1921

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

It Means MONEY!

¶ Did you read the A. B. C. audit of Motion Picture News circulation published in last week's issue?

¶ Compare these figures with those of any other trade publication whose audit may be made and submitted to you.

If no audit is made—ask why not?

If an audit is made but not published or submitted—ask why not?

If no classification of circulation is made—ask why not?

Invest upon definite information. This is the day of the dollar.

The News Alone Covers the Field

VOL. XXIII No. 10

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Los Angeles — 729 Seventh Avenue, New York — Chicago

Where the Profit Goes

THE exhibitor who takes anything in the way of posters that is offered to him, is like the woman who does her shopping over the telephone. She usually gets that merchandise on which the storekeeper makes the most profit. Cheap posters are profitable to the distributor of them. Fine posters are profitable to the exhibitor. As an exhibitor are you working for his profit or your own?

The RITCHEY LITHO. CORP. has been developed to produce fine posters—and nothing but fine posters, for the greatest poster artists and poster printers in the world constitute the organization. Only one thing are we incapable of—the turning out of inferior posters. Being incapable of that, we cannot, and will not, compete for cheap posters. We work for quality and quality only. If the exhibitor wants fine posters he is assured of having them when he gets RITCHEY posters. If he wants RITCHEY posters he should book films with which they are distributed. There are always plenty to select from, among them the best that are being produced. And to be sure of having RITCHEY posters—be sure they show the RITCHEY trade mark!

RITCHEY LITHO. CORP.

406-426 W. 31st St. Phone Chelsea 8388

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

ADOLPH ZUKOR Presents A ROBERT Z. LEONARD PRODUCTION

"THE GILDED LILY"

With MAE MURRAY

A Paramount Picture

MISS MURRAY as the cabaret dancer will surpass her success in "On With the Dance." This is even more thrilling, even more daringly and splendidly produced.

By Clara Beranger

Adolph Zukor
Presents

"Sentimental Tommy"

Sir James M. Barrie's

A PHOTOPLAY of surpassing beauty, made up of Barrie's two fiction masterpieces, "Sentimental Tommy" and "Tommy and Grizel." Produced by John S. Robertson, who made "Dr. Jekyll and Mr. Hyde."

A Paramount Picture

The Doctor
(George Fawcett)

The Painted Lady
(Mabel Taliaferro)

Tommy
(Gareth Hughes)

Grizel
(May McAvoy)

The unforgettable love story of the Painted Lady's shunned daughter and the youth whose heart was bigger than his head. Bubbling over with humor and comedy, and heart-filling in its pathos and deep humanity.

A John S. Robertson production
Scenario by Josephine Lovett

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

NEVER has a picture been made with a greater spiritual and dramatic appeal.

Not even in "Behold My Wife!" has George Melford so well succeeded in playing on the heart strings, and bringing forth profound emotions.

It is a picture that will remain always a beautiful memory.

With MILTON SILLS and ANN FORREST

By William Vaughn Moody

Scenario by Mrs. William Vaughn Moody and Z. Wall Covington

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L LASKY

PRESENTS A GEORGE MELFORD PRODUCTION

"THE FAITH HEALER"

A Paramount Picture

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

—here's big news for the exhibitor who is clever enough to "outguess" his competitor.

—in addition to Neal Hart's wonderful series, which at present includes "Hell's Oasis," "Skyfire," "Danger Valley" and "Totem Law," and which will, on March 15, include "God's Gold" to make an important addition to a big and successful series, we further announce that

—production is going forward with Ray Gallagher in twenty-four two reel westerns, among which are "Crooked Trails," "Go Get'em Gallagher" and "Guardians of the North." And here is more news

—Independent Films will also release (one a month) the Tattenheim special two reel westerns. First will release April 1st. It will feature Pete Morrison. It's a wonder. Don't miss it.

—and then of course we have the Pinnacle Comedies, starring Max Roberts, which include these side-splitters: "Why Change Your Mother-in-Law?" "Shimmy Isle," "Absent Without Leave," "Betwixt and Between," etc. Get'em! Get'em All!!

—And listen to this: "Reckless Wives" will be released March 1.

—production at Independence City, Calif., is booming. Nothing but optimism there. We are part of it. And we are making successful Exhibitors more successful.

CROWDS LOCKED OUT in WASHINGTON

"'Outside the Law' established new records at Moore's Rialto. Crowds were locked out until after last show. Despite policy of house may be held over second week."

Carl Laemmle presents

PRISCILLA DEAN

Supported by LON CHANEY
in TOD BROWNING'S Greatest
UNIVERSAL-JEWEL

"OUTSIDE THE LAW"

HISTORY MADE in SALT LAKE CITY

"After a record-breaking week, 'Outside the Law' is being continued for a second week at the Kinema. This is the first time that any picture has played two weeks in any house in Salt Lake City"

DOROTHY PHILLIPS

Supported by Margaret Mann,
In the Greatest Heart-Picture
of a Generation—Directed by
Allen Holubar.

"ONCE to EVERY WOMAN"

WRITES Manager Alfred Gottesman, of the Strand Theatre, Shenandoah, Pa.: "The crowds were so great that the lobby, which has a standing room capacity of 500, was jammed and packed all the way to the street 15 minutes after starting the first show, and it was necessary for me to call for help from the Fire Department."

2 BIG MONEY-MAKING UNIVERSAL-JEWELS

Presented by Carl Laemmle

"JUST wanted to write you informing you that as long as Universal continues making pictures like 'The Devil's Passkey' so long will I use them. You are aware that my house has only 180 seats in *a town with a population of 440*. I admit that I paid practically four times as much for 'The Devil's Passkey' as I have for any other picture, but I can honestly and truthfully say that my patrons are 100% pleased. Please let me have my dates on 'Once To Every Woman' as soon as possible."

Von Stroheim's MASTER PICTURE "The DEVIL'S PASSKEY"

Another Real Special
at Weekly Feature Rates–

Norman Dawn's
Spectacular Love Drama

"The FIRE CAT"

Starring

EDITH ROBERTS

presented and emphatically
endorsed by Carl Laemmle

ONE OF THE
52
GOOD
PICTURES
A YEAR – and
NO WORRY

UNIVERSAL
SPECIAL ATTRACTION

Century Comedies

with Harry Sweet

"You Can't Go Wrong On This One," Says Wid's

"'THE DOG DOCTOR' features Harry Sweet in the principal comedy role," reads Wid's review, "and . . . about the cleverest dog that's even been seen on the screen. It should be a riot with children, and there are few grown-ups who will not find a heap of enjoyment in the dog's antics. You can't go wrong on this one."

One Big Laugh Every Week

Released thru Universal

Current Release:
"The Dog Doctor"
Featuring Harry Sweet
and the
Century Wonder Dog

Exclusive Thrills as well as Exclusive News

"FLIRTING With The Undertaker" might be the subtitle for a series of unusually thrilling scenes found exclusively in International News No. 12. The pictures show Capt. Charles Fitzgerald and Lieuts. David and Daughney playing "tag" with Eternity atop a 20-story building in course of construction on Broadway. This is only one more example of the unbeatable Enterprise of International News, just as only one more example of International Service is the airplane tour of the United States soon to be started by Capt. Fitzgerald, during which he will make personal appearances with his stunt pictures at first run theatres showing International News. Enterprise and Service such as this, together with other good qualities that are evident in every issue, help make International News the biggest seat-seller in its field.

International News Released thru UNIVERSAL

IMPORTANT

to

All State and Foreign Right Buyers

The World Film Corporation

ANNOUNCES

That after months of preparation it has established a new department through which it offers to State Right and Territorial buyers, a large number of all classes of money-producing features at prices which give the purchaser the opportunity to "clean-up."

For Example: Two New Super Features

The Latest Mayflower Masterpiece

Lucy Cotton

in

"Whispering Shadows"

Directed by Emil Chautard

Lawrence Weber's Newest and Greatest

Herbert Rawlinson

in

"The Wakefield Case"

A Mystery Drama De Luxe

A FULL LINE OF ATTRACTIVE PAPER AND ACCESSORIES AVAILABLE FOR EACH PRODUCTION

THESE TWO WILL GIVE YOU AN IDEA OF WHAT WE MEAN BY "MONEY-PRODUCING FEATURES." WE HAVE MANY OTHERS INCLUDING SEVERAL CRACKERJACK "WESTERNS," WITH REEL STARS.

IF YOU GET IN TOUCH WITH US, YOU WILL KEEP IN TOUCH WITH US

WORLD FILM CORPORATION

MILTON C. WORK, President

130 WEST 46th STREET NEW YORK CITY

Thanks to You—

A glance at the map of the U. S. A. just over the page will show you that there are very few cities in the country, with a population of 10,000 and over, whose leading theatres are not protected by a REALART STAR FRANCHISE. That's something to be proud of—flattering evidence of exhibitors' confidence in Realart.

Thanks to you, we say, for without this confidence—without your hearty and generous cooperation, this record could not have been made.

The season holds wonderful promise. May your share of its successes and its profits be greater than ever!

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK

A PARTIAL LIST OF FIRST RUN THEATRES WHICH ARE PROTECTED BY A REALART STAR FRANCHISE

ALABAMA

Birmingham	Southern Enterprises
Mobile	Crown
Bessemer	Grand
Montgomery	Southern Enterprises

ARIZONA

Tucson	Rialto
Phœnix	Strand

ARKANSAS

Little Rock	Southern Enterprises
Pine Bluff	Hauber
Hot Springs	Princess

CALIFORNIA

San Francisco	California
Los Angeles	Clune's Broadway
Oakland	American
Sacramento	Godard's
Pasadena	Jensen's
Fresno	Hippodrome
Berkeley	Lorin
Alameda	Strand
Stockton	Loew's State
Long Beach	Lenney
Riverside	Regent
Santa Barbara	California
San Diego	Pickwick

COLORADO

Denver	Tabor Grand
Colorado Springs	Liberty
Trinidad	West
Pueblo	Palace
Boulder	Curran Opera House

CONNECTICUT

New Haven	Poli's Palace
Bridgeport	Poli's
Hartford	Poli's Palace
Waterbury	Poli's Garden
New Britain	Fox
Stamford	Strand
Norwich	Davis
Danbury	Taylor O. H.
New London	Rialto

DELAWARE

Wilmington	Green

FLORIDA

Jacksonville	Southern Enterprises
Tampa	Southern Enterprises
Pensacola	Isis
Key West	Monroe
Miami	Paramount

GEORGIA

Savannah	Southern Enterprises
Atlanta	Southern Enterprises
Augusta	Southern Enterprises
Macon	Southern Enterprises
Rome	Elite

IDAHO

Boise	Pinney

ILLINOIS

Chicago	State-Lake
Peoria	Apollo
East St. Louis	Majestic
Springfield	Princess
Rockford	Midway
Quincy	Orpheum
Joliet	Princess
Decatur	Bijou
Danville	Terrace
Elgin	Orpheum
Bloomington	Majestic
Rock Island	Spencer Sq.
Moline	Avoy

INDIANA

Indianapolis	Alhambra
Evansville	Strand
Fort Wayne	Jefferson
South Bend	La Salle
Muncie	Wysor Grand
Anderson	Riviera
Gary	Orpheum
Lafayette	Lima
Marion	Luna Lite
Elkhart	Family
Terre Haute	Liberty

IOWA

Des Moines	Rialto
Sioux City	Princess
Davenport	Garden
Dubuque	Grand
Cedar Rapids	Isis
Council Bluffs	Strand
Waterloo	Capital

KANSAS

Kansas City	Electric
Wichita	Palace
Topeka	Gem
Leavenworth	Orpheum
Atchinson	Orpheum
Hutchinson	Midland
Pittsburgh	Colonial
Salina	Palace

KENTUCKY

Louisville	Alamo
Covington	Lyric
Lexington	Ada Meade
Newport	Temple
Paducah	Arcade

LOUISIANA

New Orleans	Strand
Baton Rouge	Louisiana
Monroe	Lyceum
Alexandria	Saenger
Lake Charles	Arcade
Shreveport	Southern Enterprises

MAINE

Portland	Strand
Bangor	Opera House
Biddeford	Central
Augusta	Colonial
Bath	Opera House

MARYLAND

Baltimore	Wizard
Cumberland	Crandall's Strand
Frederick	Empire
Hagerstown	Palace
Annapolis	Garden

(Continued on fourth page)

Note:

The black dots on this map represent the cities with a population of 10,000 and over where *Realart Star Franchises have been sold.*

Obviously, if all towns under 10,000 where Franchises are owned were shown, some sections of the map would have to be represented by a black mass.

Red=Realart Service Stations

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION

469 FIFTH AVENUE - NEW YORK

N OF CANADA
MINNESOTA
MINNEAPOLIS
WISCONSIN
MICHIGAN
BUFFALO
DETROIT
NEW YORK
VERMONT
NEW HAMP
MAINE
MASS
BOSTON
CONN
IOWA
CHICAGO
CLEVELAND
PENNSYLVANIA
PITTSBURGH
PHILADELPHIA
NEW YORK
NEW JERSEY
DEL
ILLINOIS
INDIANA
OHIO
CINCINNATI
WASHINGTON
MARYLAND
WEST VIRGINIA
KANSAS CITY
ST LOUIS
MISSOURI
KENTUCKY
VIRGINIA
NORTH CAROLINA
CHARLOTTE
TENNESSEE
ARKANSAS
SOUTH CAROLINA
ATLANTA
MISSISSIPPI
ALABAMA
GEORGIA
LOUISIANA
NEW ORLEANS
FLORIDA

A PARTIAL LIST OF FIRST RUN THEATRES WHICH ARE PROTECTED BY A REALART STAR FRANCHISE

(*Continued from first page*)

MASSACHUSETTS

Boston	Beacon
Worcester	Plaza
Fall River	Rialto
Lowell	Owl
Cambridge	Durrell Hall
New Bedford	Allen
Springfield	Poli
Lawrence	Victoria
Brockton	Colonial
Salem	Salem
Fitchburg	Shea's
Everett	Broadway
Pittsfield	Tyler
Waltham	Waltham
Gloucester	Strand
Northampton	Plaza
Lynn	Capital
Holyoke	Victory

MICHIGAN

Detroit	Majestic
Grand Rapids	Majestic Gardens
Saginaw	Mecca Palace
Bay City	Washington
Kalamazoo	Fuller Opera House
Flint	Strand
Jackson	Majestic
Lansing	Gladmer
Battle Creek	Regent
Muskegon	Majestic
Port Huron	Family
Ann Arbor	Lyric

MINNESOTA

Minneapolis	Finkelstein & Rubin
St. Paul	Finkelstein & Rubin
Duluth	New Garrick
Winona	Colonial
St. Cloud	Miner
Virginia	Reel
Mankato	Grand
Hibbing	Majestic

MISSISSIPPI

Jackson	Majestic
Vicksburg	Alamo
Natchez	Baker Grand
Laurel	Southern Enterprises
Meridan	Southern Enterprises

MISSOURI

St. Louis	Pershing
Kansas City	Newman
St. Joseph	Electric
Springfield	Electric
Joplin	Electric
Hannibal	Star

MONTANA

Butte	Ansonia
Great Falls	Imperial
Missoula	Empress
Helena	Antlers
Billings	Regent

NEBRASKA

Omaha	Rialto
Grand Island	Strand
Lincoln	Lyric

NEVADA

Reno	Grand

NEW HAMPSHIRE

Manchester	Eagle
Concord	Star
Dover	Strand
Portsmouth	Olympic

NEW JERSEY

Newark	Goodwin
Jersey City	Strand
Paterson	U. S. Photoplay
Camden	Grand
Elizabeth	Liberty
Hoboken	Bishop
Bayonne	Bayonne Opera House
Atlantic City	Bijou
Trenton	State Street
Passaic	Rialto

NEW MEXICO

Albuquerque	Bee

NEW YORK

New York City	Loew's Circuit
Buffalo	Palace
Rochester	Victoria
Syracuse	Palace
Albany	Clinton Square
Troy	Alpine
Utica	Avon
Schnectady	Barcli
Binghamton	Binghamton
Elmira	Majestic
Auburn	Universal
Amsterdam	Rialto
Niagara Falls	Lumberg
Cohoes	Majestic
Rome	Star

NORTH CAROLINA

Wilmington	Southern Enterprises
Raleigh	Southern Enterprises
Asheville	Southern Enterprises
Charlotte	Southern Enterprises

NORTH DAKOTA

Fargo	Strand
Grand Forks	Grand
Minot	Orpheum

OHIO

Cleveland	Loew's Enterprises
Cincinnati	Gifte
Columbus	Majestic
Toledo	Rivoli
Dayton	New Auditorium
Youngstown	Liberty
Akron	Orpheum
Canton	Alhambra
Springfield	Princess
Hamilton	Jefferson
Lima	Faurot Opera House
Lorain	Opera House
Zanesville	Liberty
Portsmouth	Lyric
Steubenville	Strand
Mansfield	Park
East Liverpool	American
Sandusky	Schade
Ashtabula	Majestic

OKLAHOMA

Oklahoma City	Southern Enterprises
Muskogee	New Yale
Tulsa	Majestic

OREGON

Portland	Rivoli
Salem	Oregon
Eugene	Rex
Astoria	Star

PENNSYLVANIA

Philadelphia	Regent
Pittsburgh	Blackstone
Scranton	Regent
Reading	Capitol
Wilkes-Barre	Orpheum
Harrisburg	Colonial
Allentown	Colonial
Johnstown	Nemo
Lancaster	Hamilton
York	Jackson
McKeesport	Globe
Chester	Washington
New Castle	Regent
Williamsport	Globe
Easton	Colonial
Butler	Grand
Wilkinsburg	Colonial
Monessa	Olympia
Braddock	Family
South Bethlehem	Palace
Homestead	Palace
Erie	Columbia

RHODE ISLAND

Providence	Modern
Pawtucket	Bijou
Woonsocket	Laurier
Newport	Opera House

SOUTH CAROLINA

Charleston	Pastime

SOUTH DAKOTA

Sioux Falls	Jewel
Aberdeen	Princess
Mitchell	Lyric

TENNESSEE

Nashville	Crescent
Bristol	Isis
Chattanooga	Southern Enterprises

TEXAS

San Antonio	Southern Enterprises
Dallas	Rex
Fort Worth	Egypt
El Paso	Unique
Galveston	Dixie
Beaumont	Jewel
Laredo	Royal
Denison	Southern Enterprises
Marshall	Queen
Brownsville	Dittmar
Houston	Halsey
Waco	Southern Enterprises
Austin	Southern Enterprises
Amarillo	Southern Enterprises

UTAH

Salt Lake City	American
Ogden	Alhambra

VERMONT

Burlington	Majestic
Rutland	Strand

VIRGINIA

Richmond	Broadway
Norfolk	Wells
Roanoke	Roanoke
Portsmouth	Orpheum
Lynchburg	Academy
Petersburg	Century
Newport News	Rialto
Alexandria	Ingomar

WASHINGTON, D. C.

Washington	Rialto

WASHINGTON

Seattle	Blue Mouse
Spokane	Clemmer
Tacoma	Realart
Walla Walla	Arcade
Yakima	Loew's State
Olympia	Ray

WEST VIRGINIA

Wheeling	Liberty
Huntington	Lyric
Charleston	Rialto

WISCONSIN

Milwaukee	Alhambra
Superior	Capitol
Racine	Rialto
Oshkosh	Rex
La Crosse	La Crosse Theatre
Sheboygan	Majestic
Madison	Strand
Green Bay	Colonial
Kenosha	Majestic
Fon du Lac	New Garrick

WYOMING

Cheyenne	Atlas
Sheridan	Orpheum
Laramie	Empress
Casper	Iris

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK

don't
neglect
your
wife!

don't neglect your wife!

gertrude atherton's

first original screen story.
(Directed by Wallace Worsley
presented by Eminent Authors)

"don't neglect your wife" - a drama of San Francisco Society and New York's Five Points. It is one of the most perfect productions ever made—and "ever" is a long long time.

"don't neglect your wife" is not a hit - or - miss adaptation of a novel. Gertrude Atherton not only wrote the story—she lent her personal co-operation to the production.

a goldwyn picture

AN ASSOCIATED PRODUCERS PRODUCTION

MACK SENNETT

Presents HIS SIX-PART COMEDY-DRAMA,

A SMALL TOWN IDOL

A GIGANTIC ASSAULT on the STRONGHOLDS of GLOOM

Featuring BEN TURPIN, CHARLIE MURRAY & MARIE PREVOST, PHYLLIS HAVER

Breaking All Records

MACK SENNETT'S "A Small Town Idol" is pre-eminently the greatest comedy drama and the biggest box-office success ever produced by the screen's ablest creator of laughter and happiness. First run exhibitors are the authors of this statement. What a Producer and his agents think of a picture makes little difference; what the box-office reflects means everything.

Now in its fourth week of tremendous patronage at the Mission Theatre, Los Angeles. Broke all records at Stillwell's Casino, Spokane. Ready to begin its engagement of two weeks or longer at the Strand, San Francisco. Sought for extended runs by big showmen everywhere who proclaim it as "bigger than 'Mickey.'"

MACK SENNETT in "A Small Town Idol" has delivered everything he promised in advance to the nation's exhibitors. "A Small Town Idol" has comedy in abundance; it has thrills and action; it has love and romance; it is a radical departure from all previous Sennett production standards and newspaper critics hail it everywhere as his achievement supreme.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

What Exhibitors, the Public and Newspapers Think

Editorial from the New Bern N.C. Sun-Herald
Feb 1, 1921

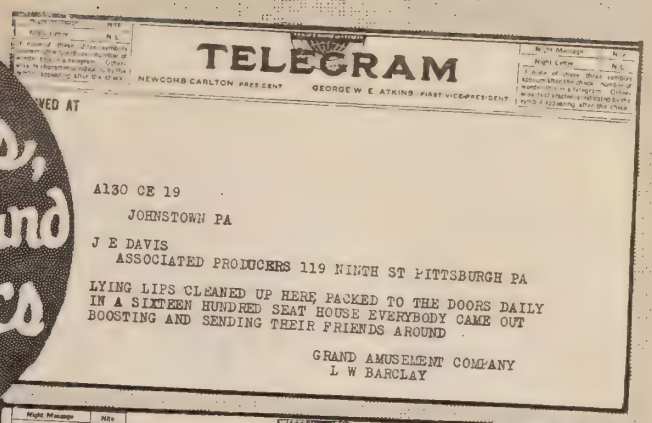
A PICTURE BEAUTIFUL WITHOUT CENSORSHIP

"Lying Lips," the latest Thomas H. Ince release, submitted for the first time for the approval of a New Bern audience, is one of the most idealistic conceptions of screen dramatization it has ever been our good fortune to witness.

The picture teaches the great lesson of the futility of wealth as the goal of human desire, and the desirability of the simple life in the achievement of happiness. But the beauty of the picture itself, the lavishness displayed in its construction, almost equals the work of the very fine artists chosen to portray the character roles. There is not a false note in the production anywhere. The breaking to pieces of the great ship in a great storm, the brilliance of the social gatherings among the elect of London, the awakening of the human instinct in the girl fettered by the desire and the necessity for great wealth, and the sordidness of a marriage without love—All these things are presented with a telling effect and a fine regard for the beautification of the ensemble.

If all the pictures made were as fine as "Lying Lips," as true to life, as beautifully conceived and as artistically constructed, there would be little need for a censorship of pictures in this or any other state. We do not believe there was a person in the audience last night in whose memory this fine picture will not linger long. Ince apparently censors his pictures before they are made.

We predict that "Lying Lips" will delight many thousands throughout the length and breadth of the land as it delighted two discriminating audiences at the Masonic last night. To our way of thinking it is the best picture since "The Birth of a Nation."



TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W E ATKINS FIRST VICE-PRESIDENT

RECEIVED AT

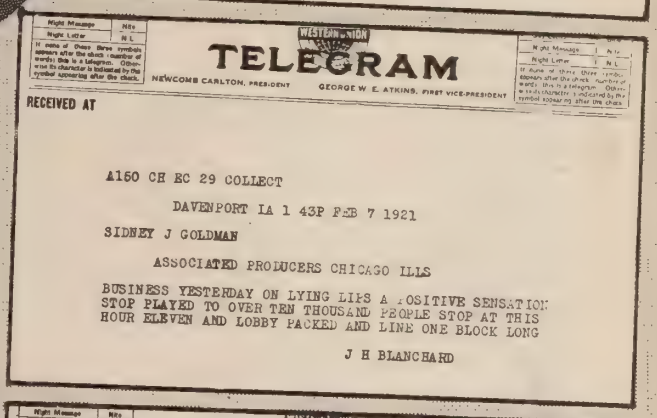
A130 CE 19

JOHNSTOWN PA

J E DAVIS
ASSOCIATED PRODUCERS 119 NINTH ST PITTSBURGH PA

LYING LIPS CLEANED UP HERE PACKED TO THE DOORS DAILY IN A SIXTEEN HUNDRED SEAT HOUSE EVERYBODY CAME OUT BOOSTING AND SENDING THEIR FRIENDS AROUND

GRAND AMUSEMENT COMPANY
L W BARCLAY



WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

A160 CH EC 29 COLLECT

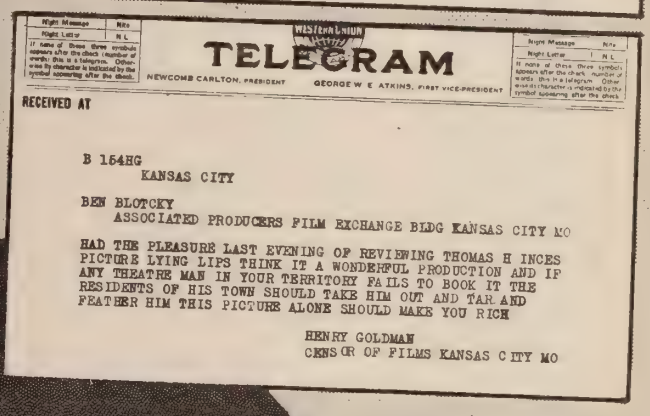
DAVENPORT IA 1 43P FEB 7 1921

SIDNEY J GOLDMAN

ASSOCIATED PRODUCERS CHICAGO ILLS

BUSINESS YESTERDAY ON LYING LIPS A POSITIVE SENSATION STOP PLAYED TO OVER TEN THOUSAND PEOPLE STOP AT THIS HOUR ELEVEN AND LOBBY PACKED AND LINE ONE BLOCK LONG

J H BLANCHARD



WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B 164HG
KANSAS CITY

BEN BLOTCKY
ASSOCIATED PRODUCERS FILM EXCHANGE BLDG KANSAS CITY MO

HAD THE PLEASURE LAST EVENING OF REVIEWING THOMAS H INCES PICTURE LYING LIPS THINK IT A WONDERFUL PRODUCTION AND IF ANY THEATRE MAN IN YOUR TERRITORY FAILS TO BOOK IT THE RESIDENTS OF HIS TOWN SHOULD TAKE HIM OUT AND TAR AND FEATHER HIM THIS PICTURE ALONE SHOULD MAKE YOU RICH

HENRY GOLDMAN
CENSOR OF FILMS KANSAS CITY MO

AP INC

Thos. H. Ince's

Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON
All-star cast featuring
HOUSE PETERS
and FLORENCE VIDOR

Booked at the Capitol Theatre, New York, beginning March 6.

Playing its second tremendous week at Barbee's Loop, Chicago.

Two record weeks at the Pantheon, Toledo.

Two weeks at John Hamrick's Blue Mouse, Seattle.

Two weeks or longer at The Strand, San Francisco.

Two weeks each at the Strand and Metropolitan Theatre, Cleveland.

Booked at Guy Wonders' Rivoli, Baltimore.

ASSOCIATED PRODUCERS INC.

HOME OFFICE: 729 SEVENTH AVE. NEW YORK CITY

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

THEY GET TO BE A HABIT

CHARLES URBAN'S MOVIE CHATS

One of the demonstrated characteristics of the *Movie Chats* is their pulling power.

They draw regularly and repeatedly.

Their variety, their breeziness, their information, their world-wide interest give them an appeal that reaches all.

The material in them is so good and they are edited so excellently that after people see them once or twice they get to be a habit.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Exhibitors who have not booked "Movie Chats" can secure catalogue and complete information by writing direct to us.

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT. New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

The news is spreading– they're talking about it– they want to see it – they're looking for theatres showing

"THE LOVE LIGHT"

MARY PICKFORD'S

Newest Production

WRITTEN AND DIRECTED by FRANCES MARION
PHOTOGRAPHED by CHARLES ROSHER AND HENRY CRONJAGER

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
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A drama of woman's strength and woman's weakness~

William Fox presents

PEARL WHITE

in

Know Your Men

SCREEN VERSION BY
PAUL H. SLOANE

DIRECTION BY CHARLES GIBLYN

A dynamic drama of daring deeds

William Fox presents

WILLIAM RUSSELL

in

Bare Knuckles

STORY BY
A CHANNING EDINGTON

DIRECTED BY
JAMES PATRICK HOGAN

A New Fox Star in a 20th Century version of a famous story

William Fox presents

HAROLD GOODWIN
in
Oliver Twist, Jr.

MODERNIZED FROM CHARLES DICKENS'
STORY BY F. McGREW WILLIS
DIRECTION BY MILLARD WEBB

The greatest of all modern society dramas.

William Fox presents

BLIND WIVES

BASED ON
EDWARD KNOBLOCK'S
FAMOUS INTERNATIONAL
STAGE SUCCESS
"My Lady's Dress"

DIRECTION AND SCENARIO BY
CHARLES J. BRABIN

STATE RIGHTS

Mostly Sold to First National Exchanges

Territories not listed herewith now on sale

GEORGE H. HAMILTON PRESENTS

"THE MASK"

Press Sheet Cut No. 2

Produced by
Col. W. N. Selig
with
HEDDA NOVA
JACK HOLT
and everybody's darling
LITTLE MICKEY MOORE

The strange story of a woman who did not know her own husband

6 Stirring Reels 6

Why Waste Words?

Let Us Show You a Print—We Know We've Got the Goods!

Don't waste your time and ours unless you're willing to pay a fair price for a high grade product that will play the best houses at top prices

George H. Hamilton presents

"KAZAN"

The Greatest

James Oliver Curwood

story ever told

6 Reels

The story of a great dog's part in a love tale of the wilds

Press Sheet Cut No. 6

A Real Wild Animal Thriller

Produced by Col. W. N. Selig

with JANE NOVAK and the World's Wonder Dog

These Territories Sold on Both Pictures

Columbia Film Service, Associated First National Pictures of Western Pennsylvania, 119th Street, Pittsburgh, Pa.—Territory: State of Ohio; Western Pennsylvania, including Huntingdon, Fulton, Potter, Clinton and Centre Counties and the state of West Virginia.

First National Exhibitors Circuit of New Jersey, 729 Seventh Ave., New York City.—Territory: Northern New Jersey, including that part of the state north of and including Trenton, north of the southern boundaries of Mercer and Monmouth counties and including Lakewood in Ocean City.

Associated First National Pictures of Illinois, Inc., 110 South State Street, Chicago, Ill.—Territory: State of Illinois.

Specialty Film Company, 107 South Street. Paul Street, Dallas, Tex.—Territory: Texas, Oklahoma and Arkansas.

Richards & Flynn Film Co., Film Exchange Building, Kansas City, Mo.—Territory: Missouri and Kansas.

Associated First National Pictures of Washington, D. C., 916 G Street, N. W., Washington, D. C.—Territory: Maryland, District of Columbia and Delaware.

First National Exchange, Inc., 729 Seventh Ave., New York City.—Territory: New York State.

First National Exhibitor's Circuit, Inc., of Virginia, 904 Broad Street, Richmond, Va.—Territory: Georgia, Florida, Alabama, Virginia, North and South Carolina.

All Star Feature Distributors, Inc., 191 Golden Gate Avenue, San Francisco, Calif.—Territory: States of California, Nevada, Arizona and the territory of Hawaii.

De Luxe Feature Film Company, 2014 Third Avenue, Seattle, Wash.—Territory: Alaska, Washington, Oregon, Montana, north of and including Idaho County.

Famous Players Film Service, Ltd., 12 Queen Street, East, Toronto, Can.—Territory: Dominion of Canada and Newfoundland.

For open territory address George H. Hamilton, Sales Manager

EXPORT and IMPORT FILM CO., 729 Seventh Ave., New York City

You Can't Fool A Wise Judge—

You Can't Fool A Wise Judge—

F'rinstance

Ben Amsterdam

Ben is the man behind the Masterpiece Film Attractions, at Philadelphia, Pa.

Philadelphia is supposed to be a slow town. That doesn't bother Ben. He's made his exchange stick out of Philadelphia like a spot of gravy on a white vest.

Ben knows State Right Films. He knows as much about them as Carter knows about Liver Pills. He's got to—to keep Masterpiece where he's put it—up in front.

He's a wise judge. He buys right. He picks 'em carefully. He's just bought

The Lester Cuneo Series

which only goes to show, gentlemen, that

You Can't Fool A Wise Judge

DOUBLEDAY PRODUCTION COMPANY TUSUN PRODUCTION RUSSELL GREINER RUSSELL R C R

CAPITAL FILM COMPANY, Inc.

"The Tiffany of the State Rights Field"

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CHICAGO, ILL.

DOUBLEDAY PRODUCTION COMPANY TUSUN PRODUCTION RUSSELL GREINER RUSSELL R C R

EDUCATIONAL'S FIRST ONE SHEET ON KINOGRAMS

FIRST NATIONAL

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

FIFTY NEWS CAMERA MEN in every prominent center of the world, send in daily, the motion picture news events which make
KINOGRAMS
the SUPER NEWS
WEEKLY
ERNEST HAMLIN BAKER

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

THE SPICE OF THE PROGRAM

*"...Past tall storied towers, scarce heaving her breast,
With her low-lying billows all bright in the West..."*

Educational Pictures
"THE SPICE OF THE PROGRAM"

BEAUTY

The scenic pictures made under the direction of Robert C. Bruce are well named the "Scenics Beautiful." They entertain any audience, anywhere—yet they are to the art of motion pictures what the canvases of Rembrandt, Velasquez or Whistler are to the art of painting.

PRE-EMINENCE

For years, Robert C. Bruce pictures have been pre-eminent in the scenic field because they actually tell a story while depicting nature in her most beautiful moods. They entertain, yet they are art.

REGULARITY

Robert C. Bruce is consistent in the quality of his product—produces "Scenics Beautiful" with unparalleled regularity.

Robert C. Bruce's consistency caused the editor of the Exhibitor's Herald to write, "The most remarkable thing about Robert C. Bruce's Scenics, next to their quality, is their regularity of release."

Educational has always released the Robert C. Bruce "Scenics Beautiful."

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

RUTH ROLAND

in

"The Avenging Arrow"

by
Arthur Preston
Hankins

Produced by
Ruth Roland Serials, Inc.
At the Robert Brunton
Studios, Inc.

A PATHE' SERIAL

RUTH ROLAND serials have been shown in more theatres and to more persons than any other serials that have ever been made.

Strong statements but capable of proof.

Her popularity and box office value have been demonstrated time and time again. Remember "Ruth of the Rockies," "Hands Up" and "The Tiger's Trail"? Remember the big business you did with them, the money you made?

Here's a slashing Western serial, full of thrills, suspense, and action, with Ruth at her best.

Produced in the very best manner at the Brunton studios.

A great medicine for the dull days of the week; certain to get them in, rain or shine.

Now Booking

Pathé Distributors

A READY-MADE AUDIENCE OF 50.000.000

THAT'S WHAT YOU BOOK WHEN YOU PLAY

HUGO BALLIN'S

EAST LYNNE

Seldom have You been offered a picture with the tremendous exploitation possibilities of EAST LYNNE.

Hugo Ballin's production of this world classic places it in the very front ranks of the great pictures of all time.

The first-run release has been set back to March 27 to allow you full opportunity to capitalize the earning power of this attraction.

A HODKINSON RELEASE

Distributed by

HODKINSON

thru
Pathe Exchange
Inc.

A HUGO BALLIN PRODUCTION

A HODKINSON RELEASE

MILESTONES IN THE PRODUCTION
OF GREAT PICTURES

EAST LYNNE

There are a few pictures that will live forever in the history of the motion picture art.

EAST LYNNE is such a picture.

Millions Have Read The Book.

Millions Have Seen The Play.

Many more millions will see the picture. HUGO BALLIN, the producer, has set new standards in his modernized version of This World Classic, with EDWARD EARLE and MABEL BALLIN at the head of an all-star cast.

GABLIK STUDIOS

HUGO BALLIN

W·W·HODKINSON

THE BIG JOB OF MAKING BIG PICTURES

W. W. HODKINSON
Told The Exhibitors of Missouri That It Takes Genius and Ability to Make Great Pictures.

EAST LYNNE
Shows the Hand of a Genius

HUGO BALLIN
Backed By A Record of Great Things Accomplished In The Picture Art, Is The Guiding Genius.

EAST LYNNE IS A HODKINSON PICTURE

Secured For The Best Exhibitors Everywhere by the HODKINSON SELECTIVE MACHINERY, an institution Organized to select the best pictures.

A HODKINSON RELEASE

W. B. Sweezy, Dortha Theatre, Manville, Wyo.:
"Exhibitors cannot go wrong on any First National pictures."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"It Ranks With the Few Great Pictures of the Film World"

—Washington Post.

It Broke Records in Washington

It Broke Records in Minneapolis

It Broke Records in St. Paul

These were pre-release runs, but we sincerely believe that here is a picture with all the elements in it to break records in every theatre. We believe we are not putting it too strong when we say it is one of the greatest audience pictures ever screened. Play it strong. It'll make money for you.

Louis B. Mayer's
Big Super Special

"The Woman In His House"

Directed by John M. Stahl

Written by Irene Reels. Photographed by Pliny Goodfriend. Art director, Earl Sibley. Produced with all the artistry of Mayer-made pictures.

A First National Attraction

Al Campbell, New Orpheum Theatre, Mexico, Mo.
"Through my First National franchise I have arranged for the presentation in our house of the greatest pictures ever shown here."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

You're a Busy Man!

We don't want to waste your time.
We want to make the most of ours.

Simple facts

"Passion" has broken World Records
"The Kid" has broken World Records
"Man—Woman—Marriage" Ditto

We take it that you read the newspapers and the trade papers. Then you know this. We have judged right on the first three of the big five productions. We haven't played the other two, "The Oath" and "Sowing the Wind," but we think we know. **YOU** watch what they do. Play

The Big 5 Productions

in a

Grand Pictures Season

FIRST NATIONAL ATTRACTIONS

Motion Picture News

VOL. XXIII FEBRUARY 26, 1921 No. VIII

Let's Talk "Turkey"

THE discord that has just recently arisen between the National Association of the industry and the Motion Picture Theatre Owners' Association is as regrettable as it is uncalled for.

Each association exists for its members' best interests.

These interests are inseparable.

They are inseparable from a purely business standpoint. Whether we have one association composed of producers and distributors and another of exhibitors, whether we have a hundred such associations or one only, the simple fact always prevails that each of the three branches of this industry are closely dependent each upon the other for their trade existence and prosperity.

But we can lay aside all trade questions for the immediate present. Moreover we've got to.

Today this industry stands as one—every branch, faction and individual in it.

* * *

WE stand as one against an outside situation of such proportions that the fate and future of the motion picture hangs in the balance.

This a fact—plain and undeniable.

And the issue today is the motion picture—just that, and nothing less.

Are we to control it; or are we to hand over its production and exhibition to outside boards of regulation?

And that simply means: are we to remain in or go out of business, each and every one of us?

* * *

ANYONE who thinks that the present all-around attack upon the picture from the allied forces of censorship and Sunday closing is less than ominous is blind to a mass of self-evident facts.

This is a fine time to fight!

A fine time to let the politician and organized reformer look in upon—seemingly—a divided industry.

—A fine time to weaken, through dissension, the greatest force we own—the screen.

—A fine time to fight each other when only an undivided and everlasting fight against the invader can save our skins.

May we point out the homely fact that if internal fighting doesn't cease, and at once, there will be nothing left to fight over?

* * *

WE don't know what animosities are involved in the present fracas; and we don't care to know.

We do know that whatever they are they are of no consequence, and decidedly out of place if they jeopardize the main cause today of this industry—which is the perpetuation of the motion picture and therefore the bread and butter interests of every man engaged in its production, distribution and exhibition.

The whole object, we repeat, of an association's existence is the advancement of its members' best interests.

These interests today are as one.

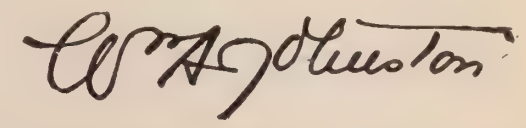
We must present one front—a common one with unity of action. Otherwise success is flatly impossible.

* * *

A COMMON front means the coordinated ranks of exhibitors, distributors, producers. Even this is a small and fragile army compared with the highly organized, highly active forces of the opposition.

An organized industry—that is the supreme issue.

This is a time for cool conferences—not fighting; for construction, not destruction of our own potential strength; for coordination, not divided effort; for liberality; for vision in which we see only the common welfare of all the interdependent branches and members of this industry.



Snapshots

By William A. Johnston

Four Horsemen of the Apocalypse. Premier at the Ritz-Carlton. A great picture! Our reviewer says: "Greatest!" A triumphal production. Marks a milestone. Best evidence thus far of an organization made picture. Our congratulations to R. A. Rowland, Marcus Loew, Joe Engel, Rex Ingram, June Mathis, and to each and every one of the direction staff, writers, cameramen and cast—the whole organization army that built this well-rounded, highly finished, vivid photoplay. Opens in New York March 6th. Our review later.

Get This. The 1920 Catalogue of 882 selected pictures reviewed by volunteer committees of National Board of Review is now on the press. Finer pictures classified; also those suitable for children and church use. Date of release, star, number of reels also given. Price, 25 cents. Write National Board of Review, 70 Fifth Ave., New York.

Last of Mohicans. Proving right along that such pictures pay best. Longest life, too. Such pictures will go—till better one of same subject is made. Another fine thing about them—they bring the exhibitor in closer touch with the school, church, women's clubs — entire community. Note that exhibitors are utilizing this fact, circularizing school teachers, giving special matinees, etc. Let's have more such pictures.

Let the Women Work. Note by clipping of Indianapolis paper—courtesy of Frank Rembusch—that in Indiana the women are leading the fight against state censorship. Why not everywhere? Takes education, that's all. Once acquaint women with just what pictures are, how they must develop, how the industry is functioning, what censorship really means —and they're on the right side. And if women don't want censorship, we won't have it. Best advice we know of to give exhibitors is: go to your club women now —before they come to you. Either thing is going to happen.

Nicholas Power. Mighty sorry to record last week the death of this pioneer in the industry. Retired from Nicholas Power Company four years ago, when Edward Earl succeeded him as President. Recall our pleasant association on Board of Trade. Courteous and witty. Always anxious to do something for industry.

E. L. Rogers. Deserves special mention for his introductory advertising in Chattanooga newspaper of Tivoli theatre, one of the finest, plain type ads. One captioned "I Am The Photoplay." Each a tribute; finely worded to the motion picture, its ideals, its power, its opportunities for development, etc. Understand that this advertising won unsolicited response from local leaders and officials against censorship. We will reproduce shortly the advertisements for other exhibitors to use.

The Naked Truth. Good name selected for gridiron dinner of Associated Motion Picture Advertisers. Remember the date, March 4th. Little naked truth won't hurt these days. Suggest little parody about producers who are urging exhibitors to double up their advertising at present time and at same time are reducing their own.

Going and Coming. Note long list of names, in New York Globe, of vocalists from Strand, Capitol, Rivoli and Rialto who have graduated into Metropolitan. Predict that they will graduate again into picture theatres all over the country — when music and the theatre really understand each other.

An Open Letter. We hesitate to use text space to call attention to advertising. But it is a serious matter to producers in a day when every dollar counts. So we hope you'll turn to page 1616 and read "An Open Letter."

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Chicago Theatres Victims of Stench Bombs

Forced to action by the epidemic of stench bomb attacks on Chicago motion picture theatres, States Attorney Robert E. Crowe has taken initial steps to reach the persons responsible for the outrages. Between twenty-five and thirty picture houses have suffered from these attacks, five within the last week. In the majority of cases patrons were driven to the open air but in no case were suspects caught.

"I am going to put a stop to bomb terrorization by labor, political or any other sort of clicks," Mr. Crowe declared. "A man who throws a bomb should be hung and I am going to do my best to see that they are."

Allegations have been made that an electric maintenance shakedown, through which theatre owners of Chicago are declared to have been mulcted out of large sums, is back of the bomb throwing and in a search for evidence, the states attorney issued a subpoena duces tecum for Dr. Sam Atkinson, vice-president and business manager of the Allied Amusements Association, who was escorted to the Criminal Court building for questioning. The organization's papers, books and correspondence were also taken by the authorities.

Allied Amusements to Join National Association

The board of directors of the Allied Amusements Association, Chicago, at their meeting on February 11, voted to affiliate with the National Association of the Motion Picture Industry and sent the following telegram to New York announcing their action:

"F. H. Elliott, N. A. M. P. I.,
"Times Square Building,
"New York City.

"At a full meeting of the Board of Directors of the Allied Amusements Association of Chicago today, Peter J. Schaefer presiding, it was unanimously decided to join the N. A. M. P. I. according to the plans laid down by Wm. A. Brady last Friday. We feel that producers, distributors and exhibitors should present a united front against all opposing forces. We feel that each branch of the industry should co-operate with the others.

"Sam Atkinson,
"Vice-president & Business Manager."

Coast Directors' Ass'n Holds Election

The Motion Picture Directors of Los Angeles held an election on February 10, and William D. Taylor was elected director to succeed Reginald Barker; Henry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarioist, and Norval MacGregor, treasurer. The association will break ground on March 1 for a $300,000 clubhouse.

Bill to Create Censor Board in New York Introduced

Disastrous Measures Also Before Oregon Legislature: Other Censor News

AN unfavorable report in Committee of the proposed Missouri Censorship and Sunday Closing bills, is the most cheerful news which comes to the industry this week in regard to censor activities, which are now nationwide in scope. The formation of a censor board has been introduced into the New York legislature and the Oregon legislature is considering several bills which would prove disastrous to picture interests in that state.

The New York Bill

A bill to create a motion picture censorship commission in New York State was introduced at Albany on February 16th by Assemblyman Walter F. Clayton, of Brooklyn.

This bill carries with it an appropriation of $50,000. Under its provisions the commission will consist of three members to be appointed by the Governor with the consent of the Senate, each to receive an annual salary of $5,000. They would serve for five years. The headquarters of the commission would be located at Albany.

Under the provisions of the bill the commission is given the power to name its secretary and such other employees as are found necessary. Provided the bill meets with approval and becomes a law, it will become effective on July 1st.

The proposed commission will have the power to examine all motion picture films. All persons producing films within the confines of New York state or bringing such within the confines of the State or releasing the same to exhibitors, will first be compelled to submit each reel to the commission before it can be released for exhibition. The commission is given the fullest power to approve or disapprove of the films submitted. All films which meet with the approval of the board will bear words to that effect, together with the date of approval and the serial number.

Under the provisions of the bill the exhibition of unlicensed films after August 1st next, becomes unlawful and carries with it a fine of not less than $1,000 or imprisonment for not more than one year, or both. Each examination of film carries with it a fee of $3 for each 500 feet, the money received going to the State treasurer. The commission is given the power of a limited approval on any film of an educational or scientific nature, but with the understanding that such film is not to be exhibited except to such societies or associations as may be interested in the subject treated.

Up to the present time the effort on the part of the New York Civic League to keep secret not only the person who was to introduce the bill, but also its provisions have been successful. Rev. O. R. Miller, one of the leading lights of the Civic League, was present in the assembly when the bill was introduced.

Wire Briefs from Coast

Tom Moore and Rene Adoree were married on Saturday of last week. The couple met while taking part in the production of "Made in Heaven," which has just been completed.

The theatrical associations of Los Angeles held a grand Valentine Mardi Gras Carnival at the Ambassador Hotel on Saturday night of last week. More than two thousand participated in the festivities. The Carnival was declared a huge success in every way. A large sum of money was realized. This will be used to combat undesirable legislation. The receipts for the affair are estimated at between ten and fifteen thousand dollars. Those in charge of the committees were Sid Grauman, Fred Miller, H. L. Massey, Theo Newman, Sol Lesser, William Wyatt, Alexander Pantages and Harry David. Charley Murray was master of ceremonies.

Oregon Bills Spell Disaster

Should the three bills concerning motion picture theatre regulation pass the Oregon legislature, Portland film men prophesy within two months every exchange in the city would be closed and exhibitors would be losing money if they were still able to keep open their houses.

The bills provide for a state board of censors; for a law making it illegal to sell tickets when there are no available seats but standing room only, and that girls under 16 and boys under 18 years of age may not be allowed in any theatre exhibiting a film in which any criminal action, any deed of violence or any scene which might have an immoral effect.

The bill providing for a state board of censors would authorize the governor to appoint three persons at a salary not to exceed $1,500 yearly. These persons will have entire say as to the morality or immorality of all films which come into the state, no board of appeal being provided. Their salaries as well as $650 for office rent and furnishings will be supplied according to the bill, by a tax of $2 on every reel of not more than 1,000 feet.

The bill, which would make it illegal to sell tickets where there were no seats available, will, if passed, make continuous performances impossible, it is believed. Its origin is declared to have occurred following the experience of a Portland woman, who having an hour to spare before an appointment, decided to spend it seeing a motion picture. The hour was at the peak of business, so that she bought her ticket and by the time a seat was ready for her, she found that it was time for her appointment. When she bought the ticket she did not ask when she could get a seat, although there was a long line standing before the ticket window, it is declared. When she left, she made no effort to get her money refund.

Theatre men are combating the censorship bill on the grounds that national control of such matters is the only solution. They are stating as proof that state censorship has proved unreliable in Pennsylvania the fact that "The Miracle Man" has never shown there.

The declaration that the people of Oregon did not wish state censorship, aroused enthusiasts of the bill. At the public hearing set for February 8, a special trainload of fathers, mothers, ministers, children and school teachers advocating such a measure will be brought down from Portland, it is alleged.

Melvin G. Winstock of the Associated First National Pictures exchange was appointed by the Motion Picture league of Oregon to remain in Salem looking out for the interests of the cinema industry. At the first hearing of the bills which will come before the public health and morals committee he is to make a lengthy address.

Developments in Indiana

Outstanding features of the war between reformers and the photoplay industry with the Indiana state legislature as the battleground during the past week were as follows:

Representative David B. Johnson of Morgan county, introduced a bill specifically prohibiting the exhibition of motion pictures and the holding of any athletic contests on Sunday for profit, and providing heavy fines for offenders.

A third censorship bill appeared, this one being introduced by Senator Buchanan of Indianapolis and being backed by the Legislative Council of Indiana Women, the organization which is leading the censorship movement. This is the bill which exhibitors expect they will have to fight hardest, since they believe it is the one which will be reported out of committee.

A public hearing was held by the Public Welfare committee of both houses upon the three bills, at which it was disclosed that there is not only a difference of opinion among men in the industry and the reformers, but also a diversion of ideas among the reformers, particularly as to how censorship should be enforced. It also brought to the front some strong

(*Continued on page* 1618)

Federated Exchanges Convene on West Coast

Visit San Francisco and Los Angeles; Hold Business Sessions at Byron Springs

MONDAY, February 7th, marked the gathering of the delegates in San Francisco for the semi-annual meeting of the Federated Film Exchanges of America. Convention headquarters was established at the Hotel St. Francis. An elaborately arranged program had been prepared for the entertainment of the representatives. On Monday afternoon, the members were taken by automobile on a sight-seeing tour to places of interest in the city. A grand dinner was served in the private dining room of Tate's Cafe. Cabaret performances were furnished by companies from the Hippodrome and Pantages Theatres.

On Tuesday morning the delegates autoed to Byron Springs, seventy miles from San Francisco. All the business sessions of the convention were conducted at Byron Springs. These terminated on Friday morning.

On Saturday morning, February 12th, the members arrived in Los Angeles, where they attended a lunch at the C. L. Chester Studios. In the evening, the delegates took part in the grand ball held at the Ambassador Hotel under the auspices of the Los Angeles Theatre Association.

On Sunday morning, the Warner Brothers acted as host at an entertainment in the Selig Studios. The first three episodes of the new Selig-Warner serial, "In Dangerland," were shown to the delegates. The members also viewed motion-pictures of the luncheon at the Chester Studios. The five-reel Snowy Baker production, made in Australia, was also projected.

On Monday, the officers of the Special Pictures Corporation acted as hosts to the members of the convention at a luncheon at the Roma Cafe. In the afternoon the delegates visited the studios of the Special pictures organization.

All the component exchanges of the Federated Exchanges of America were represented except Milwaukee and Pittsburgh. The following officers were elected: J. L. Friedman, Chicago, president; Harry Charnas, Cleveland, vice-president; Eugene Pearce, New Orleans, secretary; and Samuel V. Grand, Boston, treasurer. The Coast representatives are D. J. Chatkins and Marion H. Kohn; the New York representative is M. H. Wiley. The board of directors consists of the first four officers mentioned above, together with Ben Amsterdam, Philadelphia; D. J. Chatkins, Los Angeles; Henry P. Baldwin, Montreal; Sam Werner, St. Louis; and Abe Warner of New York. The advisory directors are Al Kahn, W. G. Underwood, and A. G. White.

An increase in the capital from one hundred thousand dollars, which was fully paid up, to two hundred thousand dollars was fully subscribed. The convention ratified the contract made with C. L. Chester in January for fifty-two single-reel comedies, thirteen two-reel Nookey comedies and thirteen two-reel Parlor comedies.

The Canadian franchise was sold to Ernest Ouimet and Henry Baldwin, who conduct exchanges handling Pathe output. Six additional exchanges will be opened to handle Federated's business. The exchanges in all cities are to be renamed "Federated Film Distributors." The policy established at the convention provides for the purchase scenics, cartons, comedies, specials and features. The directors have now under consideration twelve propositions from producers which await immediate action.

Announcement was also made on Tuesday of this week that a contract had also been closed between Federated and Walter Green and Fitzpatrick and McElroy for twenty-six five-reel feature productions during the coming year. These are to be produced by the three parties mentioned above or purchased by them from producers. The first subject will be one directed by Allan Dwan, the maximum cost to be seventy-five thousand dollars. Each feature is to be subject to the O. K. of the board of directors of Federated Exchanges.

In addition to the exchange-men and their wives who attended the convention at Byron Springs, were the following: C. L. Chester, president of the C. L. Chester interests; A. K. Weinberger, general manager of the Chester organization; Edward Boons of the C. L. Chester publicity department; Andrew Callahan; C. B. Greiver of Russell, Greiver and Russell, Chicago; Kenneth Fitzpatrick of Fitzpatrick and McElroy, the Ford distributors, Chicago; George Newberger and C. C. Craig of Special Pictures; Irving Lesser, Western Pictures Exploitation Company; A. L. Hart and H. J. Roberts of the Hart Productions Company, Los Angeles.

Fight Launched on Foreign Discrimination

National Association Seeking Enactment of Retaliatory Measure at Washington

THE National Association of the Motion Picture Industry has launched a movement which has as its object governmental protection against discrimination, boycott and film embargo measures on the part of foreign markets against American-made motion-picture productions. The brief filed with the House Committee on Ways and Means at Washington, D. C., on February 10, by Saul E. Rogers, chairman of the committee on taxation and tariff of the National Association of the Motion Picture Industry, requests the enactment of a "measure of reciprocity that will react similarly on the product of a nation which is found to discriminate against similar American products."

The reasons for the recommendations made are set forth in the brief as follows:

"A condition of actual embargo at present exists in one of the European countries which at present is a partial embargo, and which originally was an absolute embargo. Under that embargo measure, as we now understand it, there may be imported into that country approximately only 600,000 feet of film per year on condition, however, that the persons who import film into that country shall for each foot imported export an equivalent footage. The 600,000 foot limitation is supposed to represent 15 per cent of the native production of that country during the year 1918. Taking into consideration that the average length of a motion picture production is between five thousand and six thousand feet, this would mean that the country in question would admit from the rest of the world only between 100 and 120 motion picture productions per year. When one takes into consideration the fact that there are produced annually in the United States approximately 820 productions, not counting short productions, by which is meant one-reel and two-reel subjects, and that the rest of the civilized world is producing motion pictures in large quantities, it can be readily seen what a small portion of the American product will be admitted into that country under the embargo measure now in force. While this embargo measure is operative against the American motion picture product in that country, we are allowing the product of that country to freely enter the United States without any limitation whatever, except the payment of the rather nominal duty which is now levied on developed negative and printed positive. In fact, that country has already sent several sensational large motion picture productions into this country and is preparing to send a very appreciable number of large productions to compete with the American product in this country. By reason of the difference in exchange it is a very simple matter for that country at the present time to bring her product into the United States and after the payment of a very small duty easily compete with the American motion picture films. In addition to being afforded the opportunity of compet-

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William A. Brady Continues Tour and Addresses Big Meetings

Statement Issued by Sidney Cohen; Deposit System Causes Discussion

WILLIAM A BRADY, president of the National Association of the Motion Picture Industry, continued his national tour during the past week and addressed gatherings in various cities of the Middle West on the questions of censorship and blue-laws. The breach between Mr. Brady and the Motion Picture Theatre Owners of America, arising over the motive of the national tour undertaken by the National Association's president at this time, remained unchanged. In Milwaukee, a keen fight was waged over the question of the deposit system, the more belligerent of the theatre-owners carrying the discussion of the problem to Mr. Brady's suite at his hotel. During the week Sydney S. Cohen issued a statement from the headquarters of the Motion Picture Theatre Owners Association of America. This statement follows:

"In view of the events at the hearing before the Judiciary Committee of the Common Council in Chicago, on February 3rd, it has become clear that the campaign against Censorship and against the enactment of Blue Laws has been entrusted into the wrong hands. The Motion Picture Theatre Owners seeking cooperation with the other branches of the industry, entered into a conference with the manufacturing and distributing interests in this city, with a view to working out the best possible plans.. It is now a matter of history that these conferences failed because of the bad faith on the part of the manufacturing and distributing interests, which were represented in the National Association.

"The exhibitors have always protested and recent events cause them to lend new vigor to their protests, that the producers of motion pictures should be absolutely kept out of the fight against Censorship. It is a notorious fact that the manufacturers have been on both sides of this question. At a caucus of the National Association, three prominent manufacturers advocated submission to Censorship, and at the hearing before the House Committee on Education at Washington, various attorneys representing manufacturing groups appeared to speak on the Rev. Craft's side in favor of Federal Censorship. Censorship with the manufacturers is and always has been a question of dollars and cents.

"Now it is very clear that the profits of the manufacturers will never be considered by any intelligent Legislative committee or by any representative public forum on the question of Censorship. Whether censorship is a source of profit or a source of loss to the men who produce motion pictures is entirely irrelevant. It will be remembered that very little sympathy was wasted on the brewers and distillers in the memorable campaign for prohibition.

"The question of censorship is one of principle. It involves the recreations and liberties of millions of American citizens. These citizens must conduct the campaign. The Industry can furnish them with the facts and data which may be required from time to time, but the battle itself must be carried forward by them.

"The first thing necessary, therefor, is to retrace the false steps heretofore made; to recall the spokesmen of the manufacturers and to interest men and women prominent in public life and distinguished for their participation in civic affairs. The press particularly must be enlisted in this campaign, not by a beggar's appeal for free space but on the higher level of a community of interests between the press and the screen.

"The exhibitors have worked out a complete campaign based on these lines, and purpose to go forward with it immediately. We request all exhibitors who may have Censorship troubles of any kind to address themselves to the Headquarters of this Organization where their needs will be supplied to the best of our ability."

The following account was received by wire from Pierre, S. D., concerning the appearance of Mr. Brady before the House of Representatives:

"William A. Brady, president of the National Association of the Motion Picture Industry, was given a tremendous reception this afternoon, when he appeared before the House of Representatives and later before the State Senate here in opposition to a bill providing for the censorship of motion pictures. It is believed that this is the first time that any man not holding a high public office was honored by having both the House of Representatives and the State Senate recess for more than half an hour each during an unusually busy session to listen to a speaker.

"Previous to Mr. Brady's appearance the House of Representatives unanimously agreed to report in favor of State Censorship. Mr. Brady was urged by the exhibitors of this state to appear before the legislature. A recess of ten minutes was arranged in the House of Representatives and Mr. Brady was allowed to speak for more than half an hour. A number of senators who were present requested Mr. Brady to make a similar address to the Senate. This was arranged and Mr. Brady spoke for more than thirty minutes.

"Mr. Brady declared that he had found in the western states a well organized group of reformers who were using the same arguments in nearly every state against the motion picture industry. He pointed out the great educational advantages of the motion picture and what it had done for the people in the country, towns and cities, especially in the great west. He was loudly applauded from the floor and also from the galleries which were packed. Governor William H. McMaster sent for Mr. Brady and spent more than an hour in conference with him.

"There has been an unusually active lobby in this state in favor of motion picture censorship. Forty-two women's clubs and thirty-five ministers have been present for three weeks at the State Capitol urging a censorship bill. The exhibitors fight has been conducted under the directorship of J. E. Hipple of Pierre, a well known exhibitor and proprietor of a daily newspaper. A dinner was given to W. A. Brady and Jack S. Connolly, who is accompanying Mr. Brady, by the exhibitors of the state. Mr. Brady will speak before the Montana Legislature at Boise City. A hearing has been arranged at Olympia, Washington, Monday, and at Salem, Oregon, on Wednesday. From there he will proceed to Sacremento, Calif., San Francisco and Los Angeles, Salt Lake City and Denver."

Kansas City was also touched by Mr. Brady in his transcontinental trip. Here to, he addressed a large gathering on the questions of censorship.

"The muzzling of the motion picture industry is in no way different from the muzzling of the press," William A. Brady, president of the National Association of the Motion Picture Industry, told a gathering of motion picture exhibitors in Kansas City.

"In certain states," continued Mr. Brady, "the censor has the power of a czar. In Kansas we are not even allowed the right of appeal that is given to the convicted murderer or any other criminal. Censorship is regulated by a federal law that prohibits the making and selling of so-called immoral pictures. That should settle it, but the censors, three in each state, try to tell us that they have a monopoly on morality, and that in the pictures complying with the federal law there can be immoral scenes which must be cut out. The idea recently discovered, that motion pictures are responsible for the crime wave, is ridiculous. Governments who forget the injunction. 'Thou shalt not kill,' are the ones really responsible."

Mr. Brady did not claim perfection for motion pictures, as the industry is yet in its infancy. He asserted that faults are to be found in the ministry and other lines of endeavor and suggested that the reformers "clean their own house first."

In speaking of the campaign for censorship of pictures, Mr. Brady stated that while on a recent tour in Nebraska he was questioned by women members of a reform movement, who asked, "If you would not allow immoral women to teach your children in the schools, why do you permit them to teach from the screen?"

Answering this query, Mr. Brady said: "My wife, Grace George, and I are members of two of the oldest theatrical families in the United States. My daughter is Alice Brady, the motion picture star. That is my answer."

Before continuing his journey to California, Mr. Brady found time to attend a session of the Kansas board of motion picture censorship in Kansas City, Kan. He was invited to remain and see a few of the "cut outs," but declined, saying a dis-

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¶ Full descriptive and exclusive photographs of the new State Theatre, Minneapolis, will be found on pages 1683-1686-1688. An unusual feature!

Successful Convention Held in Baltimore

Blue Laws Are Public's Fight; Hampton's Article Condemned: Other Conventions Scheduled

THE motion picture theatre owners of the State of Maryland, representing every part of the State, assembled in a convention which was held in the afternoon of February 15th, at the Southern Hotel, Baltimore.

About 100 exhibitors were present, when the gavel of the chairman fell calling the convention to order. Immediately after the opening of the convention, Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, was invited to occupy a seat beside the chairman.

F. H. Durkee, Chairman of the committee on resolutions, reported after President Eugene B. McCardy had been elected temporary chairman. The first resolution offerred by Mr. Durkee read as follows:

"The Motion Picture Theatre Owners of Maryland, in convention assembled, desire to express their belief that the fight against motion picture censorship and the enactment of the Blue Laws is a fight of the American public.

"This convention believes that the campaign against censorship and Blue Laws should be conducted by the public whose recreation and liberties are directly threatened by the narrow and fanatical enactments planned by freak legislatures."

The resolution was adopted by the unanimous vote and without discussion.

The second resolution which precipitated some discussion, was offered by Mr. Louis A. DeHoff, of the New theatre. The resolution read as follows:

"That the exhibitors of the State of Maryland in convention assembled this day, do hereby protest against the article of Benjamin B. Hampton in a monthly magazine, in so far as they seem to convey the impression that the theatre owners here and elsewhere, are in a way responsible for the making, titling and exploiting of any picture which is offensive to our patrons."

The resolution was adopted unanimously amid considerable applause.

Another resolution also adopted unanimously, renewed the allegiance of the Maryland Exhibitors to the National Exhibitors body and expressed complete confidence in its present leadership. An invitation signed by Mr. Carl Laemmle and printed in the Universal Weekly, calling upon exhibitors to join the so-called Exhibitors' Division of the National Association of the Motion Picture Industry, gave rise to some lively denunciations. It was unanimously resolved that the convention denounce the letter of Mr. Laemmle in the Universal Weekly and that Mr. Laemmle be notified of the action of the convention.

The last resolution adopted commended the M. P. T. O. of A. on their action in the case of Mrs. Dodge of Vermont.

Sydney S. Cohen was then called upon to address the convention. In the course of his remarks he covered a number of subjects, principally the question of deposits of uniform and equitable contracts, the film rental tax, the so-called music tax, censorship, the Blue Laws, and antagonistic legislation generally.

The elections resulted as follows: President, Eugene B. McCurdy; vice-president, Thomas Goldberg; secretary, William E. Stumpf; treasurer, Frank A. Hornig.

The following Board of Governors was also elected: Consisting of the following members: Thomas H. Burke, Cumberland, Md.; William Frey, Brunswick; J. E. Cahill, Centreville; Wm. Insley, Salisbury; John Marvill, Easton; Wm. Boyer, Hagerstown; O. H. Fisher, Frederick; Frederick Osborn, Westminster, Md.

The quota of $1,800 which the Maryland organization was to raise for the national treasury, under the apportionment adopted at Cleveland, was subscribed to the last cent in less than ten minutes.

Other Conventions Scheduled

Three more state conventions are now scheduled, announces the Motion Picture Theatre Owners of America. A call has been issued to every motion picture theatre owner in the state of Pennsylvania to come to Harrisburg on Tuesday and Wednesday, the 8th and 9th of March. The convention will be held at the Penn Harris Hotel and temporary arrangements are in charge of the executive committee members from Pennsylvania, Henry Poke and John S. Evans.

In West Virginia a convention will be held on the 14th and 15th of March, the place not being definitely decided upon but the probabilities pointing to Charleston.

The first preparations are under way for the state convention of the New York organization at Rochester, which will be held the early part of April, probably on the 4th and 5th, though these dates are subject to change.

Statement Is Issued on "The Kid" Contract

FOLLOWING recommendations, emanating from the headquarters of the New York Theatre Owners' Chamber of Commerce, regarding the compliance of its members with the terms and conditions of the contract with First National for the Charlie Chaplin picture, "The Kid," the following statement was issued during the week from the home office of Associated First National Pictures in New York:

"Associated First National Pictures, Inc., has no intention of doing anything but live up to the letter of existing contracts for the Chaplin production, 'The Kid,' if the exhibitors insist upon it after the unfairness of such requirement is made plain to them.

"But with the box office value of 'The Kid,' a six-reel production, already proves it to be far in excess of any previous Chaplin picture, First National feels that such a recommendation as that made by the New York Theatre Owners' Chamber of Commerce to its members, is an insult to any exhibitor's sense of square dealing and fair play.

"Scores of exhibitors throughout the country have cheerfully agreed to waive existing contracts. These exhibitors have accepted a price in keeping with the additional box office value of the picture to them, and the unusually heavy cost of 'The Kid' to Associated First National Pictures, Inc.

"As a matter of fact, B. S. Moss, Nicholas Schenck, acting for Marcus Loew, and Ben Levine, for William Fox, agreed, in the presence of Ralph H. Clark, manager of the New York Associated First National exchange, to new price arrangements for their respective circuits of theatres. This, notwithstanding the fact that Mr. Loew, Mr. Fox and Mr. Moss are designated as members of the Theatre Owners' Chamber of Commerce which made the recommendation referred to.

"It might also be said in passing that neither J. D. Williams nor Mr. Clark had received a copy of the recommendation of this committee, though they were given out to the trade press and published without being communicated to First National.

"It is impossible for First National to believe that the exhibitors of Greater New York have any less keen sense of justice and honesty than the exhibitors of any other section of the country.

"These recommendations are as follows:

"The New York Theatre Owners' Chamber of Commerce, represented by a committee appointed for the purpose, after having investigated the request of First National conveyed to it by J. D. Williams, recommends to its members that they comply with the terms and conditions of the contract with First National for the Charlie Chaplin picture 'The Kid,' and call upon First National to do likewise, and further recommend to its members that as a matter of co-operation with First National they play additional days at contract prices wherever possible.

"The plain facts of the situation are these:

"The original contract with Charles Chaplin called for a specific number of pictures (eight) of a specific length (two reels) for a specific price per picture—$125,000.

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"Four Horsemen" Takes New York By Storm

By J. S. Dickerson

A DISTINUISHED audience, composed of literary folk, newspaper and magazine editors and reviewers, artists, people prominent on stage and screen, and other notables of the theatrical world, gathered in the ballroom of the Ritz-Carlton hotel, Thursday evening, Feb. 10th, for one of the real events in the history of the fifth industry, the initial showing of Metro's long-heralded production of "The Four Horsemen of the Apocalypse," adapted from the novel of the same title by Vicente Blasco Ibanez.

Expectations were high, since all those present knew that a picture was to be shown which was destined to mark an epoch in picture making not only in the amount of money that had been spent, an honest-to-God eight hundred thousand and better, but which represented the ideal in photoplay production, the combined work of many experts, director, author, players, scenario writers, down to the smallest employe of a modern studio.

Those who came, most of them, would not have been present at a less notable occasion. Stars whose salaries eclipse that of a president, statesmen, and famous literary lights, men who head great film companies of their own, musicians of great fame, editors and publishers whose written words wield an influence of untold power, were there, all attracted by this grown-up brother of the once despised "movie." Some, perhaps, hoped to be able to scoff. Others, possibly, not fully having outgrown their once confident belief that the motion picture was but a cheap diversion for primitive people, expected to be bored. Reviewers, newspaper men and dramatic critics with whom the occasion was bound to, more or less, just another part of the day's work, no doubt hoped for the best, but at the same time thought of some new caustic phrase with which they might condemn another much exploited feature, that demonstrated not how great the motion picture had become, but rather how much money could be spent with so little accomplished.

But for whatever they had assembled, whatever their hopes relative to what they were to view, the "finis" of eleven or so reels of celluloid found an audience of half a thousand or better of one mind. "The Four Horsemen" had won them. Three hours had slipped by as but a few fleeting moments. Eyes had been glued to the silver sheet as if by a giant magnet. Tears had been furtively wiped away by strong men. Reviewers who have looked at a thousand pictures with the cold, hardened eyes of the critic, voiced enthusiasms. "The Four Horsemen" had gone over with an audience as hard boiled as New York could produce. It was a triumph for the fifth industry. A day of rejoicing for Metro. A moment when the fruits of great achievements taste sweetest for Rex Ingraham, director, and his staff of technical experts.

The presentation which "The Four Horsemen of the Apocalypse" received at the Ritz-Carlton deserves no less praise than the picture itself.

Credit for this goes to Dr. Hugo Reisenfeld, managing director of the Criterion, Rialto and Rivoli theatres, who had been called in to write the musical score and originate the prologue and other presentation artistries. Lack of space and of knowledge of music forbids any great information relative to this score. As to the presentation, this is worthy of description in detail.

After an overture by a special orchestra, the Ritz ballroom lights were dimmed and a spot thrown on a small alcove over the heads of the musicians and at the right of the picture screen, where a figure made up and garbed to represent the Biblical character of John the Baptist was disclosed.

Then was related the prophecy of John relative of the "four horsemen of the Apocalypse," with explanations in modern language as to the meaning of the sentences translated from the Bible. The actor told how John predicted the wars of history even to the World War that began in 1914. He explained the meaning of the "four horsemen," "Conquest," "War," "Pestilence and Famine" and "Death" with reference to the allegorical manner in which the figures have been used in the picture that was to be shown.

At the end of the reading, the spot was killed and the main title of the picture thrown on the screen. Projection of the picture was unbroken until the end of the episode devoted to the pre-war story and into a title naturally dividing the feature into two parts and announcing the declaration of war by France, when the lights were turned on and an intermission of some five minutes declared.

Before the picture was resumed another presentation number was given. With the lights down, the orchestra drummer struck into the familiar roll of the snare used in by-gone days during burial services for soldiers. This was a solo for a few moments, and then the roll was taken up by a second drummer off stage, the first player gradually reducing the volume of the beat while the second instrument was being increased. With the orchestra instrument stilled, a figure garbed in the dull gray shroud of death, and with a face mask of a skull and carrying the drum heard off stage, made its appearance in front of the audience from a door at the right of the hall. Slowly, beating time as described above, the figure marched across the room to make an exit at a door to the left of the screen. On the drummer's exit, the orchestra instrument again took up the roll, with the first war scenes of the picture flashing on the screen.

Soon after the second part of the picture is begun, and following the action of the scenes presented, the orchestra played the "Marseillaise." Then as a sequence is screened showing the anthem being sung in a Paris café, with a soloist draped in the French colors featured, the number was rendered by a talented soprano facing the audience, the effect being as if the screen figure was giving the selection.

Near the close of the feature, a mixed chorus off stage sang "De Profundis," accompanied by the orchestra.

A review of "The Four Horsemen of the Apocalypse" is not included in the assignment of which these words are a part. Yet eulogy of the production, certainly deserving, may not be out of place before it officially receives critical attention in the regular department for reviews, following its public presentation on Broadway, which begins early in March.

"The Four Horsemen of the Apocalypse," as presented at the Ritz-Carlton, comes into the class of the few immortal pictures that have been produced. It has the dramatic strength and audience appeal of "The Birth of a Nation," the intimate touches and bits of delightful comedy of "'Way Down East," the technical achievements of "Civilization," and the careful attention to costuming and atmosphere that characterized "Kismet." It is a great spectacle and heart-interest drama in one. It is a picture that shows war scenes only as incident in developing the story, but in a way that has never been accomplished previously, and when these sequences have been viewed, there will be brought home to the spectator in full force the words of General Grant, "War is Hell." It has been enacted by a cast of great players and of wonderful types. It has been produced by a genius, or perhaps to give credit where credit is due, a corp of geniuses. It is a picture that will live far beyond the life of any but perhaps one production. It is a picture that will play every city and town in the United States, even if it does not get to some of them for years. In Europe, all but Germany, it will be hailed with as great acclaim as in America.

The production has cost close to a million dollars but it will prove a money

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Film Notable Will Attend A.M.R.A. Banquet

Many of the leading figures in the organization and development of the motion picture industry in America will be present when the Associated Motion Picture Advertisers stage their annual formal "Naked Truth" dinner which is to be held at the Biltmore Hotel, March 4. Although the committee is withholding all names until a complete list has been obtained of the many leaders of the industry who will be present, it is practically assured that when President Paul Lazarus takes his seat at the head of the banquetting tables the attendance will include men whose names are a by-word wherever the motion picture is known.

Representatives from the producing ranks will include the organizers from some of the largest companies in the field. The executives who have signified their intention of attending so far comprise many of the pioneers in the motion picture field and the executives of leading companies in the producing field today. Exhibitors' interests will be represented.

Chairman Tom Wiley, who is in general charge of arrangements, has announced that because of the general demand for tickets, admission will have to be limited to the seating capacity of the private dining room, preference being given to A. M. P. A. members and a few invited guests.

Victor Shapiro has arranged the entertainment, comprising professional talent in addition to "home brew" skits by members of the association.

Important Appointments Made by Paramount

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announced last week at the convention of Paramount district managers, the appointment of George Schaeffer as district manager in charge of the Boston and New Haven Exchanges, with headquarters at Boston. This is the post recently relinquished by H. G. Ballance, now general sales manager.

At the same time, Mr. Kent announced the appointment of Paul J. Swift, as office manager at the New York Exchange, succeeding Mr. Schaeffer. Mr. Swift has been Branch Manager at Omaha and Herbert Krause is named to succeed him there.

Guimond Heads Realart's Publicity Department

Mr. L. F. Guimond has been appointed director of publicity and advertising for Realart, according to an announcement from that corporation. Mr. Guimond was for a time sales-promotion-manager for the W. W. Hodkinson Corporation and following that served two years with the Famous Players-Lasky Corporation in both the sales and advertising departments. He assumed his new duties with Realart on February 14.

¶ The pulse of the industry—"With the First Runs" — page 1622.

John W. Hicks to Manage Australian Company

John W. Hicks, Jr., assistant sales manager of the Famous Players-Lasky Corporation, has been appointed managing director of Feature Films, Ltd., distributors of Paramount Pictures in Australia and New Zealand, according to an announcement made by E. E. Shauer, in charge of the foreign department of Famous Players-Lasky. Mr. Hicks will succeed Alec Lorimore, resigned. With Mrs. Hicks, he leaves on February 17th for San Francisco, where he will board the Ventura, which sails March 1st for Sydney.

Mr. Hicks is one of the Paramount pioneers, and his appointment to this important position is declared to be a fitting recognition of the services he has rendered the Famous Players-Lasky Corporation in the last four years. The new Feature Film executive began his film career with General Film in 1914 under George Kleine, remaining with that organization in several capacities until 1917.

To Act for National Ass'n in Washington, D. C.

Charles C. Pettijohn, chairman of the legislative committee of the National Association of the Motion Picture Industry, has gone to Washington to represent the association during the next few weeks in all important matters which may arise there affecting the industry.

He will make his headquarters in the offices of the National Association, 820 Albee Building, and will co-operate with Harry M. Crandall and George W. Fuller, President of the Exchange Managers' Association.

International Affiliation for A.M.P.A.

Before returning to England this week, Miss Leila Lewis of the Organization Committee of the Film Press Club of London, addressed a communication to Bert Adler of the Associated Motion Picture Advertisers of New York asking whether the latter body was serious in wishing to link up with the Press Club of London. Mr. Adler immediately placed the letter before the A. M. P. A., who voted for such an affiliation which will likely be consummated at the first meeting of the Film Press Club of London, following Miss Lewis' arrival home.

Jesse Lasky Goes West; To Remain Six Weeks

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has left for Hollywood, where he will spend six weeks at the Lasky studio.

Mr. Lasky on his arrival at Hollywood will make preliminary arrangements for the production at the Lasky studio of "Peter Pan," Sir James M. Barrie's masterpiece. Sir James will come to this country in July, Mr. Lasky said, and will devote several weeks to collaboration with the director and continuity writer on the scenario for the production.

"Shortly after my arrival in Los Angeles," said Mr. Lasky, "Thomas Meighan will come East to do Booth Tarkington's famous story, 'The Conquest of Canaan.' He will be directed by Roy Neill, who has won the congratulations of the officials of the company for his splendid work in directing Dorothy Dalton in 'The Idol of the North.' Following 'The Conquest of Canaan' Mr. Meighan will do 'Peter B. Kyne's famous story 'Cappy Ricks,' which, of course, is known all over the country, both in its novel form and as a play produced by Oliver Morosco.

"I forecast that exhibitors and public will receive one of the treats of the season in William DeMille's production of Barrie's 'What Every Woman Knows.' Not only is this a faithful reproduction of Barrie's play, with all of Barrie's sure sense of drama and his inimitable charm, but it also is one of the greatest women's pictures I have ever seen."

Loew House in Indiaapolis Opens

Loew's State theatre, a million dollar vaudeville and photoplay house, was opened in Indianapolis on February 14th, with elaborate ceremonies accompanying the dedication. Mr. Loew brought many celebrities with him and the members of the party participated in a parade to the State House and the City Hall, where they were greeted by Governor McGray and Mayor Charles W. Jewett. They attended a Kiwanis Club luncheon at the Claypool Hotel at noon and stayed in the city until Wednesday, when they journeyed to Dayton, O.

The new house runs continuously from one until eleven, the seats, all of which are unreserved, being fifteen and twenty-five cents in the afternoons and thirty and forty cents in the evenings.

Those with Mr. Loew were Hope Hampton, Lillian Walker, Helen Davis, Montague Love, Kenneth Douglas, Crauford Kent, Zeena Keefe, Marguerite Marsh, Gladys Coburn, Ruth Roland, Emily Chichester, Helen Flint, Lois Meredith, Mabel Pierson, Mary Gormally, C. E. Danforth, Jules Brulatour, Will Morrissey, Jack Lamont, Lady Tenmie, Bon Rotheim, Lieut. Walter Hinton, and Lieut. Louis Kloor, the lost baloonists.

Incorporations in N. Y. Amount to $800,000

With a capitalization totalling $800,000, the following firms incorporated during the past week in New York state for the express purpose of engaging in some branch of the motion picture business:

William Hurlburt, Inc., $5,000, William Hurlburt, Joseph E. Shea and H. S. Hechheimer, New York; Richards Film Corporation, $1,000, Harold Wolfe, Essie Weil and Davis K. Shapiro, New York; David G. Fischer Photoplays Corporation, $100,000, Paul Stinson, David G. Fischer, James B. Murray, New York; Canandaigua Theatres, Inc., $95,000, James and William MacFarlane, William G. Dodds, Canandaigua; Howells Sales Co., Inc., $50,000, David and Benjamin F. Howells, Stuart M. Kohn, New York; Cherrnay Amusement Corporation, $50,000, Hyman and Joseph D. Cherrnay, and Philip Wachtler, New York; American British Film Corporation, $500,000, Joseph S. Boyle, William Baxter and Frank P. Walsh, New York.

Capital Film Co. Enters Blue Law Fight

Capital Film Company of Chicago, has entered a fight against blue Sunday propaganda now being circulated throughout the country and have devised a small sticker which they are pasting on the back of all mail leaving their offices bearing the words: "Keep The Sun In Sunday."

W. D. Russell, general manager of Capital, says regarding the anti blue Sunday sticker: "There is only one way to combat propoganda and this is with more propoganda. This little sticker is merely our first bullet in the campaign. The blue Sunday laws will effect motion pictures much more than anyone realizes at a passing glance and it is up to us to get together to remind each other to keep fighting."

The Capital Film Company has arranged for a supply of blue Sunday stickers large enough to accommodate other needs than their own.

Pavlowa Assists Oregon in Hoover Drive

"Pavlowa, the Incomparable," assisted the Motion Picture League of Oregon in making a success of its big midnight matinee, given January 29, in the Liberty theatre, Portland, Ore., under the management of Paul E. Noble for the Hoover-European Relief fund. In addition to the 1,800 seats sold at $2.50 each and the 200 loges seats ranging in price from $5 to $10, nearly $2,000 was raised from an auction, which constituted one of the acts of the vaudeville programme.

On the same day as the midnight matinee, special benefit shows for children were held in every suburban theatre in the city.

Eugene Zukor, Assistant Treasurer of F. P.-Lasky, who has sailed for Europe to study foreign distribution methods.

Eugene Zukor Leaves for Europe on Business

A mission of far-reaching importance that will extend the exportation of American motion pictures in European countries, is that of Eugene Zukor, assistant treasurer of Famous Players-Lasky Corporation, who sailed Thursday on the Aquitania for Europe.

Mr. Zukor, in extending the distribution of American films, will investigate the possibility of entering into reciprocal agreements with foreign producers. Mr. Zukor will go into foreign studios, consult with directors and outline to foreign producers plans for producing motion pictures of the quality demanded by American audiences.

"European producers cannot expect to distribute their pictures in this country unless these productions measure up to the American standards," said Mr. Zukor before sailing. "We shall more than welcome, however, foreign productions that will satisfy American motion picture patrons and shall give these productions every opportunity for extensive distribution through our organization throughout the United States."

Minneapolis Theatrical League Elects Officers

At a meeting of the board of directors of the United Theatrical Protective League, of Minneapolis, Minn., on February 9, Harry Dryer was elected to fill the vacancy of vice-president. V. B. Valleaum was elected to the secretaryship and H. B. Jacobs was appointed executive secretary. Theodore L. Hays was added to the executive board, increasing its membership to ten.

President William A. Steffes was voted $10,000 a year and expenses.

Lubliner-Trinz Chicago Theatre Opened

A tremendous crowd attended the opening of the Senate theatre, Chicago, the greatest and most magnificent of the extensive line of Lubliner & Trinz houses, on Saturday and crowded the streets outside, as well as the great flower-decked foyer of the new house.

The feature for the opening was Arbuckle's new picture, "Brewster's Millions" and the music was furnished by the splendid Senate Symphony Orchestra of forty pieces, directed by Warde Johnstone, and a second band of musicians, entitled the Senate Syncopaters.

The Senate theatre is located at two section lines, Madison street and Kedzie avenue, the theatre center of the west side, and contains 3,310 seats, 2,300 of which are located on the ground floor. This theatre covers more ground area and has larger ground floor seating capacity than any theatre outside of the loop district in Chicago.

The theatre has been appraised by artists as a most perfect example of architecture in the Adams style, both pertaining to the interior and exterior. Particular comment has been made in regard to the gorgeous twenty-nine foot diameter jewelled window, forming the main motive over the entrance. The interior of the auditorium is capped off with an enormous Tiffany dome, sixty feet in diameter, illuminated by indirect polychrome lighting.

Comfortable seating arrangements have been obtained by means of barrel backed box and loge seats, arranged in accordance with the most scientific knowledge of sight lines.

In this theatre there has been more yardage of draperies employed in the interior scheme of decoration than has heretofore been used in any of the other theatres.

Elaborate arrangements have been made in the form of wash rooms and rest rooms for both men and women, a nursery for children under the attendance of competent maids. At the end of the grand foyer, a forty foot Italian marble staircase leads to the one balcony, which again has its elaborate lounge and rest rooms.

The ventilating system of the Senate is considered a masterpiece of engineering.

The theatre was designed and constructed under the supervision of Walter W. Ahlschlager, architect, who has designed all of the large Lubliner & Trinz houses.

Norman Dawn's Marriage Announced on Coast

According to word from Universal Film's headquarters in New York, an announcement has been received from the Coast of the marriage of Norman Dawn, the Universal director, and Miss Katherine Madden, a member of the Universal City scenario department. The ceremony was performed in San Francisco.

Sponsors of the Twin City "State"

M. L. Finkelstein and I. H. Ruben, Northwest franchise holders of First National.

Second Class Graduated from Sales School

The second class of the Famous Players-Lasky Corporation's Salesmen's Training School completed its sessions last Thursday and with the approval of General Manager Kent, it was announced by Fred F. Croswell, who is in charge of the school, that every man had successfully passed the final test.

The following are the graduates and the exchanges to which they have been assigned: J. M. Bettencourt, San Francisco; L. L. Britton, Boston; M. S. Cohn, Denver; L. J. Engel, Boston; H. Fink, Cleveland; R. S. Fleet, Atlanta; A. W. Hill, Minneapolis; P. J. Hogan, Toronto; H. S. Hoke, Seattle; M. Landow, Philadelphia; J. F. Levee, New York Home Office; W. C. Lippincott, Detroit; J. T. McBride, St. Louis; A. Mendenhall, Des Moines; T. H. Mitchell, Jr., Atlanta; D. E. Nease, Portland; Wm. O'Loghlin, Toronto; C. N. Peacock, Los Angeles; C. E. Peppiatt, Atlanta; R. Rhedans, Minneapolis; K. G. Robinson, New Haven; L. A. Spinks, Atlanta; F. A. Waagien, St. Louis; W. D. Washburn, Chicago; J. T. Wilbur, Albany; Leon Williams, Atlanta; M. S. Wilson, Salt Lake City; H. L. Zink, Chicago.

In addition to the above named men, S. Cohen, M. B. Gore, J. J. Hess, A. Jackanic, R. A. Schuler and E. L. Wright, all accessories men, also completed the course and left immediately after the conclusion of the class for the Albany exchange, there to receive special training on accessories by Melville A. Shauer, Accessories Sales Manager.

Mr. Kent and Mr. Croswell are now making preparations for the third class, which will open within a few weeks.

Banning of "Passion" Still Interests Canada

Another of a series of sensations in moving picture theatre circles of Toronto, Ontario, occurred when official protests were made by local organizations against the presentation of "The Romance of Lady Hamilton" as "the English version of 'Passion'" by the Allen theatre, Toronto, following the attempt by that theatre to offer First National's "Passion" as an attraction until the Ontario Board of Moving Picture Censors recalled the feature.

When the Allen theatre interests were called upon to forego the presentation of "Passion" because of protests against the origin of the production, it was decided to offer the British feature, "The Romance of Lady Hamilton," in order to capitalize the widespread publicity which had been gained for the condemned "Passion." As soon as an announcement was made, however, that the British "version" would be presented during the week of February 14, there was another outcry. This time the Navy League of Canada and the Imperial Order of the Daughters of the Empire passed resolutions of complaint on the ground that the English feature was "an insult to every loyal British subject and true Canadian" because, it was alleged, the picture dishonors the memory of Lord Nelson of Trafalgar fame.

Intimation has been made by First National representatives in Canada, that the recalling of "Passion" will be fought in the law courts of Ontario on the ground that the Province of Ontario is responsible for damages through the condemnation of the feature after it had been once approved for public showing in Ontario.

Drastic License Bill Proposed in Pennsylvania

Drastic new legislation that would impose heavy additional financial burdens on both distributors and exhibitors of motion pictures in Pennsylvania and distort the original purposes of the Board of Motion Picture Censors into a bureau for the collection of license fees from distributors, is proposed in a batch of new bills introduced in the legislature this week.

A measure offered in the House, by Assemblyman A. C. Schaeffer, of Schuykill county, is sure to meet the opposition of all the big distributing concerns. It requires that licenses for film distribution must be obtained from the Board of Censors, for which the fee is $50, and gives the board power to refuse to issue censorship certificates for any films handled by distributors refusing to comply with the law. But what is a far more objectionable feature of the same measure is the provision that every distributor shall keep on deposit with the board an amount, not less than $1,000 in cash or approved securities, equal to the amounts of deposits made with the distributors by exhibitors who have contracted to exhibit the distributor's films.

A measure introduced in the House by Assemblyman Clinton A. Sowers, of Philadelphia, materially increases the license fees now provided under the law, that owners of motion picture theatres and other places of amusement must pay to the state. While the existing act of 1895 provides license fees of $500 for theatres in what are designated in Pennsylvania as "first-class cities," such as Philadelphia, the proposed new law would require theatres in such cities to pay according to the seating capacity. While a theatre seating 1,000 persons would not be required to pay more than the present $500, those with 1,000 to 1,500 would have to pay $750; 1,500 to 2,000, $1,000; 2,000 to 2,500, $1,250, and all over 2,500, $1,500.

A third new measure hostile to motion picture interests, is that introduced in the House by Assemblyman A. M. Blumberg, of Philadelphia, which would prohibit motion picture and other theatres from charging higher prices for shows on one day than on another.

10 Percent of Sunday Receipts for Charity

Under a scheme which has been adopted by the Avon theatre in Watertown, N. Y., 10 per cent of the receipts on Sunday evening go to local charities. The plan was tried out for the first time three weeks ago, and has proved most successful, serving to attract larger audiences, smother adverse criticism, and at the same time bring a substantial benefit to worthwhile organizations. The plan has the backing of the chamber of commerce, which names each week the organization which is to receive the benefit. Last Sunday's percentage went to the Jefferson County Orphanage Asylum.

Screen Division of Anglo-American League Formed

The following directors have been designated to serve until the first annual meeting on the "Motion Picture Division," Anglo American Unity League, Inc.,—J. D. Williams, First National Exhibitors' League, Inc.; Richard A. Rowland, Metro-Loew, Inc.; Lewis J. Selznick, Selznick Pictures Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; Hiram Abrams, United Artists Corporation; Thomas G. Wiley, Director, N. A. M. P. I.; W. C. Smith, Treasurer, Nicholas Power Co.; Austin C. Keough, Famous Players-Lasky Co., (Legal Dept.); Louella O. Parsons, Film Editor, N. Y. Morning Telegraph; Arthur James, Editor, Moving Picture Wrold; Wm. A. Johnston, Editor, Motion Picture News; Monte W. Sohn, Editor, Exhibitors' Trade Review; James Beecroft, Associate Editor, Exhibitors' Herald; Joseph Dannenberg, Editor, Wid's Daily; Arthur Levey, Chairman, Executive Committee, A. A. U. L., Inc.

New York Performers Preparing Attack

Dr. Henry L. Bowlby, national secretary f the Lord's Day Alliance, spent one day his week in Albany, N. Y., appearing be-ore a hearing in connection with the Dick-tein bill, but really paving the way for he introduction of certain bills, which if passed, would make the New York Sun-lay the bluest kind of a day. Following Dr. Bowlby's appearance in Albany, it eaked out that he will really be the father f bills introduced at this session, seeking o repeal the law which now enables each ity in the state to settle the Sunday movie uestion for themselves, through their own overning body.

Every effort is being made to keep secret he identity of the legislator who will in-roduce Dr. Bowlby's bills. It is con-ended that should the identity of this per-on become known, pressure would be rought to bear which might result in the ntroduction of the bills being delayed or ossibly thwarted. It is possible that these ills may be sprung on the legislature next eek without a moment's warning.

Car Strike Benefits Residential Houses

While the street car strike, now on in lbany, N. Y., is no doubt cutting into he attendance receipts in the downtown heatres, residential houses are doing a ca-city business these days. Hundreds of ersons who would under ordinary condi-ons go downtown to witness a first-run cture are now contenting themselves ith an evening's entertainment in the naller houses. The street car strike in lbany extends to four adjoining cities, ch of which is feeling its effects. Jitney rvice is provided at regular intervals uring the day, but at night it is not of e sort that tempts many from their mes.

New Tivoli a Revelation in Beauty

AFTER sixteen months of strenuous work, Balaban and Katz's magnificent Tivoli theatre, situated in the great South Side district of Chicago, opened its doors to the public on Wednesday night of this week. "The finest theatre in America," was the verdict of the veterans of the movie men present, including J. D. Williams and C. L. Yearsley, of First National, who came on from New York for the opening.

The doors opened at five o'clock and at seven it was necessary to call the police reserves to handle the crowds. At eight o'clock the box office was closed to prevent the throngs from wrecking the theatre as hundreds packed the huge lobby, which has never been equalled in theatre architecture.

Constance Talmadge, in "Dangerous Days," and a symphony orchestra of forty under the direction of Nat C. Finston, won applause. The cost of the theatre was two million dollars. It seats forty-five hundred persons. The main foyer towers six stories high and is large enough to accommodate fifteen hundred people. The Chateau Verseilles is the architectural inspiration. Rapp and Rapp were the architects. The stage is one hundred twenty-five feet by thirty feet in depth. A magnificent sun burst is a feature of the ceiling and dirigible dome. The magnificence of the decorations and the lavish furnishings astonished everybody. That the Tivoli theatre puts Chicago in the lead as a center of moving pictures and caps the record for achievements made by Balaban and Katz, is the opinion of the local press and public. Full details of this beautiful theatre and its construction will appear at a later date in Motion Picture News.

National Association Protest Foreign Ban

(*Continued from page* 1608)

ing with the rest of the world under conditions most favorable to that nation she shuts her own market against the rest of the world so that her own producers will have the monopoly in their own country. America will be the dumping ground of the foreign product, other producing nations would be encouraged by this step and the industry in this country will be demoralized.

"Regardless, however, of the fear of the spread of this conduct, it is eminently unfair to admit the product of that country without limitation into this country, and to have the American product almost totally excluded from that country.

"There seems to be a tendency to-day in other countries to inaugurate propaganda against American films. This movement seems to take on the aspect of insidious criticism directed against the American films, and, in fact, this has been carried so far that some foreign writers and critics are attempting to point out to their nations what they deem to be the fear that the American films will act as an 'Americanizing influence' on the youth of their country."

The recommendation submitted by the National Association follows:

"The recommendation of this Association is that power be granted to the President which shall sufficiently and adequately protect this industry against such embargo measures, discrimination and boycott. The placing of a very high ad valorem or specific duty would not help the situation because with the present rate of exchange almost any ad valorem duty will be paid, because it would mean merely bringing the negative into this country and then printing in this country so many positives as would be required for distribution and exhibition in the United States.

"The only practical weapon would be the enactment of a measure which would place in the hands of the President the power to issue a proclamation or inaugurate and set in motion any other machinery that would result in a retaliatory measure in this country similar in form, scope and operation as that militating against us."

Poster Censorship in Kalamazoo

Enforcement of a Michigan State law regarding poster exhibitions, which has been interpreted to include motion pictures, advertisements and displays, will be started in Kalamazoo, Mich., soon, according to an announcement of Chief of Police Taffee.

Protests have been made against some of the films exhibited here in recent weeks after the conviction of several youthful criminals, who said they had been led to careers of crime through a desire to imitate the deeds of some of the popular picture stars. A State law, passed in premovie days, to forbid the exhibition in picture form of any costume or act which would be illegal in real life was taken to the chief of police by a delegation of clubwomen, with the request that it be used to tone down movie exhibitions.

The order will result in closing of the theatres, according to the managers, who declare that a strict compliance with it would prevent them from showing anything besides travelogues, weeklies, and church films. They declared it will even prevent them from showing pictures of a speeding automobile or a mere fistic encounter.

atres.

An Open Letter to PAUL LAZARUS

President, Associated
Motion Picture Advertisers

Dear Mr. Lazarus:—

An audit has been made of the Circulation of MOTION PICTURE NEWS.

This audit was published in full in our Feb. 19 issue, and is now in the hands of the members of the A. M. P. A.

May we call the attention of your members to the following facts:

This is the first audit of circulation to be published in this field; it is the only one, thus far, published.

We assume that other audits will follow. There is no valid reason why they should not. A sworn statement of circulation is not an audit. The simple question follows: Why not an audit?

There are three steps to take in securing an audit of circulation.

First an application is made by the publication to the Audit Bureau of Circulations. This gives the publication a membership in the Audit Bureau of Circulations (A. B. C.), But it is not an audit. An audit, in fact, may never be made.

Secondly a Publisher's statement is made to the A.B.C. This is not an audit.

The third and final step is the audit itself. Only this counts.

The audit then should give a classification of circulation —how many exhibitors, how many exchanges, studios, operators, free list, newsstand, unclassified, etc. This is imperative.

Newsstand circulation with a motion picture trade paper is all waste to the advertiser. So is unclassified circulation. Consider alone the waste in costly insert advertisements.

What is the theatre and strictly trade circulation? That alone is the circulation the advertisers are buying.

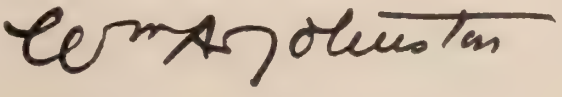
We have claimed right along that MOTION PICTURE NEWS has practically twice the theatre circulation of any other trade publication. Our audit will prove this. As for reader interest make any test or ask anyone who has made a test and you will find the circulation value of the "News" very much higher still.

There is little difference in advertising rates between the trade publications in the field. The question now arises: Do you then think it fair to the advertiser or the publication to put all upon an equal basis of advertising value?

Isn't it the fair thing, from every standpoint, to pro rate your advertising right along according to the audit statements, these statements to be made every six months and enforced by a test for reader interest?

That will yield advertising value and genuine trade paper competition.

Sincerely yours,



Censor Bills Arrive on All Sides

(*Continued from page* 1607)

opposition to censorship, both from prominent Indianapolis women who favor indorsement and a plan of working with exhibitors and from women from other parts of the state, notably those representing the parent-teachers clubs of the state.

The Rev. W. F. Fleming, the Chicago pastor, who started the recent rumpus in the Windy City over Charlie Chaplin's picture "The Kid," appeared in Indianapolis and joined the censorship lobby. He started making speeches in various parts of the state.

The Morgan bill, to make the exhibition of pictures on Sunday an offense, provides a fine of not less than $250, nor more than $500 for each offense. The present "blue laws" of Indiana, if strictly inforced would prohibit the theatres from operating on Sunday, but they are liberally construed in most places. The proposed law would give officials no other option than to shut the movie houses up.

The Buchanan censorship bill is similar to the bill of Senator Steele, excepting that the former provides that the state board of education shall act as the censoring body, where the latter provides that a censorship commission shall be appointed. Supporters of the Buchanan bill were urging its favorable reporting by committee because they said it would put the censorship in the hands of a non-political board. All of the bills are in the hands of the public morals committee of the respective houses in which they were introduced.

Leo M. Rappaport, attorney for the Circle theatre, Robert Lieber, vice-president of the Circle, and Frank Rembusch, head of the Rembusch string, represented the exhibitors at the public hearing. D. B. Johnson, a professional reformer, representing the Indiana State Civic Union, backed the Steele bill, claiming that it was the only one of the proposed measures which was constitutional, while Mrs. S. C. Stimson of the Legislative Council of Indiana Women, spoke for the Buchanan bill, on the ground that it provided for non-political censorship. C. H. Winders, executive secretary of the Church Federation of Indianapolis, which Federation incidentally is not backed by all of the protestant churches, including one of the largest Methodist and one of the most influential Presbyterian bodies, spoke for the Buchanan measure.

Opponents of censorship among public spirited women who have been indorsing films for the past six years was vigorous and telling. Mrs. Chic Jackson, wife of a humorist-cartoonist on the Indianapolis Star, compared movie censorship with muzzling the press and said that obscene films are already illegal and all that is necessary in case objectionable films are to be eliminated is to inforce the present laws.

Many other prominent women denounced the stand of the professional reformers.

The Legislative Council of Indiana Women claims to have received letters from persons and organizations in many parts of the state favoring its censorship plans.

Brady Tour Continues a Stormy One

(*Continued from page* 1609)

play of a reel of the worst parts in pictures all thrown together would not be a fair viewpoint to judge pictures from.

"I could take the Holy Bible and cut out certain parts which would not pass any censorship," he said.

In a meeting filled with interruptions and verbal clashes, William Brady talked on blue laws to Milwaukee exhibitors and exchange men Saturday, February 5th, and incidentally endeavored to bring the Milwaukee theatre men into the fold of the National Association of the Motion Picture Industry, of which he is president. Although all newspaper men and the representative of the MOTION PICTURE NEWS were barred, it later became known that the ill famed deposit system became the center of action at the gathering.

At the session at which Mr. Brady spoke, some exhibitors demanded to know from Mr. Brady how a joint association such as he proposed would take care of the exhibitor on the deposit system. Even at the close of the meeting the more belligerent of the exhibitors carried the discussion to Mr. Brady's suite at the hotel. The entire argument though turbulent was remarkably free from personal animosity and though he was assailed numerous times by the Milwaukee exhibitors, it was merely on his position and not on personal grounds.

The extension of Mr. Brady's tour takes the National Association's president to Helena, Montana; Seattle, Washington; Portland, Oregon; San Francisco, Sacramento and Los Angeles. He will also make stops at Salt Lake City, Denver, St. Louis, Indianapolis, Cincinnati, Columbus, Wheeling, West Virginia; Pittsburgh, Buffalo and Rochester, according to word from the national association's headquarters.

Censorship measures are pending in practically every state which will be visited by Mr. Brady. In many of these, hostile measures have already been introduced in the legislatures, in others organizations and individuals, which are active in endeavoring to restrict the freedom of the screen, are preparing to introduce measures calling for state censorship.

"Four Horseman" Takes New York By Storm

(*Continued from page* 1611)

maker for both exhibitor and producer. Critics may find some faults with it as a whole. Some may say that it's war episodes open old sores, renew racial hates that should be forgotten, that it waves the flags of allied nations, that it is too long to hold sophisticated audiences, but these will not be showmen who know what the public calls entertainment and drama. These will not be the men who are going to pay their dollars for the privilege of playing it or the millions of patrons of fifteen thousand picture houses who are going to flock to their favorite theatres and pay their money, advanced prices without a doubt, to see it.

"The Four Horsemen" is a picture that will be responsible for a new watch word. No longer will the film salesman claim that his latest special is as big as "The Birth of a Nation." The new slogan will be "as big as 'The Four Horsemen.'"

First National Explains "Kid" Contracts

(*Continued from page* 1610)

"When 'The Kid' in six reels was presented to Associated First National Pictures, it was instantly recognized that to expect Mr. Chaplin to deliver this picture to First National on the term of the original contract would be manifestly unfair to Chaplin, and at variance with the spirit animating First National as an exhibitor organization—namely, the spirit of offering all possible encouragement, in the form of an open market, to independent producers at all times to make the best product of which they are capable.

"Believing that it was the desire of its exhibitor members to obtain, first of all, the best pictures possible, and realizing that in 'The Kid' Chaplin had produced one of the greatest money-makers in the history of motion pictures, First National agreed to pay Mr. Chaplin a price for 'The Kid' which would be fair to him, and which—as is being demonstrated at the box offices of the theatre where it is being shown—the exhibitors could afford to pay because of increased volume of business 'The Kid' would bring to their theatres.

"Associated First National Pictures is not making the individual exhibitor do anything which it has not been willing to do itself as shown by the fact that its franchise holders have agreed to increase rentals on 'The Kid.' It is merely asking the exhibitor to observe the same spirit of fairness and justice in regard to the rental price of the picture that its purchasing committee exercised when obtaining the production for the benefit of its franchise and sub-franchise holders.

"In the case of 'The Kid,' it constitutes a feature in itself and makes it unnecessary for the exhibitor to book anything else on the same program, with the possible exception of a short subject.

"As a feature, therefore, its added value cannot be expressed in terms of a percentage of the other Chaplin productions, which could only be regarded as short subjects. Its real value and the fairness of the price the exhibitor ought, and in most cases, is willing to pay for it, must be arrived at by regarding it as a feature, and formulating the price in a special manner.

"No exhibitor would expect to obtain any six-reel feature at a rental price equivalent to twice what he would pay for a two-reel comedy."

Music and The Picture

"Wanted: Certain Important Developments and Other Things"

By Charles D. Isaacson

BEFORE it is forgotten, we must record what the conference indicated as essential —things, men, ideas, developments that are wanted.

Musicians are wanted—wanted badly!

(In the avalanche of material which appeared in last week's Musical Supplement, there was so much, that nothing could be seen in its true perspective of importance. So I purpose to lift out and discuss individually some of the outstanding demands.)

Yes, musicians are wanted—listen to William Brandt's plea:

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small neighborhood houses cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from experience—and I know for a fact that the musicians are not keeping pace with the exhibitors."

Mr. Brandt is the president of the New York Theatre Owners Chamber of Commerce, which has a membership of five hundred theatres. He, himself is the biggest theatre owner in that association, and he knows whereof he speaks. Many of his houses are the equal, he says, of the Rivoli, Rialto, Strand, Capitol. Even in the ghetto of Brooklyn—in Brownsville—there is a theatre called The Stadium, which is as large and beautiful as any theatre in the country.

"We rate music to a good picture as forty to sixty per cent" said Mr. Brandt, "and music to a bad picture as ninety-five per cent. Hence you can see how essential music is in our programs. We find it very difficult at times to get musicians from the unions—especially the right musicians. Oftentimes our costly organs are still because there is no organist to play them! We are trying to give the best in music, and even if we can only have a small orchestra, we want that to be of the best and to play the best.

"Would that the world were full of Riesenfelds," Mr. Brandt ejaculated. While Mr. Brandt was making these remarks, fortune so had arranged matters, that no less a personage than Joseph Weber, President of the American Federation of Musicians was present. . . . He fumed and fretted while Mr. Brandt spoke, and when he took the stage, Mr. Weber was trembling and infuriated.

But what he said after declaring that the union was not on trial and demonstrating that the American Federation had done more for art than any other single force in America, was to substantiate the point I make in this article.

"We all agree that the motion picture industry has been in the making for the last ten years; now it is a certainty. Before this time, the organist and other musicians had no call from the motion picture theatre. The motion picture theatre has been developing, but not the motion picture musician. He must be given time to develop. You cannot be furnished with the finished article before the demand is shown.

Bulletin of the Association of Motion Picture and Musical Interests

Following the resolutions adopted by the Conference of January 1921, as temporary chairman of the association, I have the honor to report that I have named the following gentlemen to act upon the

COMMITTEE OF FIVE TO PREPARE THE CONSTITUTION AND BY-LAWS AND TO APPOINT AN EXECUTIVE BOARD.

Joseph Carl Breil, Composer.
Edward Lutz, Director Loew Circuit.
Hugo Riesenfeld, Managing Director.
Samuel Rothapfel, Managing Director.
C. M. Tremaine, Bureau for Musical Advance.

These gentlemen have accepted, and the first meeting is scheduled to be held on the afternoon of February 24th, in the offices of the Motion Picture News. The account of the findings of the committee will be sent to the general field at large. It is anticipated that the Executive Board will be completed before March 15th, with a full working organization elected and operating.

CHARLES D. ISAACSON,
February 10th, 1921.

It is true that the motion picture musician is out of step, but give them a little time and there will be more musicians and organists in the market than the theatres can use. . . . The question of musicians will be solved as far as the American Federation is concerned."

Well, well, if there is such a demand for musicians and so few to supply the demand, every musician ought to have an easy time now, in making unusual connections.

Don't say anything to musicians who turn up their noses at the film. Let them continue to snub the field—because when they decide to enter the field, you'll have had your choice. Don't tell them to think of the famous men now in the picture theatres—that might convince them that the best musicians are none too good. Don't tell them that Wolfsohn Bureau is now in the competition to sign the picture houses and are going to route their international artists through the motion picture industry. Don't tell them that musicians like Bodanzky, Polacco, Stransky and even Toscanini are slated by fate to be guest conductors in picture houses within a year or two.

Organists, here's your opportunity. What is the American Guild of Organists going to do to relieve the conditions? What the National Association of Organists?

Something else:

Wanted: A Samuel Johnson of the Film World, a man (or group of men) to compile a dictionary of musical emotions. It is desired to make it absolutely easy for any musician anywhere to turn to his book for suggestions *ad lib* for any situation that ever might come up. The conference has urged the appointment of a committee to investigate the possibilities of undertaking such a tremendous venture.

But isn't it possible that some musician who reads this, will get busy and become the Samuel Johnson of the film-music world?

When old Samuel Johnson decided to make a dictionary of the English language, Dr. Adams said: "How can you do it? In France, forty members of the Academy took forty years to complete such a work as you anticipate doing in a few years." Old Dr. Johnson paused and remarked: "Let me see: forty times forty is sixteen hundred. As three years to sixteen hundred, so is the proportion of an Englishman to a Frenchman."

Now, if Dr. Johnson could essay a tremendous task such as the making of a dictionary of the English language in three years, I am wondering if there is anywhere in the United States, Canada, Europe, or Africa, the person who will make a dictionary of music.

I don't mean a glossary of musicians, terms or such matters. Rupert Hughes has done that well enough and so have several others.

This is something different. I am referring to an encyclopedia which will analyze the music of the world into its emotional, picturesque and moody significance.

Thus: (To start it off.)

Abandon: (Music of utter despond) with indications here of varying compositions, indicated by bar and bar, in their most potent moments.

Abasing music:

Abashment:

Abbey: (Suggesting the atmosphere of the cloister.)

Abeyance: (A state of suspense, expectation.)

Abhorence:

Abide:

Aboard: (Sailor songs, etc.)

And so on through the whole language of emotions, pictures and moods.

Why is such a book needed?

Every motion picture in the world needs this book, would pay any price for it. This was one of the most emphatic conclusions of the Motion Picture-Musical Conference and men from the Rothafel-Riesenfeld type down to the little theatre men, offered up prayers for the coming of such a venture, backed by such an indomitable spirit as Dr. Samuel Johnson.

Let us look for the Dictionary of Musical Expression.

Something else:

Wanted: Schools of motion picture musical instruction, or special courses for the same.

What a musician, trained in the best traditions of the art, is not necessarily equipped to play in motion picture theatres, is a piece of knowledge which has been admitted by students of the new art, and which more recently was made a matter of record in the proceedings

(*Continued on page* 1706)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Jacob S. (Jack) Grauman, well known to exhibitors and all branches of the industry in the Chicago and Milwaukee territories, has affiliated with the Doll-Van Film Corporation, it was announced this week by D. M. Vandawalker, president of the company. He will be vice-president and treasurer.

The most recent venture of Mr. Grauman, for more than a year manager of Metro's Chicago office, previous to which he represented that company in Milwaukee, was his association with Saxe Brothers in the purchase and sale of the Boston, Rose and Alcazar theatres in Chicago's loop district.

His first activity will be a trip to the west coast in the interests of the company where he will make a survey of conditions in the independent production field with a view toward obtaining additional features for distribution in the Illinois and Wisconsin territory. He will be gone about one month.

"With Mr. Grauman coming into the firm," said Mr. Vandawalker, "our policy of expansion will continue as rapidly as consistent with good business. Mr. Grauman has the friendship and confidence of the exhibitors in this territory, and I am greatly pleased with the affiliation."

At the same time it was announced that a number of prominent exhibitors in Chicago and Milwaukee had become interested in the company, and it is understood that this total will be increased in the near future.

The Milwaukee exchange which will be opened by the company early in March will be under the management of L. H. Guhl, now with Metro in the Wisconsin city. It will be located at 408 Toy Building. Frank Kamp, at the present Wisconsin road man for Metro, will join the Doll-Van force at the same time.

J. B. Ohrt, controller of Universal, presided at a meeting of district travelling auditors from all parts of the United States in Chicago this week. The purpose of the conference was to perfect cooperation between the auditing and sales departments with a view to improving, wherever possible, the service to exhibitors. Mr. Herman, one of the managers of the big U exchange in New York, was also visiting Universal's Chicago headquarters, going over plans for the new Chicago exchange, which will be located at 833 S. Wabash.

Harry Berman, who has been holding conferences with the managers and sales forces of several central state exchanges, arrived in Chicago this week enthusiastic over the splendid results achieved during Universal's "Harry Berman month" which he declares was the best in the history of Universal. Mr. Berman stated that Universal, to date, had not been affected in any way by business depression, and that he will be more than satisfied if business continues on the same as it has for the past two or three months.

An important event of the week was the opening of Balaban & Katz's magnificent forty-five-hundred-seat theatre on Wednesday night. The Tivoli is not only the largest motion picture theatre in Chicago to date, but is one of the handsomest and most costly theatres in America. A program in keeping with the importance of the house was arranged by Balaban & Katz for the premier performance.

Harry Reichenbach is in the city putting the finishing touches on his plans for the exploitation of "Outside the Law," featuring Priscilla Dean, which will have its first Chicago showing early in March.

Harry Lorsh, Chicago, district publicity representative for Goldwyn, and John Rankin, coast publicity representative for Goldwyn, with headquarters at Los Angeles, left Chicago for Boston this week where they will handle the publicity and exploitation on "Earthbound" when it opens at Shubert's Majestic theatre for an indefinite run.

Reports reaching the Chicago headquarters of Creation Film Company from J. Hoddy Milligan, who is traveling through the South disposing of that company's picture, "For the Freedom of Ireland," are to the effect that he has sold the following territories: Louisiana, Mississippi and Arkansas, Southern States Film Company of New Orleans; Alabama and Georgia, Southern States Film Company of Atlanta; Florida and South Carolina to the Southern States Film Company of Jacksonville; and Texas and Oklahoma to the Southern States Film Company of Dallas.

Another new exchange will soon be added to Chicago's already long list of independent film marts. The Wabash Film Exchange will early in March be established and ready for business at the corner of Eighth and Wabash Avenue. The new exchange, which will be located on the third floor of 804 South Wabash Avenue, will be fully equipped to serve exhibitors with a complete line of new and reissued one and two-reel comedies, two-reel western productions and five and six-reel special features of society, Western and popular comedy drama types. The Wabash Film Exchange will specialize in popular priced productions and will make this their big talking point. The personnel and officers of the newly formed exchange will be made public as soon as arrangements have been completed for the opening of the new offices.

"Lying Lips" has broken all house records at Barbee's Loop Theatre during its first week's run, and Manager Barbee has kept it for a second week. A very excellent prologue has helped to put the feature over in a big way.

Manager Aschman, of Pathe's Chicago exchange, was host to critics and representatives of the press at a very pleasant luncheon at the Auditorium Hotel on Monday, followed by a private screening of "The Devil," the splendid feature starring George Arliss, at the new Pathe projection room. Mr. Aschman is scheduled to leave Wednesday for New York on company business.

Joseph H. Gilday, veteran of the film business, and a former exhibitor, has been appointed district manager for Famous Players-Lasky Corporation to have jurisdiction over the Chicago territory. Mr. Gilday came to Chicago this week from New York, with Harris P. Wolfberg, who is retiring as district manager to become vice-president and general sales-manager of the Lake & Export Coal Corporation. Messrs. Gilday and Wolfberg will relinquish the reins at the Chicago Paramount office as soon as Gilday has become acclimated.

Mr. Gilday has been branch manager of the Famous Players office in Kansas City, his home town, for the last year. He is one of the pioneers of the moving picture business. He was the first man in Kansas City to convert a legitimate theatre into a cinema palace—having the old Willis Wood theatre in that city. He was very successful as an exhibitor. He had the first neighborhood theatre and the first open-air theatre in Kansas City. "Joe" Gilday is known in the film industry as a man of pleasing personality and unimpeachable integrity. He understands the exhibitors' problems and is known for the deep, personal interest he takes in seeing to it that the exhibitors in his territory are aided to prosperity.

Mr. Gilday had a striking introduction to Chicago last Saturday when a few hours after his arrival in town he was whisked out to the Senate Theatre which Lubliner & Trinz were opening with the Paramount picture, "Brewster's Millions."

It is a coincidence that both Gilday and Wolfberg, whom he succeeds, are Kansas City men—and in the years agone, Gilday and Wolfberg were neighbors in Kansas City, and Wolfberg, when a youngster, attended Gilday's movie house at Twenty-third and Troost Avenue.

Scores of exhibitors are visiting the Famous Players exchange to bid welcome to Gilday and farewell to Wolfberg, whose departure from the film business caused a sensation when announced in this publication ten days ago.

Aaron Gollos, president of Gollos Enterprises, Inc., which controls the Illinois and Indiana rights to "The Hidden Light," starring Dolores Cassinelli, announces that this production will have its initial Chicago showing at Barbee's Loop theatre, opening on March 13, following which it is booked to play the Lubliner & Trinz circuit, the Woodlawn theatre and others.

Celebrated Players has organized a non-theatrical educational department in direct charge of Henry C. Friedman. The large variety of subjects released by Celebrated peculiarly fits them to serve this field in a broad and complete way. Celebrated is also completing arrangements for the marketing of the New Zenith Portable Projector for use in private homes, schools, lodges, etc.

H. M. Belford, sales manager of the Independent Films Association, is in New York for a ten days' stay with headquarters at the Hotel Claridge. Mr. Belford is in New York to close foreign rights and Eastern territory for the Ray Gallagher series of two-reel Westerns.

Herman Black, publisher of the Chicago American, Mrs. Marshall Field, III., and Major Frederic McLaughlin, were guests of honor at the regular bi-weekly luncheon of the Motion Picture Press Club at the Stratford hotel on February 11. The club, through President Dan Roche, pledged its aid to Mrs. Field in procuring screen publicity for the wrestling matches she is promoting for the benefit of the crippled children of Chicago. A committee was appointed composed of Harry Rice of Independent Films Association, Al Parker, Rothacker Film Company; W. L. Hill of Universal; Ralph Kettering of Jones, Linnick & Schaefer, and L. H. Mason to take charge of this matter and arrange for the making of a trailer of Mrs. Field for distribution in theatres of Chicago. Watterson Rothacker offered to make the trailer without cost and his offer was accepted by Mrs. Field and the Press Club with thanks. In the course of a brief address Mr. Black declared news of pictures and motion picture theatres was of great interest to readers of newspapers and stated that his paper was glad to get live and interesting publicity on various phases of the industry.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Inside of the Cup—

Every seat in the house was taken at two performances for an entire week. People stood in line for hours waiting for a chance to see this picture. A heavy snowstorm one night when the production was running did not keep the people away. The most notable success of the season. (East.)

Almost too strong a dose of morals. Medium business on opening and only fair all week. (Middle West.)

A good dramatic picture, full of action, which seemed to please. (Middle West.)

Picture went over big and packed them in. Held for second week. (West.)

Midsummer Madness—

A pleasing picture but it did not draw. Had poor business during run. (West.)

Average production and business was about as usual. (West.)

Idols of Clay—

Very big production, excellent puller. Fine business. (East.)

This feature was badly cut by censor. Went over big. (East.)

Forbidden Fruit—

They were terribly disappointed with this. Did not think it lived up to "Something to Think About" and "Why Change Your Wife?"

Broke the attendance record. Greatly talked about. Continued for a second week. (Middle West.)

FIRST NATIONAL

Passion—

One of the best pictures ever shown in this city. Forced to start half hour earlier each day to accommodate crowds. New box office records reached. (East..

Going over tremendously. Talked of everywhere. Praised and condemned, but everyone in town wants to see it. (East.)

Rated by critics as one of the greatest pictures yet produced. Hundreds of patrons turned away during the first week, and still drawing big crowds at 40 cents top price during the second week. (Middle West.)

This picture brought good business and was considered a fairly good feature.

Love, Honor and Obey—

A good picture but did not pull at this house, consequently business was poor. (East.)

Was only fair picture which brought fair business. (East.)

The Kid—

Played twelve shows a day to excellent business. Consider it a knockout. Immense. (East.)

Good second week. Picture caused a world of comment. (Middle West.)

This picture went over big. Had two week's run. (West.)

Dangerous Business—

Went over well, as is always the case with a Talmadge picture in my house. Some of the older folks thought it went a little too far in some scenes, and others frankly characterized parts of it as "raw." But it got the money, and that's the acid test, I suppose.

Harriet and the Piper—

Drew fairly well all week, but failed to make a "hit."

The Perfect Woman—

Fair picture to fair business. Not Connie's best. (East.)

The Branded Woman—

Business very big, though it played in another theatre here a couple of weeks ago. (East.)

The Devil's Garden—

Great picture and it sure did go big. (Middle West.)

GOLDWYN

Earthbound—

Although an excellent production this feature went over the heads of the audience. Too deep for patrons. Fair business for week's run. (East.)

Bunty Pulls the Strings—

Too fragmentary to please majority of patrons. Artistically done, however. (Middle West.)

The Penalty—

A winner. Filled house for two consecutive weeks, playing even to capacity at matinees. (Middle West.)

Officer 666—

A good picture. Many were attracted by the star, Tom Moore. (East.)

The Great Lover—

Fair picture of an excellent play. Nothing to make a fuss about. (Middle West.)

The Girl With the Jazz Heart—

Not Kennedy's best. Fair business. (East.)

ASSOCIATED PRODUCERS

Lying Lips—

A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week. (Middle West.)

A real picture and a splendid entertainment. People went out of their way to comment favorably on it. (Middle West.)

Love—

A fairly good box office attraction. The plot is nothing new, but the scenery and settings make the picture worth while. (Middle West.)

Good picture which brought more than usual business. (West.)

Last of the Mohicans—

An entertaining picture of real historical value. School children appealed to in advertising. Good business for seven day run. (East.)

METRO

Polly With a Past—

Good entertainment, but not a great picture. As an opening attraction, a great success, because light enough to please, and dramatic enough to be exciting in a mild way. (Middle West.)

Passion Fruit—

Average production. Business fair. (East.)

Cinderella's Twin—

Interesting picture which brought good business. (West.)

UNITED ARTISTS

The Love Light—

Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as "poor" and it was dubbed as "rotten" by many of little Mary's adorers. (East.)

The Mark of Zorro—

Opened to approximately 14,000 people on Sunday, and keeping up the good work all week. Everybody likes it immensely. (Middle West.)

Rich Girl, Poor Girl—

A fair picture which brought average business. (West.)

SELZNICK

Broadway and Home—

Only fair. O'Brien draws fairly well and the picture was fairly good and business was just about fair. Nothing to rave over. He pleases best in more virile roles—such as "The Wonderful Chance" and "His Wife's Money." (East.)

The Man Who Lost Himself—

Not by any means a knockout, but played to excellent business, in house catering to "limousine trade." Doubt whether it would go so well in the neighborhood houses, but a picture that pleases the blase, sophisticated people. (East.)

EQUITY

Hush—

Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting. (East.)

JANS

Love Without Question—

Until about the middle of the third reel, held them tense. Then it became funny. Title drew well and star pleased. Only a fair program picture. (East.)

REALART

She Couldn't Help It—

One of the best things this little star had done. She is a real hit with the younger set and this is just the sort of thing they like her in. Played to excellent business. (East.)

VITAGRAPH

Trumpet Island—

Marguerite de la Motte and Wallace MacDonald pleased hugely. Picture went over well and all seemed to like it. Business was good. (East.)

UNIVERSAL

Outside the Law—

Record houses on this picture. Very entertaining. (East.)

Once to Every Woman—

Average picture which brought fair business. (Middle West.)

ROBERTSON-COLE

One Man in a Million—

Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it. (Middle West.)

Kismet—

Certainly went over big and brought big business. (Middle West.)

PROGRAMS FOR THE WEEK OF FEB. 19 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

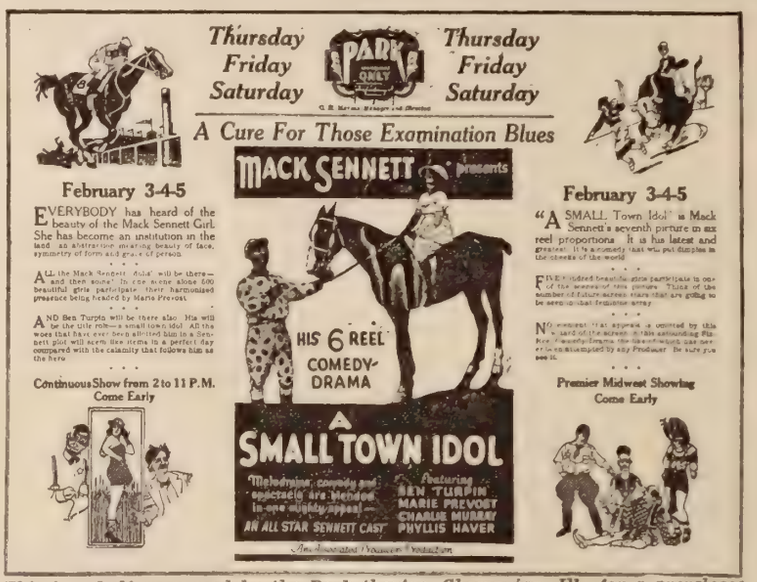
NEW YORK CITY

Capitol Theatre—
Overture—Symphonic Poem "Tasso" by the Capitol Grand Orchestra.
Scenic—The Message of the Flowers—Prizma.
Novelty—"Song of India" from "Sadko." The prince, Alexander Oumansky; water nymphs, Mlle Gambarelli, Doris Niles and Talia Zanou.
Educational—The American Fleet at Panama—Kineto.
Vocal—"The Long Day Closes" and "Love's Old Sweet Song" by Capitol Mixed Quartette.
Current Events—Capitol News.
Feature—The Saphead—Metro, presented with prologue.
Next Week—The Concert—Goldwyn.

The Rivoli Theatre—
Overture—"La Bamboula" by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"The Big Bass Viol" by Emanuel List, basso profundo.
Feature—The Easy Road—Thomas Meighan.
Special—"Bal Masque," Ruth Page, Caird Leslie and Senia Gluckoff, dancers.
Comedy—The Unhappy Finish—Mack Sennett.
Organ Solo — Selection from "Faust" by Prof. Firmin Swinnen.

Criterion Theatre—
Special—In a Spanish Garden, with Edoardo Albano, baritone; Vera Myers and Paul Oscard, dancers, assisted by Criterion Chorus and Criterion Orchestra.
Feature—Buried Treasure—Marion Davies.
Novelty—"Here, There and Everywhere," a specially prepared reel of educational, cartoon and scenic subjects.

Quarter page for "Brewster's Millions" by the Isis theatre, Indianapolis, Ind.


Thursday Friday Saturday
PARK
ONLY
Thursday Friday Saturday
A Cure For Those Examination Blues
MACK SENNETT presents
February 3-4-5
EVERYBODY has heard of the beauty of the Mack Sennett Girl. She has become an institution in the land—an abstraction meaning beauty of face, symmetry of form and grace of person.
ALL the Mack Sennett Girls will be there—and then some! In one scene alone 600 beautiful girls participate—their harmonized presence being headed by Marie Prevost.
AND Ben Turpin will be there also. His will be the title role—a small town idol. All the woes that have ever been allotted him in a Sennett plot will seem like items in a perfect day compared with the calamity that follows him as the hero.
Continuous Show from 2 to 11 P.M.
Come Early
HIS 6 REEL COMEDY-DRAMA
A SMALL TOWN IDOL
Melodrama, comedy and spectacle are blended in one mighty appeal—
AN ALL STAR SENNETT CAST
featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER
February 3-4-5
"A SMALL Town Idol" is Mack Sennett's seventh picture in six reel proportions. It is his latest and greatest. It is a comedy that will put dimples in the cheeks of the world.
FIVE hundred beautiful girls participate in one of the scenes of this picture. Three of the number of future screen stars that are going to be seen in that feminine array.
NO comment that appeals is omitted by this wizard of the screen. In his astounding fashion Mack Sennett has blended such perfect combination as attempted by any Producer. Be sure you see it.
Premier Midwest Showing
Come Early

This is a half page used by the Park theatre, Champaign, Ill., for a prerelease showing of "A Small Town Idol"

Rialto Theatre—
Feature—The Inside of the Cup. Removed from the Criterion theatre with complete program.

Strand Theatre—
"The Kid," held over for a second week, breaking the weekly change policy of this theatre for the first time.

Broadway Theatre—
Feature—Worlds Apart—Eugene O'Brien. And Keith vaudeville.

LOS ANGELES

Grauman's Theatre—
Overture—Medley of well known airs.
Novelty—Topics of the Day—Pathe.
Organ—"Bright Eyes." Solo by Henry Murtaugh.
Cartoon—Felix Release.
Current Events—Pathe News.
Feature—What's Worth While—Lois Weber—Paramount.
Special—Twenty-five girls who were leaders in a contest launched by the Los Angeles express for positions in pictures made by King Vidor, perform, with the audience requested to select most popular by applause.

Superba Theatre—
Orchestra—"Yokahma Lullaby."
Current Events—International News.
Vocal—Boy singer renders "Betty."
Comedy—Fresh From the Farm—Century.
Vocal—"Kentucky Blues" and "Goodbye Coney Island." Rendered by a quartet with a special street stage setting reproducing a scene from the feature.
Feature—Rich Girl, Poor Girl—Gladys Walton.

Clune's Broadway Theatre—
Current Events—Selznick and Gaumont News.
Vocal—Al Pemberton sings "Dearest One."
Feature—The Daughter Pays—Elaine Hammerstein.

Grauman's Rialto Theatre—
Second week of The Inside of the Cup.

Tally's Theatre—
Sixth week of Kismet.

Miller's Theatre—
Eighth week of The Connecticut Yankee in King Arthur's Court.

Mission Theatre—
Fourth week of A Small Town Idol.

California Theatre—
Overture—"Lohengrin."
Current Events—From Fox, Selznick and Gaumont.
Musical—An ensemble of eighteen, with a set showing a Gypsy camp in Spain with a lake in the foreground present musical numbers. A quartet sings "Where My Caravan Has Rested."
Instrumental—"Gypsy Love." Violin solo by Elsie Grosser.
Ballet—Gypsy dance by three girls.
Vocal—Duet by girls.
Ensemble Number—Oh May Heaven Forgive Him.
Organ—"Some Little Bird." Charles at the organ.
Feature—Roads of Destiny—Pauline Frederick.
Comedy—Get Rich Quick Edgar—Goldwyn.
Next Week—The Greatest Love.

Kinema Theatre—
Feature—Passion.
The program at the Ambassador theatre removed to the Kinema complete including the prologue number "Clay."

Symphony Theatre—
Overture—"Raymond."
Cartoon—Cold Tea—Mutt and Jeff.
Current Events—Fox News.
Comedy—The Slicker—Fox.
Feature—Up in Mary's Attic—Carson.
Presented with a prologue in which bathing girls render popular songs.

Ambassador Theatre—
Current Events—Kinograms—Educational.
Novelty—Screen Snap Shots.
Feature—The Woman in His House—Mildred Harris Chaplin. Given with a prologue in which six children from a local school give fairy dance.
Next Week—The Kid.

SEATTLE

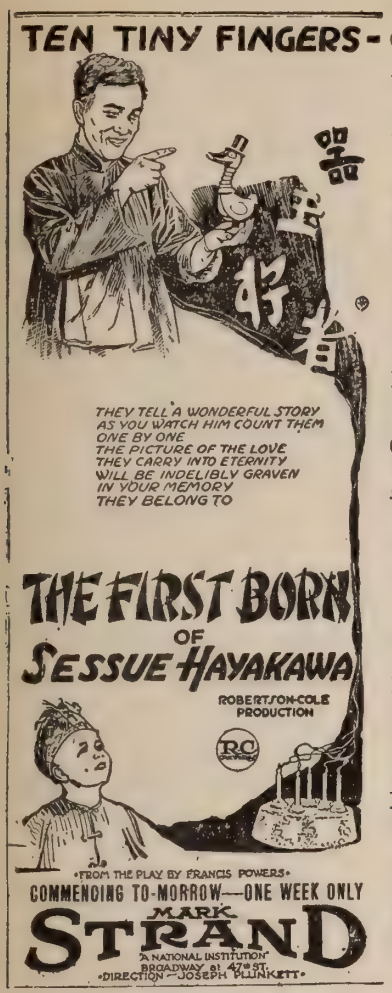
Clemmer Theatre—
Overture—"Mazurka" and "Bright Eyes."
Novelty—Topics of the Day—Pathe.
Cartoon—Happy Hooligan.
Current Events—Fox News.
Feature—The Whisper Market—Vitagraph.
Next Week—Big Happiness.

Blue Mouse Theatre—
Overture—"Glow Worm."
Educational—Pathe Review.
Comedy—Pinning It On.
Feature—Lying Lips — Associated Producers.
Next Week—Same.

Liberty Theatre—
Current Events—J. and V. News.
Comedy—Puppy Love.
Scenic—Wilderness Friends.
Feature—The Kid—Chaplin.
Next Week—Silk Hosiery.

Strand Theatre—
Overture—"William Tell."
Comedy—Ouija Did It.
Current Events—Kinograms—Educational.

This one for "Love," ten inches by three columns, was used by the Majestic theatre, Detroit


TEN TINY FINGERS-
THEY TELL A WONDERFUL STORY AS YOU WATCH HIM COUNT THEM ONE BY ONE THE PICTURE OF THE LOVE THEY CARRY INTO ETERNITY WILL BE INDELIBLY GRAVEN IN YOUR MEMORY THEY BELONG TO
THE FIRST BORN OF SESSUE HAYAKAWA
ROBERTSON-COLE PRODUCTION
RC
•FROM THE PLAY BY FRANCIS POWERS•
COMMENCING TO-MORROW—ONE WEEK ONLY
MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
•DIRECTION—JOSEPH PLUNKETT•

One of the Sunday paper displays on "The First Born" run by the New York Strand theatre, where the feature is playing this week

Feature—The Truth About Husbands—First National. Given with a prologue in which a 12 year old girl gives special dances.

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff—Fox.
Current Events—Select News.
Orchestra—"My Mammy."
Feature—Lying Lips—A. P.
Next Week—Same.

California Theatre—
Orchestra—"My Little Gee Gee" from "The Fiji Isle."
Current Events—California Topical Review.
Orchestra—Selections from "Carmen" "My Kingdom Within Thy Eyes." and "My Heart is a Bungalow."
Special—Local newspaper contest baby review.
Feature—Paying the Piper—Paramount. Presented with a prologue in which song numbers are presented in a cabaret scene.
Next Week—The Frontier of the Stars.

Imperial Theatre—
Current Events—Imperial Screen News.
Orchestra—"Love Tales of Hoffman" and "Sicily."
Feature—The Love Light—Mary Pickford. Presented with an atmospheric prologue under the title of "Mary Pickford in Sweetheart Days."
Next Week—The Passionate Pilgrim

Tivoli Theatre—
Orchestra—Selections from "Cavalleria Rusticana."
Vocal—Quartette sings selections from "Rigoletto."
Features—Love, Honor and Behave — First National. The Stealers—Robertson-Cole.
Next Week—Dinty.

Rialto Theatre—
Feature — Hush — Clara Kimball Young.
Comedy—The Ugly Duckling.
Cartoon—Late "Gumps" release.
Next Week—Girl's Don't Gamble.

Frolic Theatre—
Feature—Tiger True—Frank Mayo.
Current Events — International News.
Comedy—Fearful Finish—Century.
Next Week—The Fire Cat.

DENVER

America Theatre—
Current Events — International News.
Comedy—The Big Show—Christie Educational.
Feature—Prisoners of Love—Betty Compson.
Next Week—Boys Will Be Boys.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Feature—Forbidden Fruit — Paramount.
Next Week—The Passionate Pilgrim.

Rivoli Theatre—
Overture—Selections from "Faust."
Cartoon—The Glue Factory—Mutt and Jeff.
Current Events—Fox News.
Comedy—Roaring Lions on Parade—Fox.
Feature—The Thief—Pearl White.
Next Week—Billions.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"Girl Of My Dreams."
Woodlawn Pictorial Review.
Woodlawn Comedy Playlet—Feed for Three.

Reproduction of a full page display used by Will Harris, manager of the Grand theatre, Columbus, for his run of "Blind Wives"

Overture—"A Beautiful Galathea."
Feature—Geraldine Farrar in "The Riddle: Woman."
Intermission—"I Never Realized."
Coming Feature—Brewster's Millions.

Riviera Theatre—
Education Scenic—Melody of Flowers.
Topics of the day.
Balaban & Katz's Current Events.
Riviera Digest.
Riviera Lady's Quartette.
Overture—"The Fourth Symphony."
Feature—Dangerous Business.
Comedy—The Wedding Blues.
Coming Feature—Isobel.

Pantheon Theatre—
Organ Solo—Popular selections.
Pantheon Topics of the day.
Overture—"Longren."
Travelart—Cretor Lake.
Cello Solo—"The Swan."

This ad for "Wing Toy" and "Two Moons" was ten inches by five columns and is sponsored by the Terminal theatre, Newark, N. J.

Bobby Bumps Cartoon.
Specialty—Sophie Tucker and her five kings of syncopation.
Prologue—A Love Scene.
Feature—The Great Lover.
Coming Feature—Brewster's Millions.

Barbee's Loop Theatre—
Universal Weekly.
Comedy—Wedding Blues.
Overture—"Sometimes."
Prologue—Women of the Ages.
Feature—Lying Lips.
Coming feature—Priscilla Dean in Outside the Law.

Ziegfeld Theatre—
Scenic.
Secialty — Sylvia Loder, soloist, "Kismet."
Feature—Kismet—Fourth week.
Coming Feature — Clara Kimball Young in Hush.

Randolph Theatre—
Organ Selections.
Feature — Charles Chaplin in The Kid—Fifth week.

BROOKLYN

Mark-Strand Theatre—
1—Overture — "Sixth Hungarian Rhapsody"—Liszt — Played by by Brooklyn Mark Strand Symphony Orchestra, with Bela Nyary, Hungarian discovery, as chief soloist.
2—Sport Pictorial — Leading a Dog's Life (Town & Country Films).
3—Vocal and Dance Novelty.
(a) "I'm Falling in Love with Someone — Herbert — Ralph Soule, tenor.
(b) "Valse Caprice—Rubenstein —Elsie Woolf, danseuse.
(c)—"Down the Trail to Home, Sweet Home" — Ball — Scenic showing first a woodland scene and shifting to scene of mother knitting before fire while Strand Quartette sings.
4—Mark Topical Review.
5—Prizma Prologue Introduction—"Away Up Yonder.
6—Prologue to feature—Far north scene with log cabin, open fire, dogs. Trappers in Mackinaws sing Bullard's "Winter."
7—Feature — James Oliver Curwood's, The Trail's End.
8—Vocal, "Pearl of Brazil-Charmant Oiseau"—David—Amanda Brown, colorature soprano.
9—Comedy—High and Dry—Mermaid.
10—Organ Solo—"Kamenoi Ostrow" — Rubenstein—Edward Napier and John Hammond, organists.

ST. LOUIS

Missouri Theatre—
Overture—Selections from "The Only Girl."
News Events—Pathe and Fox reels.
Topical — Literary Digest paragraphs.
Presentation — Abraham Lincoln Days.
Feature—Paying the Piper.
Dance—Russian Ballet.
Comedy—Sunshine.

New Grand Central—
Overture — "Czardas," by Rodemich's orchestra.
Paragraphs—Literary Digest.
News—Current film weeklies.
Vocal—Coloratura soprano singing "The Charming Bird."
Feature—Mamma's Affair — Constance Talmadge.
Comedy—

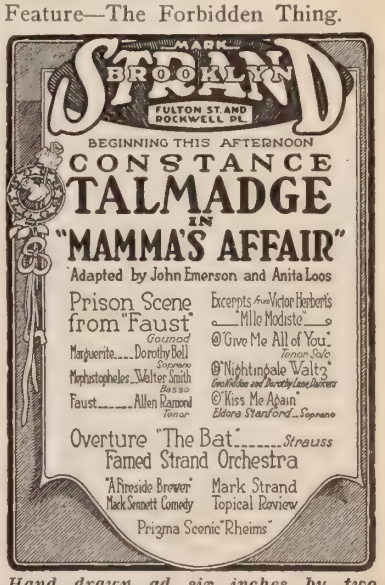
Delmonte Theatre—
Overture—From "The Only Girl."
Happenings of the Day—Pathe.
Organ Solo—"The Love Bird"—"Wandering."
Current Occurrences—Pathe and Fox.
First Feature—The Bait.
Second Feature—Forbidden Fruit.
Comedy—

William Fox Liberty—
Overture—Hochman's Orchestra.
Weekly Events—Fox News.
Cartoon Comedy—Mutt and Jeff.
Serial—Ninth episode Fatomas.
First Feature — Pearl White in The Mountain Woman.
Comedy—The Sunshine Baby.
Second Feature—The Kalda Ruby.

West End Lyric—
Same program as New Grand Central.

CINCINNATI

Strand Theatre—
Feature—The Forbidden Thing.



Hand drawn ad six inches by two columns for "Mamma's Affair" playing last week at the Brooklyn Strand theatre

Half page used by the Mission theatre, Los Angeles, for the showing of "A Small Town Idol," booked for an indefinite run

Columbia Theatre—
Feature—The Highest Law.
Strand—
Overture—Old Love Songs.
Current Events—Pathe 13.
Comedy—High and Dry—Mermaid.
Literary Digest 93.
Feature—The Rookie's Return.
Next Week—The Kid.
Walnut—
Current Events—Pathe 12.
Feature—Passion.
Next Week—Earthbound.
Gifts—
Current Events—Fox 84.
Special Pictures Comedy.
Feature—Lying Lips.
Next Week—The Furnace.
Palace—
Current Events—Kinograms.
Literary Digest 93.
Feature—Her Unwilling Husband.
Next Week—Old Dad.

PITTSBURGH

Liberty Theatre—
Current Events—International News.
Feature—The Kid.
Next Week—To Please One Woman.
Regent Theatre—
Current Events—Kinograms.
Feature—Good References.
Comedy—Going Through the Rye.
Next Week—My Lady's Latchkey
Savoy Theatre—
Current Events—International News.
Feature—Number 17.
Comedy—Sweetheart.
Next Week—Prairie Trail.
Columbia Theatre—
Current Events—Pathe News.
Feature—The Kid.
Next Week—Same.
Cameraphone Theatre—
Current Events—Selznick News.
Feature—Godless Men.
Comedy—The Simp.
Next Week—North Wind's Malice.
Minerva Theatre—
Current Events—Selznick News.
Feature—Godless Men.
Comedy—Adam and Eve.
Olympic Theatre—
Overture—"Legemonte."
Current Events—Kinograms, Pathe News.
Novelty—Pictorial Review.
Feature—Third Week of Forbidden Fruit.
Comedy—Mind Your Business.
Next Week—Inside of the Cup.
Million Dollar Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Good References.
Comedy—The Fireside Brewer.
Next Week—My Lady's Latchkey.
Coming Soon—Passion.
Blackstone Theatre—
Current Events—Pathe News.
Scenic—The Quaint Island of Marken.
Feature—The Frontier of the Stars.
Comedy—His Four Fathers.
Next Week—The Price of Possession.
Alhambra Theatre—
Current Events—Pathe News.
Topical—Topics of the Day.
Feature—The Frontier of the Stars.
Comedy—Neptunes Stepdaughter.
Loew's Lyceum Theatre—
Current Events—Loew's Weekly News.
Novelty—Hoot Gibson Western.
Feature—Cinderella's Twin.
Next Week—The Poor Simp.

CLEVELAND

State—
Overture—First Hungarian Rhapsody.
Theme—Elsaluda—Love Melody.
Current Events—Pathe News—Literary Digest.

The GREATEST SHOW in NEWARK!
RIALTO
NO ADVANCE IN PRICES!
Mr GEORGE ARLISS in "The DEVIL"
COMPANION FEATURE
DOROTHY GISH AND HER HUBBY JAS. RENNIE
"FLYING PAT"
THE PICTURE IN WHICH THEY MET LOVED AND WED!

Another Newark, N. J., display, ten inches by four columns, advertising "The Devil" and "Flying Pat" at the Rialto theatre, Newark

Scenic—Scenic in Holland—Bruce Scenic.
Feature—The Mark of Zorro—Douglas Fairbanks.
Next Week—Always Audacious—Wallace Reid.
Stillman—
Overture—"Raimond," by Thomas.
Theme—Where Love Is Waiting—The Nodding Tulip.
Current Events—Kinograms—Literary Digest.
Comedy—Nobody's Wife—Christy Comedy.
Cartoon—Mutt & Jeff in The Blues Factory.
Feature—The Great Lover.
Next Week—The Frontier of Stars—Thomas Meighan.
Euclid—
Overture—"The Beautiful Galatea," by Suppe.
Theme—Reflets and Selections from Very Good Eddy.
Current Events—Pathe News—Literary Digest.
Prizma—If.
Feature—Inside the Cup.
Next Week—Inside the Cup.

Thirteen inch by three column display for "The Torrent" sponsored by the Superba theatre, Los Angeles

Park—
Overture—"Il Trovatore."
Theme—Married.
Current Events—Loew's Up-to-Date News Events—Topics of Day.
Comedy—All Bawled Up—Hallroom Boys.
Feature—The Rookie's Return—Douglas McLean.
Next Week—The Mark of Zorro.
Metropolitan—
Overture—"Kol Nidrei," rendered as a 'cello solo.
Theme—Selections from Lady Billy.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Open Another Bottle—Snub Pollard.
Feature—Lying Lips.
Next Week—Hush—Clara Kimball Young.
Strand—
Theme—Maytime.
Current Events—News Weekly.
Comedy—Open Another Bottle—Snub Pollard.
Feature—Lying Lips.
Next Week—Hush—Clara Kimball Young.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal Operatic Selections.
Comedy—Dining Room, Kitchen and Sink.
Feature—Doris Keane in Romance.
Opening carried large crowd.
Rivoli Theatre—
Overture—"Dance of the Hours."
Current Events—Rivola News of the World.
Vocal—Operatic Selections by Helen Walker, soloist.
Comedy—Christie Film with Bobby Vernon.
Feature—Dinty.
Parkway Theatre—
Overture—"Good Times," "Let the Rest of the World Go By" and "Grievin' for You."
Current Events—Parkway Review.
Comedy—Mind Your Business.
Feature—The Kentuckians.
Wizard Theatre—
Current Events—Wizard Review and Topics of the Day.
Feature—The Kentuckians.
Next Week—The Inside of the Cup.

ATLANTA

Howard—
Overture—"It Happened in Nordland," Howard Concert Orchestra, under direction of Enrico Leide, musical director.
Howard News and Views.
Comedy—To Be Selected.
Clara Alexander, famous impersonator of the Southern "darky," in her own sketch, "Push Along." Incidental music by Concert Orchestra under direction of Vincent Kay, leader.
Chester Scenic.
Howard Concert Trio, playing Drdla's "Serenade."
Feature—Thomas Meighan in The Frontier of the Stars.
Organ Solo—Edwin Sawtelle, playing "My Little Gypsy Sweetheart."
Criterion—
Overture—Popular Song Hits of the Day, Criterion orchestra led by Dave Love, leader.
Pathe Review.
Topics of the Day.
Feature—Pola Negri in Passion.
Comedy—To be Selected.
Rialto—
Overture—Rialto orchestra.
Burton Holmes Travelogue.
Feature—Viola Dana in Cinderella's Twin.
Comedy—You'll Be Surprised—Chester.
Forsyth—
(First Half)
Selznick News.
Feature—Mary Miles Minter in All Soul's Eve.
Burton Holmes-Paramount Travelogue.
(Last Half of Week)
Selznick News.
Feature—Monte Blue in The Jucklins.
Rolin Comedy.

NEW THEATRE
MARY PICKFORD
In her newest success
"The LOVE LIGHT"
—a thing so exquisite, so rich in detail, so full of human pathos and lovely comedy that we do not hesitate to recommend it to our patrons as the greatest success in Miss Pickford's remarkable career
THE SUPREME EFFORT OF A TRUE ARTIST
Special Musical Score by the New Theater Symphony Orchestra Under Personal Direction E. V. Cupero

A Baltimore American display for the showing of "The Love Light" at the New theatre, Baltimore

WASHINGTON

Crandall's Metropolitan—
Overture—"Half Moon."
Current Events—Pathe News, Topics of the Day.
Feature—The Kid—First National.
Next Week—My Lady's Latchkey—First National.

Loew's Columbia—
Feature—Forbidden Fruit—Paramount.

Loew's Palace—
Overture—"Half Moon."
Current Events—Pathe News, Topics of the Day.
Comedy—Pals and Petticoats—Sunshine.
Feature—The Education of Elizabeth—Paramount.
Next Week—Polly With a Past—Metro.

Moore's Rialto—
Overture—Italians in Algiers.
Current Events—Fox News.
Comedy—Man versus Woman—Christie.
Feature — Silk Hosiery — Paramount.
Next Week—Prisoners of Love—Goldwyn.

DETROIT

Adams—
Overture—"Robespierre."
Prologue with Ruth Chase, soprano; Ralph Brainerd, tenor; Philip A. Kelleher, basso, and A. Louis De Marr, dancer.
Feature—Passion.

Broadway Strand—
Second Week of Forbidden Fruit. Same program as last week.

Madison—
Overture—"Il Trovatore."
Current Events — Detroit Free Press Weekly.
Vocal—Emmons and Colvin.
Feature—One Man in a Million.
Specialty—George Beban and company in The Sign of the Rose.
Comedy—You'll be Surprised.
Next Week—Not Guilty.

Washington—
Overture—"Morning, Noon and Night."
Current Events—Fox News.
Comedy—Mutt and Jeff in The Glue Factory.
Educational—The Will o' the Wisp.
Comedy—Roaring Lions on Parade.
Vocal—Tom Penfold and Eddie McGrath.
Feature—A Thousand to One—Hobart Bosworth.
Next Week—Tom Mix in The Road Demon.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Weekly News—Two Issues.
Features—A Small Town Idol—Mack Sennett.
The Torrent—Eva Novak.

Beacon Theatre—
Overture—Piano and Organ.
Weekly News—Two Issues.
Features—The Kid—Charles Chaplin. The Plaything of Broadway—Justine Johnstone.

PHILADELPHIA

Stanley—
Overture—"Merry Wives of Windsor"—Nicolai—Stanley concert orchestra led by Sidney Lowenstein.
Prologue—Housetop setting, man climbing over, song off-stage.
Feature—The Frontier of the Stars—Paramount.
Comedy—The Scarecrow—Metro.
Scenic—In Dutch—Educational.

We Believe Sioux Falls' Audiences Will Say:
"THE GREATEST PICTURE YOU HAVE EVER PLAYED!"
IT HAS TAKEN THE COUNTRY BY STORM! NEW YORK PROCLAIMS IT THE MASTERPIECE OF MOTION PICTURES! RIGHT NOW CROWDS ON BROADWAY ARE CLAMORING AND EVEN FIGHTING TO SEE THIS GREAT PICTURE!
"If I Live to be a Hundred, I'll Never Forget What I Saw that Night"
PRISCILLA DEAN supported by LON CHANEY
in TOD BROWNING'S Stupendous Melodrama
"OUTSIDE THE LAW"
UNIVERSAL-JEWEL PRODUCTION NO. 1,000,
One Solid Week Starting Sunday
COLONIAL
WHERE THE BIG PICTURES PLAY

This display twelve inches by four columns, on "Outside the Law" was used by the Colonial theatre, Sioux Falls, S. D.

Current Events—Pathe News.
Vocal Feature—Songs by Henri Scott, noted basso—A—"Aria" from "Don Carlos"—Verdi. B—"Road to Mandalay"—Speaks.
Next Week—The Kid.

Stanton—
Overture — Neapolitan Nights—Zamecnik—Stanton symphony orchestra.
Feature—The Love Light—United Artists.
Current Events—Special arrangement from all weeklies of the world for the Stanton.
Cartoon—The Glue Factory.
Topics of the Day—Literary Digest.
Next Week—Curtain.

Victoria—
Same as last week.

Bebe Daniels in "She Couldn't Help it"
Adapted from MIRIAM MICHELSON'S Popular Novel "IN THE BISHOP'S CARRIAGE"
Nance Olden, cleverest of girl thieves, pursued by the police, escapes by stepping unInvited not only into a stranger's carriage, but into a new world—the world of decency and honor. Ill at ease at first the little adventuress soon finds romance and excitement a-plenty in the novel adventure of "going straight."
FIRST HALF THIS WEEK
ALHAMBRA
Briggs Comedy - Fox News

Nine inch by three column ad for "She Couldn't Help It" by the Alhambra theatre, Indianapolis, Ind.

Next Week—The Great Redeemer—House Peters.

Arcadia—
Feature—Paying the Piper—Paramount.
Current Events—Pathe News.
Scenic—Burton Holmes travelogue.
Comedy—Nobody's Wife—Educational.
Next Week—Same.

Palace—
Feature—Forbidden Fruit.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Passion.

Regent—
Feature—So Long Letty.
Comedy—His Four Fathers.
Scenic—
Next Week—Milestones.

Capitol—
Feature—Body and Soul.
Comedy—Hey Rube.
Current Events—Select News.
Next Week—Midsummer Madness.

BUFFALO

Shea's Hippodrome—
Overture—"The Old Refrain"—Kreisler.
Stage Setting—An Evening at Home, introducing the Duo-Art piano.
Vocal—"Take Me Back to Childhood Land"—Rooney. Sung by John Hart, concert baritone.
Feature—The Penalty—Lon Chaney—Goldwyn.
Comedy—Love, Honor and Behave—Mack Sennett.
Current Events—Hippodrome Review, consisting of selections from the various weeklies, Topics of the Day and a hand-colored scenic.
Next Week—Prisoners of Love—Betty Compson.

Shea's Criterion—
Overture—"From the Highlands"—Langley.
Vocal—"My Bonnie, Bonnie Jean"—Lander. Sung by John Crawford, concert baritone.
Feature—Bunty Pulls the Strings.
Comedy—Bungalow Troubles.
Current Events—Criterion Pictorial.
Next Week—Paying the Piper—Dorothy Dickson.

Mark-Strand—
Overture—"Maytime."
Current Events—Latest Pathe News.
Feature—Broadway and Home—Eugene O'Brien.
Comedy—Back from the Front—Christie.
Next Week—Dinty—Wesley Barry.

Palace—
Feature—Love—Louise Glaum.

ST. PAUL

Capitol Theatre—
Overture—"Pomp and Circumstance"—Elgar.
Capitol Digest—Includes: Current Events, Pathe and International News.
Along the River Allier—Pathecolor.
Walter Pontius—Tenor.
1. "Somebody Loves You Dear."
2. "In the Heart of Mary Ann."

Moonshine.
Mermaid comedy featuring Lloyd Hamilton.
Katherine Stang—Violiniste.
1. "Gypsy Airs"—Sarasate.
2. "Souvenir Poetique"—Fibich.

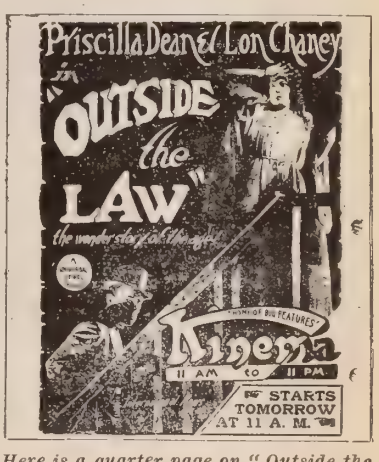
Charles Ray in The Old Swimmin' Hole.
Capitol Grande Organ.
Ralph H. Birgham, Concert Organist.
Improvization on theme "My Old Kentucky Home."
Organ Recital—E. J. Dunstedter.
1. Finale from the 4th Symphony in F. Minor—Tschaikowsky.
2. Prelude—Chopin.
3. Popular Selections, including "Over the Hill"—Thurward.

MINNEAPOLIS

State Theatre—
Overture—
1. "Panamericana"—Victor Herbert.
2. "A Little Bit of Jazz."

State Digest.
Current Events—Pathe and International News.
Mlle. Desha—Danseuse. "The Bubble Dance."
Nobody's Wife—Christie.
Donald Jonson—Concert Pianist.
1. "To a Wild Rose"—MacDowell.
2. "Seguidilla"—Albeniz.

(Steinway piano used).
Way Up Yonder—Prizma.
Jabes Oliver Curwood's Isobel or The Trail's End, with Jane Novak and House Peters.
Organ Solo—Arthur Depew, America's Premiere Organist.
"Faust Fantasy"—Gounod—Depew.



Here is a quarter page on "Outside the Law" run by the Kinema theatre of Salt Lake City

Exhibitors' Service Bureau—Pages 1626-1640

"Prisoners of Love" lobby display used by the Garrick theatre, Los Angeles, in which a cut of the star was a feature

Lobby decorations for "The U. P. Trail" by Frank Lacey, manager of the Majestic theatre, Portland, Ore.

Calvert's "Passion" Prologue

Capitol Theatre, St. Paul, Presentation Adds Greatly to Film's Pulling Powers

ONE of the most novel and distinctive prologues to be evolved for enhancing the presentation of "Passion" was that staged by the Capitol theatre in St. Paul, Minn. The theatre, the finest in the Middle West, since its opening last September has slowly but surely progressed in the art of presenting special scenic and musical numbers until it has reached the pinnacle of presentation.

The prologue for "Passion" drew favorable written comment from the St. Paul Art Institute, a society of artists that abides in one of the few cities of the Middle West that consistently supports grand opera and the Russian ballets. The art society letter to Messrs. Finkelstein and Ruben, owners of the theatre, said the prologue to "Passion" was the best thing scenically that St. Paul has seen since the Daghileff ballet some six years ago.

Managing Director Lowell V. Calvert, who designs and stages the scenic numbers at St. Paul's Capitol theatre, took the three striking episodes in the passionate life of Madame Du Barry as the theme for his prologue. In the center of the stage, before a futuristic drop, stood a tall candelabra with three lighted candles.

Mlle. Desha, who went to St. Paul especially for this engagement, direct from the Criterion theatre in New York, presented the dancing numbers in the prologue. The parted curtains revealed Desha bathed in scarlet light, dancing before the candelabra. The dancer presented the "Dance of Passion" as her first number, typifying Du Barry's passionate infatuation for Louis XV, King of France. The conclusion of this dance was marked by the snuffing of one candle, depicting the death of the King.

The second dance interpreted Du Barry's real love for Armand and was called the "Dance of Love." Mlle. Desha in this number worked in a deep blue light, her dancing subdued from the mad whirl of the passionate dance which preceded it. The dance ended with a second candle being extinguished, indicative of the tragic end of Armand, with a bullet in his head.

The next unit was the "Dance of Death," in which the dancer appeared shrouded in black, with but a tiny point of white light playing on her features from one side, and a deep scarlet light from the other. Slowly her movements grew less passionate, and the light faded, until she dropped dead at the foot of the candelabra, leaving the stage in total darkness as the third candle went out, showing the audience that Du Barry had at last paid the penalty of her excesses and extravagance, on the guillotine.

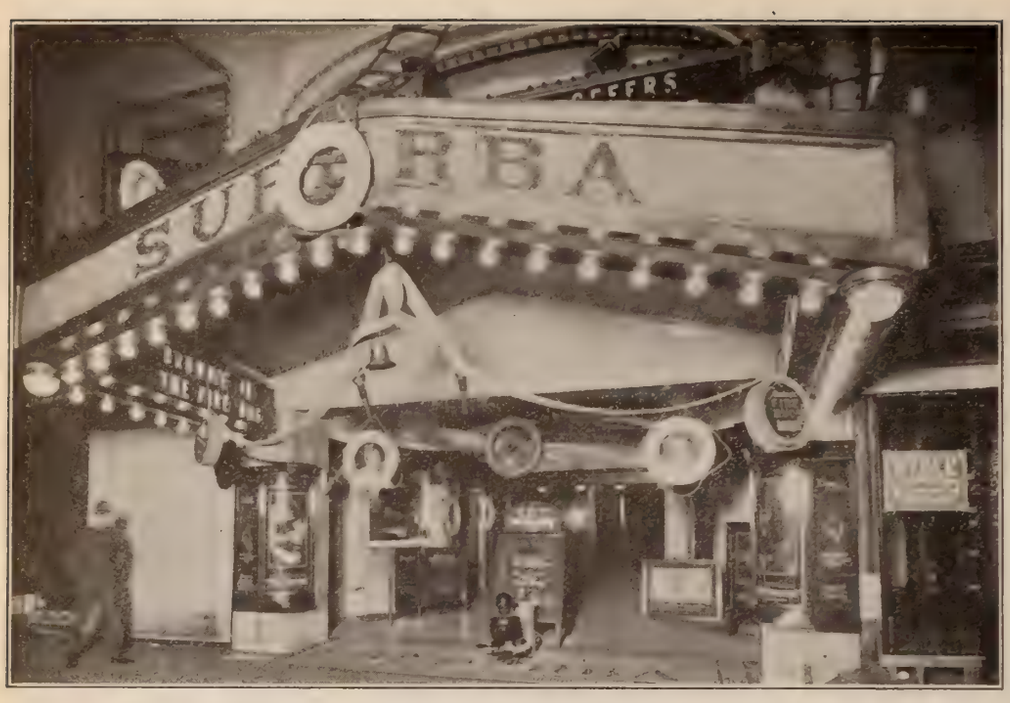
The number closed with a rosy light slowly creeping from the floor to the top of the back drop depicting the dawn of a new France, while the audience showed its appreciation with thunderous applause. The Capitol Symphony orchestra and the grand organ accompanied the dancer, and broke into the thrilling strains of the "Marseillaise," as dawn rose on the imaginative picture of a France reborn.

Hyman Staging Prologue for "Isobel"

Managing Director Edward L. Hyman of the Brooklyn Strand theatre, is staging a prologue for "Isobel, or the Trails End," the feature on the bill this week at the Strand.

The scenic set for the prologue is a snow-bound tract with a log cabin to the left, with the ruddy light from a fire shining through. The Mark Strand quartette garbed in cold-weather attire, even to mackinaws, sing Bullard's colorful "Winter Song." The lights are silver and red, ebbing and flowing as to intensity at the proper points.

Lobby display designed by Frank Lacey, manager of the Majestic theatre, Portland, Ore., for the showing of "The U. P. Trail"



Showing the way the Superba theatre, Los Angeles, decorated for the engagement of "Fire Bugs" with fire hose, etc.

Fine "Earthbound" Prologue

Salt Lake City Theatre Stages Original Presentation Number

THE Salt Lake theatre, Salt Lake City, Utah, recently played "Earthbound," with the presentation of the film a featured part of the showing.

For the prologue the stage was dressed in blue cheese cloth. It was opened by dimming up blue footlights in an absolutely dark house. Then a harpist played "For All Eternity" very softly, swelling in volume to the chorus, which was picked up by the orchestra, with harp and orchestra continuing until the end. The entire song was repeated by a quartette back stage, with full musical accompaniment from the orchestra pit. As the quartette started the song, the front curtain rose very slowly, disclosing a cross on the left of the stage. As the curtain rose, the blue border lights were dimmed up. At the conclusion of the song, a halo appeared at stage right and then a voice back stage spoke the following:

"It is written that until you have purged yourself of your earthly sins, until all those you have sinned against forgive and send you on your way with their love, you will be earthbound. And now there remains but one, she who will be your mate through all eternity."

As the voice finishes speaking, the halo fades out. At the beginning of the voice, a girl dressed in mourning had entered the stage and knelt by the cross. As the halo is dimmed out, a spotlight is thrown upon the kneeling girl; she rises and extends her arms towards the spotlight, speaking:

"Oh, Dick, I do love you and want to send you onward. So go, my beloved, go!"

Then all lights out amid the rumble of thunder and the flash of lightning which continue until the first title is thrown on the screen, when the orchestra comes in with a heavy selection from "Forza del Destino" on the last thunder crash. As the first scene in the picture comes on screen, polychrome cathedral candlesticks are turned on, showing sparks of light.

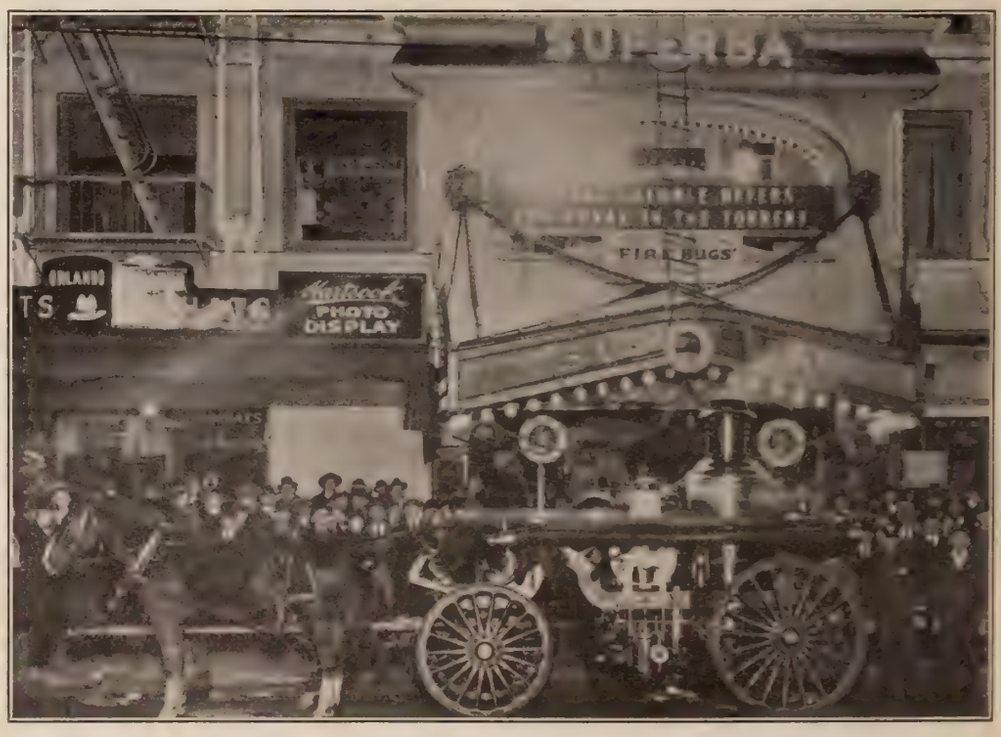
Fire Department Aids in Putting Over Comedy

A new way to turn a comedy into a feature was demonstrated recently by Manager Nobel Hearne of the Superba theatre, Los Angeles, when he used the Century comedy "Fire-Bugs" to show the fallacy of attempting to fight fire when you do not know how, and members of the Los Angeles Fire Department to lecture and give practical suggestions along the proper lines of preventing disastrous conflagrations.

The week's bill was advertised as "Fire Prevention Week" and twice each day a big fire engine with complete staff drove at break neck speed to the front of the Superba theatre. Here Chief Scott and his men spoke to the crowd on the street, giving important instructions as to the proper way to fight fire and later from the stage of the theatre gave practical demonstrations of their instructions. Manager Hearne secured the co-operation of all members of the Fire Dept. and equipment for display in the lobby and theatre. Each patron was handed a fire prevention instruction card which gave the gist of Chief Scott's daily remarks.

Nobel Hearne recently became manager of the Superba theatre after serving as assistant manager for more than a year and following considerable experience in this work with the Saenger Amusement Company of New Orleans. For the past several months he has been in charge of arranging lobby displays and special features for the program, and his successful work led to his promotion to manager.

On this page are two cuts illustrating the exploitation related. Note the fire hose draped about the lobby. This is an idea that can be utilized in any city.



Illustrating how the Los Angeles Fire Department co-operated with the Superba theatre in exploiting "Fire Bugs" a Century comedy

Window display tie-up effected with a local hardware store by the New Garrick theatre, Minneapolis, for the showing of "My Lady's Latch Key"

Radiophones in Theatres

Rialto at Omaha Makes One Orchestra Do For Two Theatres by Use of New Invention

By using radiophones for orchestration in two houses under one management, John Loveridge, of the Rialto Theatre, Omaha, Neb., established an innovation for motion picture theatres and added another chapter to the growing list of exploitation devices by which the public can be enticed into a motion picture theatre.

The stunt, which was worked in co-operation with the exploitation campaign planned and executed by R. C. Gary, exploitation representative for the Omaha territory of Paramount Pictures, created a distinct sensation. The radiophones were installed from the stages of the Rialto Theatre, which was showing "Heliotrope," and the Strand Theatre. Amplifiers had been connected to every seat in the two houses.

The orchestra played alternately at the two theatres, but by means of the radiophones and amplifiers it was possible for both audiences to hear the music constantly, first directly before the seats and then from the other theatre.

The big value of the idea, of course, lay in the exploitation possibilities of such a novelty. Manager Loveridge and Gary had discounted this in advance and their paper and newspaper advertising for days in advance had played up the fact that this would be the first time such an experiment had been tried in a theatre in Omaha. The novelty angle alone brought large crowds to the house.

Despite the fact that the radiophones were largely an experiment they proved a veritable success under the direction of Fred Swain and Wilbur Cramer, two young wireless operators who directed the mechanism.

The radiophone exploitation was supplemented by paper and extensive advertising. Postcards of prominent thoroughfares in New York and Chicago were obtained and addressed to the theatre's mailing list with the message: "Have just learned that Heliotrope Harry is out and will be at the Rialto Theatre, Omaha, Jan. 16." These cards were despatched to Chicago, New York, or whatever city they were supposed to come from; and remailed to the theatre's patrons from there.

A cartoon teaser campaign was used in the Omaha World-Herald, News and Bee. Gary, who had previously demonstrated his abilities as a cartoonist, so that his "motion picture exploitation cartoons" were being run as news by the various papers, ran a cartoon a day on "Heliotrope," concentrating on the mysterious "Harry," until the final cartoon, the day before the picture's opening, gave away the secret and tied up the series with the picture and the Rialto Theatre.

The campaign was rounded out by heliotrope-scented sachet packets, which were distributed to patrons of the Rialto Theatre the week before "Heliotrope" had its run. From an exploiteering angle it was one of the most successful campaigns ever conducted, as well as being one of the most unique. Manager Loveridge, who was responsible for the introduction of the radiophone system, was so elated over its success that he has declared his intention of using it again at the first opportunity he has to tie it up with Paramount picture exploitation.

Ties-up with Hardware Store for MacDonald Picture

Good results were obtained by Manager C. P. Murphy of the New Garrick theatre, Minneapolis, during the showing of "My Lady's Latch Key," in a tie-up with the Warner Hardware Co.'s store.

Mr. Murphy arranged with the hardware people to give away to lady patrons of the New Garrick, a ticket good for a duplicate latch key when presented at the hardware store.

A very effective window display was arranged with the hardware store in which a three sheet cut-out, star portraits and stills were used to good advantage in connection with a display of locks, keys, revolvers and other things designed for the protection of the home. A card announcing the distribution of the free key tickets and another reading: "Love laughs at locksmiths but convention demands a latch key. You can get the latch key here. The love and laughter at the New Garrick this week," also formed a part of the display.

A tie-up was also made in the advertising used during the week by the Warner people.

This is the first time co-operation of this kind with a hardware store has been secured in Minneapolis. It was the second tie-up secured by Mr. Murphy during the week. "The Toonerville Trolley" was a part of the New Garrick program for that week and the Minneapolis Tribune, which publishes the Fox cartoons, gave daily editorial comment on the comedy.

This shows the stage setting and characters appearing in the Brooklyn Strand's prologue for "The First Born" as told below

Hyman's Chinese Musicians

Brooklyn Strand Stages Fine Prologue for "The First Born"

For the prologue used in connection with the showing of "The First Born," Managing Director Edward I. Hyman of the Strand theatre, Brooklyn, first scoured New York's Chinatown for a Chinese orchestra and succeeded in landing a small troupe of so-called musicians.

Then the other more orthodox parts of the prologue were gotten together. A stage setting as illustrated in the cut above was provided. Other musicians and singers were secured and rehearsed in a carefully prepared program.

With the opening of the curtains, a soprano in the female Chinese costume sang "The Chinese Lullaby" from the music show, "East is West." Toward the end of the song, which was accompanied by a male quartette from off-stage, the lights began to come down, and the end, when the scene was absolutely darkened, and without parting the curtains, scene number one was lifted, and the red and blue border and footlights coming up revealed a Chinatown scene. On the left, the Chinese orchestra was pounding away, and before the lights even defined the players, the audience knew what it was and it got a big laugh. Then a young Broadway dancer, who makes a specialty of Oriental dances, did a bona fide geisha.

The Strand Male Quartette, in costume sang "So Long Oolong," There was another short dance and then the tenor of the quartette took the stage to sing "The Chinese Lullaby," and the rest of the quartette assisting from offstage. The last notes of the song were carried into the picture which was shot on the screen, after the stage was darkened and the screen had been lowered. The novelty of Hyman's prologue was in the fact that at the end, while the tenor was singing, the little chinese boy shown in the cut ran out from the fly, and the tenor took the kid up in his arms while finishing the song. A perfect roar went up as the kid ran across the stage.

Rothafel's "Saphead" Prologue Number

The Capitol theatre is presenting a prologue in connection with the showing of "The Saphead," the feature attraction on the bill for the week.

Mr. Rothafel has taken a cue from the picture itself in staging his specialty number.

A dancer attired as Buster Keaton in the picture, silk hat and frock coat, carrying a cane and a bunch of flowers, is first seen wandering around after the manner of the above-mentioned star. The stage setting is a street scene with lamp post at center and set buildings on each side. The backing is white muslin draped with the lighting all from the rear, bringing the figure into silhouette. The performer is joined by a girl in summer street dress. After some eccentric pantomime the two present a novelty dance.

Slipper Window Display for "Cinderella's Twin"

A window display of ladies slippers was used by Manager Edward J. Weisfeldt of Saxe's Strand Theatre, Milwaukee, as an advertising hook up for Viola Dana in Cinderella's Twin. A woman's dress slipper completely covered with rhinestones was secured from the Walkover Shoe Company and displayed in their Milwaukee store window as the $1,800 Cinderella slipper alleged to have been worn by Viola Dana in the film production. The slipper was placed on a cushion directly under a nitrogen lamp and its startling brilliancy attracted hundreds of persons to the window.

Window display featuring a crystal slipper for "Cinderella's Twin" for the showing of this feature at Saxe's Strand theatre, Milwaukee. Story appears herewith

Criterion Prologue Number Sets New Presentation Standard

"Buried Treasure" Given Atmosphere by Musical and Ballet Specialty

A SPANISH garden laid in an orange grove with the fruit bobbing over the old walls, a playground for native singers and dancers, while the sun plays on the ancient chateau and the farms and mountains in the distance, is the colorful prologue prepared by Hugo Riesenfeld for the showing of "Buried Treasure," which began an extended engagement at the Criterion Theatre on Sunday, February 13th. Josef Urban, the European master of stage investiture, designed the stage gem as a frame for the singers and dancers in the prologue, and Josiah Zuro, director of the New School of Opera and Ensemble, arranged the music and dance numbers which, with the setting, have received unstinted praise from the press and public.

An old garden wall, pierced with a barred window, stands at the left. At the right stands another wall. Long settles of stone run along the walls and oranges peep over the tops at the quiet enclosure. At the rear rises a majestic tree throwing its branches over the entire garden and further in the distance lies the sleepy valley at the foot of the white-tipped mountains. A chateau, bristling with spires and studded with windows, reposes in the valley.

Singers and dancers, a mandolinist and a guitarist, sit about on the long settles or stroll about the enclosure. Dark eyes flash from over the tops of fluttering fans and mantillas are flung about pretty faces to accentuate their charm. The figures on the stage are in fluid motion, flirting, teasing and playfully quarrelling.

The unseen orchestra, plays "The March of the Toreadors" by Tarvan-Marchetti and the soloists and ensemble, numbering a score, sing for the quartet of native Spanish dancers—Clarelina, Esperanita, Coralita and Anita—who dance with dash to the rattle of their castanets, the singing and the orchestral music.

From off-stage is heard the voice of Edorardo Albana, baritone, who sings a popular old Spanish folk song, "Serenade de Murcia," and is joined on his entrance by Susan Clough, mezzo soprano, and the ensemble. The final chords of the folk songs serve as an introduction to a spirited dance duet by Vera Myers and Paul Oscard, which, in turn, resolves itself into another pretentious song number, a "ballade" from Carlos Gomez's "Il Guarany," sung by Albano and the ensemble to an accompaniment by the orchestra and the solo instrumentalists.

"In a Spanish Garden," as the prologue is known, is reminiscent of the best moments in the popular "Land of Joy," the production which was brought from Spain a few seasons ago. The colorful atmosphere of the land of the toreador and troubadour has been recreated with charming effect on the Criterion stage, and, in the course of the prologue, some of Spain's best and most characteristic music and dances are presented, including "La Sota" from "Dolores," "Maja Goyescas" from "Panaderos," a "Habanera" and "Lor Andaluse."

The Spanish atmosphere of the prologue reflects the principal theme in "Buried Treasure" which blends the modern society story with that of the Spanish Main of four centuries ago.

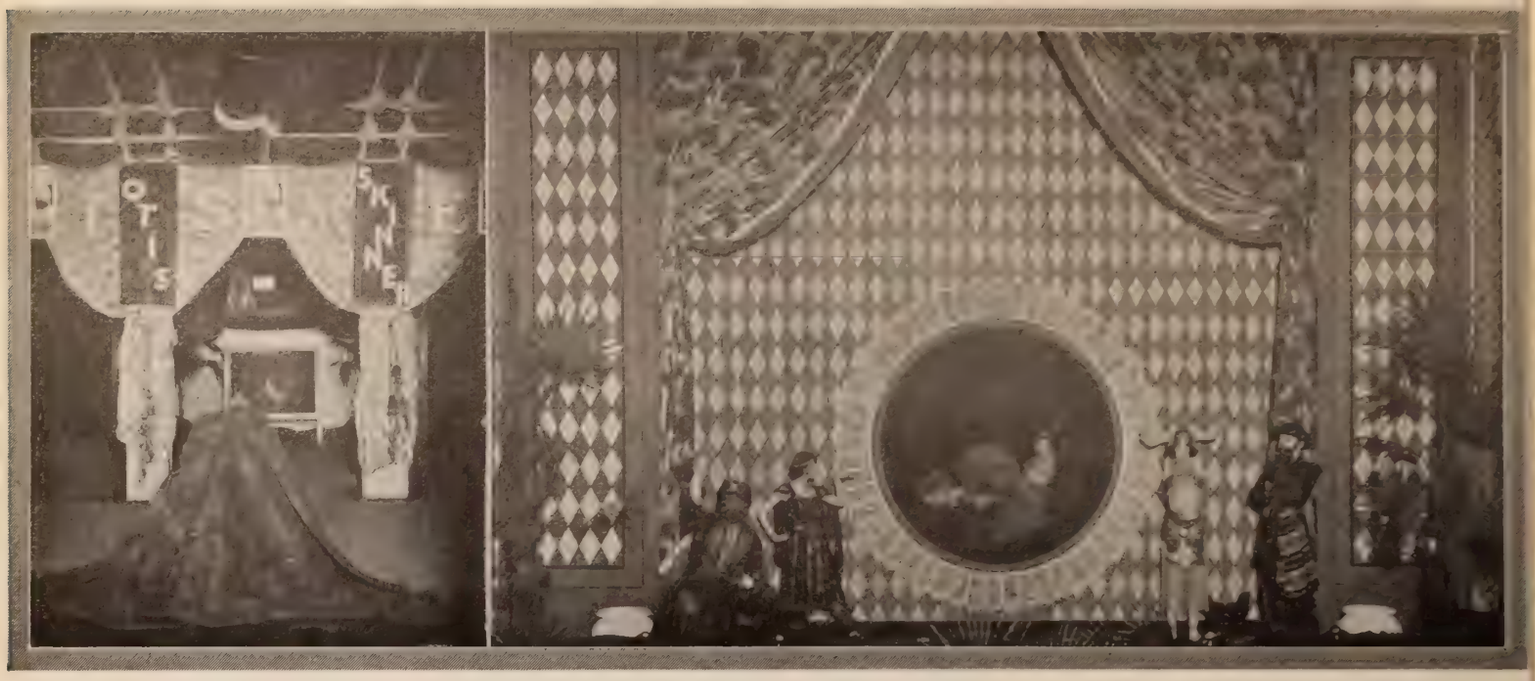
With his usual modesty, Mr. Riesenfeld gives the credit for the Criterion prologue to Messrs. Zuro and Urban. It is due to the training by Mr. Zuro, who is the director of the New School of Opera and Ensemble, that singers of the calibre of Albano and Miss Clough and the finely trained ensemble, and dancers like Miss Myers and Oscard appear on Riesenfeld programs, and point to even greater successes in the future. "In a Spanish Garden," pretentious as it is in motion picture history on Broadway, is but the beginning of a series of spectacular musical and dance productions.

For the past two years Mr. Zuro has been training singers and dancers, teaching them the art of the stage and encouraging them through practical work to strive for greater art. It is impossible to engage exactly the type of singers and dancers required for the specific motion picture theatre entertainment and for that reason the school was founded by Mr. Zuro with the support of Mr. Riesenfeld. Quietly and without pretence, the school continued its work through the many months to reveal its first representative effort in the Criterion prologue, "In a Spanish Garden."

While it is true that the Riesenfeld theatres on Broadway, the Rivoli, Rialto and Criterion, are motion picture theatres, they have not only been a strong influence in creating a better taste in photoplays, but have been responsible for the development of several correlated fine arts—the dance, music, both vocal and instrumental, and stage settings.

The musical history of the theatres has been an impressive one, despite the fact that the oldest of the trio of theatres, the Rialto, is not yet five years old. In this brief span the theatres have introduced or encouraged singers who have gone into more pretentious musical work, some of them reaching the highest rung of the ladder, grand opera.

Cut showing the Urban stage setting and two views of the players appearing in the prologue of "Buried Treasure" opening Sunday for an indefinite run at the New York Criterion theatre



On this and the opposite pages is shown exploitation for "Kismet" during the recent showing of this picture at Manager Ray Grombacher's Liberty, Wash., theatre. The scene at the right shows Mr. Grombacher's stage setting for an original prologue number

Putting Over "The Kid" at St. Louis

Skouras Brothers Inaugerate Great Campaign for Chaplin Film

SOME critics maintain that all that is necessary to attract record-breaking throngs with Chaplin's "The Kid" is to announce the date of the feature in the local newspapers. But Skouras Brothers, who began a week's run of the famous comedian's latest film endeavor at their two leading first run houses, the New Grand Central and the West End Lyric theatres, St. Louis, have an entirely different opinion.

"Exploit every worth while production, regardless of circumstance or star," has been their ideal motto, and in accordance they have gone so far with their methods of exploitation of "The Kid" that everyone within a few hours' ride of St. Louis has learned of the picture, its date of showing, and something by which to remember it.

The stunt began two weeks before February 7, the date set for the premiere in this city of Chaplin's latest release. A mailing list of several thousand St. Louis fans and suburbanites received their weekly letter, at the bottom of which appeared the bland statement—"We are not Kidding you, but 'The Kid' will get your goat."

Then the newspapers came out with displays of various sizes for the two weeks preceding the opening. Cuts of Chaplin and little Coogan were profusely interspersed with the "copy" of the advertisements; pictures of the Tramp and the sophisticated window-breaker were placed on large sign-boards all about St. Louis and the surrounding vicinity, and interest was running high.

The private review of the feature which was given at the closing banquet of the convention of the Missouri Theatre Owners was spoken about in the daily press as early as January 20. The local motion picture critics are severely independent and their favorable comment on the production created tremendous good-will among the theatre-goers.

Then Skouras climaxed their advertising with a most humorous bit of exploitation. Several young men were advertised for, their only requirement being that they could "make up" to resemble either Charlie Chaplin or Micky Coogan. Well, every school-boy who ever had an ambition to appear on the screen in imitation of their comedy idol came with a battered derby, a delinquent pair of trousers, and the conventional Chaplin foot-wear. And with them they brought their little brothers, or cousins, or friends attired in baggy pants and a slouched cap the visor of which was drawn far over the right side of the neck.

The five best imitations were employed. They were each given beats about the city and suburbs and told to go the limit. At Grand and Olive, the center of night life in this city, hundreds of persons blocked the streets to watch the antics of a Chaplin and Coogan who directed traffic during the absences of the traffic-officer. The Chaplin imitators were given implicit instruction not to let go the hand of their little partner, and as a result every move that the actors made was in perfect accord. If Chaplin crossed the street he dragged the little boy with him.

In the business districts where a pair of the imitators were stationed, thousands of office-workers appeared at the windows of the large buildings to gain a few moments of amusement.

To say that an exploitation stunt was so successful that persons spent considerable time watching the antics of the participants in preference to hurrying to the admission door is describing it as it actually took place. The New Grand Central and West End Lyric smashed every previous house record in the history of the two houses for opening day. A pair of the clowns were stationed in each of the lobbies and entertained the crowds who had already bought tickets but were waiting from one to two hours to gain entrance.

"The greatest pulling card we've ever had," said Spyros Skouras.

Stars Sell Tickets as Exploitation Stunt

The originality of Sid Grauman was demonstrated recently during the showing at his Rialto theatre, Los Angeles, of "Midsummer Madness." The cast in this production, includes Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel.

Mr. Grauman arranged to have each of these stars sell tickets to the crowds, one each evening from 7:30 to 8:30 o'clock. Proper exploitation and publicity of this unique idea brought additional crowds to the playhouse, and the stars themselves enjoyed the experience greatly.

The feminine luminaries were delighted with the enthusiastic reception the ticket buyers gave them. Each had a brief chat with the patrons. The women buyers proved to be the most talkative, and scores of unusual questions were asked.

Showing the lobby front and decorations on the interior for "Kismet" originated by Ray Grombacher, manager of the Liberty theatre, Spokane, Wash.

Borrows Toys and Doll Furniture for Lobby Display

A clever little bit of exploitation which cost absolutely nothing, was Manager George Schmidt's lobby display for "Parlor, Bedroom and Bath," when it played a two-day engagement at the Alamo No. 2, Atlanta.

From a local toy-shop, he borrowed a set of doll furniture—and fitted up three rooms—parlor, bedroom and bath. This, mounted on a pedestal properly draped, caught the eye instantly. A tiny celluloid doll was in the bath-tub; two other dolls, to represent the society reporter, and the "boob-hero," were in the living-room, and still another doll, to represent the flighty wife, was in the bed in the bedroom.

Over this was a sign reading—"Not 'A Doll's House'—just 'Parlor, Bedroom and Bath'".

Effective Prologue Given in Newark

The Rialto theatre, Newark, N. J., staged a very effective atmospheric prologue for "The Last of the Mohicans," last week's bill at the Rialto.

Following the overture, the last notes of which were those of a flute playing a weird melody, the curtains parted, showing Grace Morton, mezzo soprano, in Indian costume. Miss Morton rendered "The Land of the Sky Blue Waters," with a scenic showing streams, mountains, etc., projected during the song.

The singer first appeared in semi-darkness. Then a baby spot was thrown on her feet, after which the lights went up revealing a forest backing by Urban.

At the end of the song, the lights dim out and the titles of the feature were screened.

Grombacher Does Things for "Kismet"

Elaborate staging, with impressive prologue, was given the performance of "Kismet" which had a week's showing at the Liberty, Spokane, Wash. One bizarre scene from the production, showing the beggar in his borrowed finery in the harem, was done in the prologue, with five taking part. An oriental effect throughout the house was achieved in the decorative scheme and the girl ushers wore gay harem costumes. Manager Ray Grombacher did a record business with the show, running it till midnight on Saturday.

Attractive Setting for Showing of "Polly"

A simple but attractive setting for a song number offered in connection with the showing of "Polly With A Past" was arranged by Manager Edward J. Weisfeldt of Saxe's Strand Theatre, Milwaukee. A wooden ring covered with black velvet was suspended a few feet above the floor of the stage and on it was perched a giant scenery parrot of brilliant colors. The young lady vocalist was attired in a brilliant red costume which provided a pleasing contrast to the black circle. A conventional lantern on either side completed the setting.

Cut showing stage setting for the prologue number on "Polly With a Past" presented by the Strand theatre, Milwaukee, as told in the story appearing on this page

"Twin Beds" window display which Manager Wood of the Grand Opera House, Brunswick, Ga., originated during the recent run of this picture

New "Forbidden Fruit" Stunt

Majestic Theatre, East St. Louis Originates New Exploitation Stunts

HERE is an exploitation stunt which was executed at the Majestic Theatre, East St. Louis, by Charles Raymond of Famous Players, and which set the entire city talking about "Forbidden Fruit."

For several days preceding the opening of the De Mille production, Raymond ran a teaser campaign in the East St. Louis daily newspapers. The displays, which were small, but scattered throughout each edition of the papers, read: "In Adam's Day the Apple was Forbidden Fruit, but in 1921 Who Wants to be Ancient?" Of course such a bland question thrown at the public from the several pages of a paper, naturally aroused their interest. The curiosity grew until the day the production was announced for the Majestic Theatre.

On opening day a large barrel was placed conspicuously in front of the lobby. It bore a sign which informed its readers of "A look back to the beginning of time." At the bottom of the barrel and in such a position as to make it visible to all was placed a Jonathan apple with a bite taken out of it. Another sign with the words, "Adam's Apple—Forbidden Fruit" was placed next to the apple. This display attracted much attention and passers-by during the entire run of the picture were peering down into the bottom of the barrel to see what it contained and why it was stationed in the theatre lobby.

Then to top off his stunt, Raymond had several hundred stickers printed bearing this admonition:

In Adam's Day
The Apple Was
FORBIDDEN FRUIT
But in 1921 who wants to be ancient?
Partake generously of De Mille's Forbidden Fruit.
It is a pleasant sensation.

These stickers were pasted on apples and distributed by a neatly but sparsely clad young lady, who was stationed at the entrance to the auditorium. It is merely putting it lightly to say that the stunt sent people home talking; what actually was done was the equalling of all previous house records for attendance during the run of a single feature.

O'Hare Sends His Patrons Valentines

S. O'Hare, live wire exploiter out at Clarinda, Iowa, had booked "Everywoman" for Valentine's day and wanted something novel to advertise it, so he got out a four-page herald, the front cover of which was a full fledged valentine.

"Just for You," read the text on the cover. Page two said "To my valentine," while page three had a rhymed review of the picture.

The picture played at the Armory, one of the two theatres which Mr. O'Hara manages.

Carroll's Presentation of "Kismet" Meritorious

Howard Carroll, manager of the International theatre, Niagara Falls, N. Y., has recently put over a knockout exploitation campaign for "Kismet."

Carroll's campaign began with full page newspaper ads. a new idea for Niagara Falls. Tie-ups with music and talking machine stores were used to good advantage.

Through his tie-ups with the music stores Howard had everybody in town buying "Kismet" records and the whole village whistling the song. He also engaged Jack Nicoloff, a native of the Falls, to garb himself as Otis Skinner in "Kismet," and walk about the streets giving out cards advertising the showing at the International. Nicoloff does not claim to look just like Skinner—but it was close enough for the purpose. "Kismet" Billboards were placed all over town and special stories were published in the newspapers.

A cut showing the International's "ballyhoo" man appears on this page.

Manager Carroll's "Kismet" ballyhoo as described in the story above

Gets Newspaper Cooperation for Toonerville Releases

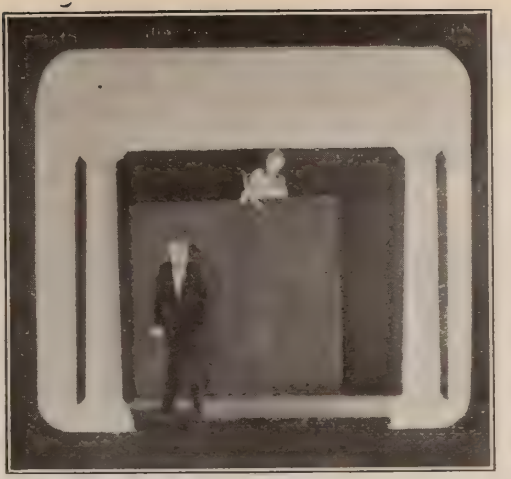
Here's one of the prize bits of co-operation up Minneapolis way during the past few months and it netted the New Garrick theatre of that city a lot of extra business and gave him opportunity to get a line on future tie-ups with the Minneapolis Tribune to mutual advantage.

The Tribune publishes Fontaine Fox's Toonerville cartoons and is proud of it. Manager C. P. Murphy of the New Garrick shows the Toonerville screen productions. So Murphy went to the Tribune and asked if the Tribune would run a line calling attention to the films at the New Garrick on the bottom of the newspaper cartoons providing he added a trailer saying, "Adapted from the Fox cartoons appearing exclusively in the Tribune" to his reel. The Tribune agreed and ran not only captions on each cartoon during the week of Murphy's exhibition but ran editorials on the entire Garrick show and ran two special one column stories about the film illustrating each with a single column cartoon of the Skipper and "the trolley."

Never before in Minneapolis has any newspaper so directly tied up with a short reel motion picture as in this instance. The stunt appears worthy of a trial in other cities.

Hyman Featuring Bela Nyary, Cymbalist

Coincident with the opening in Brooklyn of its new school of music, the Brooklyn Mark Strand theatre added importance to the event by introducing to the city for the first time Bela Nyary, the Hungarian discovery, who plays without knowledge of notes the rare Hungarian orchestral instrument the cymbalon, and who is able to play the most difficult numbers perfectly upon the unique harmony-maker.



Novelty specialty act which Phil Gleishman, manager of the Broadway Strand theatre, Detroit, staged as told in the story appearing on this page

Instead of offering Nyary in the nature of a special novelty, Managing Director Edward L. Hyman made him part and parcel of the overture. In other words he was the star of the overture for the week.

Nyary and his cymbalon had a place among the members of the symphony orchestra and played a solo part of Liszt's "Sixth Hungarian Rhapsody" as rendered by the Brooklyn Mark Strand symphony orchestra. During the progress of the rhapsody the orchestral music halted and Nyary revealed his genius. The applause indicated that the soloist and the innovation in overtures had pleased.

Cox Makes Children's Attendance Special Feature

That children are the best advertisers a picture can have seems to be the belief of Joe Cox, manager of the Palace theatre, Cape May, N. J.

Mr. Cox booked "The Soul of Youth" for his theatre for January 28-29th. Then he sent out postcards to school children announcing a special showing of the picture.

The invitations read: "Don't you always enjoy a motion picture that has some boys and girls in it more than a picture with just grown-up actors and actresses? We think you do and so we want every boy and girl in Cape May to come to the SPECIAL MATINEE AFTER SCHOOL ON FRIDAY, January 28th.

"The picture that you will see," continued the message, "is 'The Soul of Youth.' Lewis Sargent, the boy who was 'Huck Finn' and the snub-nosed Ernest Butterworth, whose face you are familiar with, and charming little Elizabeth Jones, to say nothing of William Collier, Jr., and the lovely Miss Lila Lee are all in this picture, besides a whole orphan asylum of other children and the cutest little black boy that was ever 'bawn.' There is a whole afternoon of fun for you when you see them in this film. Remember the date and don't miss this treat."

The picture proved to be an unusual attractive feature for the children and Mr. Cox's unique exploitation resulted in excellent business for the entire run.

A Special Article on
Film Conditions in France
Page 1713

A trio of youngsters who aided E. R. Rogers, manager of the Rialto theatre, Chatanooga, Tenn., put over "Dinty"

Showing the characters appearing in the prologue number staged by the Newark theatre, Newark, N. J., in connection with the overture "Evolution of Dixie" as told in accompany story

Packs Oranges on Stage

Grauman Gets Local Color in Presentation Specialty

Presentation of prologues to motion pictures has become a fine art.

In the leading theatres of the nation, they have become a fixed adjunct—they have won and held a place in popular favor hard to estimate, but readily understood.

And showmen of the country have given their audiences bits of city streets, glimpses of great metropolises, interiors of homes and castles; views of oceans and lakes—but it remained for Sid Grauman of Los Angeles, an outstanding genius in this type of entertainment, to transplant an entire orange orchard, with the trees laden with their golden fruit, and a packing house in operation, to the stage.

He showed such a setting recently, preceded by films showing groves, methods of picking and handling, highly instructive and entertaining. With the interest of the audience thoroughly aroused, the curtain rises on a packing plant. Four pretty girls, actual packers in the California plants, obtained from the crews of the California Fruit Growers' Association, staged a contest.

In front of them were racks holding an empty box. To their right were ample supplies of the golden globes. At a word from the starter, the girls began. Deft hands wrapped the oranges, one at a time, in tissue paper and packed them in orderly rows in the boxes. Faster and faster their nimble hands flew, while audiences leaned forward in tense expectation.

By actual time on a stop watch the winner of one contest packed a box in exactly three minutes and eleven seconds.

Newark Theatre Presents Elaborate Overture

On this page is shown three cuts illustrating the specialties introduced by the Newark theatre, Newark, N. J., in connection with last week's overture number "The Evolution of Dixie."

Interpreting the different phases of the composition, the Rialto management presented the three acts which will be seen explanatory under the titles of "Dance Aboriginal," "The Minuet," and "The Spirit of '76."

The "kiddies" also added to their number by waltzing in rag time, the music being drums and also pretending to assist in playing the overture by using two long horns with banners, braid and cord, as trumpets when the final notes of the number were sounded.

The idea for the number was worked out by Managing Director, H. E. Fintor Resident Manager Sid Lawrence and Musical Director Mart Sanig.

Cut showing the stage setting and the girls who packed oranges on the stage at Grauman's theatre, as described below

Drake Builds Lobby Display for "Heliotrope"

When Manager William M. Drake of e Strand Theatre, Newark, N. J., played Heliotrope," he followed out the suggesn given by Abner C. Robinson, exploition representative for the New York rritory of Paramount Pictures, who coerated in the campaign. Having used jail exterior for the theatre in exploiting The Jailbird," Manager Drake again pitalized the publicity value of this stunt decorating the exterior of his house to semble a jail,—only he went his original int one better.

The entire theatre front was covered th a canvass exterior, painted in drab, ay squares, exactly like the front of ng Sing, Leavenworth or any other well own involuntary resting place. To furer carry out this effect the ushers were essed in convicts' suits.

The copy on the front of this design ad: "Heliotrope—A Story as Big as manity's Heart" and was accentuated a drawing of Heliotrope Harry, the ncipal character of the picture, holding his hand the photograph of the daughfor whose happiness he gave his life.

Even now the stunt was a sure fire hit the crowds that gathered around the eatre; but Manager Drake, being an ist in the exploitation line, decided that illusion must go on perfectly or not at So to complete the details he had the ors to the theatre altered to resemble son gates. Although the accompanying otograph does not include this detail, it es an idea of the atmosphere created the picture by these settings.

Inside the lobby, decorations of heliope colored ribbons and plaster receptas filled with heliotrope perfume were ng on the wall. If one of the three eat principals in salesmanship consists arousing interest, the Newark manager alified on the first count.

Lobby display for "While New York Sleeps" designed by George Krupa, manager of the Hamilton theatre, Lancaster, Pa.

Krupa Originates Another Clever Lobby Display

George M. Krupa, manager of the Hamilton theatre, Lancaster, Pa., was able to build the lobby display illustrated above by using the center of a 24-sheet on "When New York Sleeps," and mounting it on beaver board with each center of painted peacock feathers cut out and electric light globes of different colors inserted and attached to a flasher hidden back of the velour setting.

The display was not expensive, much of the material being borrowed and the result was something novel that attracted many a dollar to the Hamilton's box office.

Here is the lobby display which the Strand theatre, Newark, N. J., used for the showing of "Heliotrope"

Franklin Gives "Passion" Artistic Presentation

One of the most artistic programs in the history of Shea's Hippodrome, Buffalo, was presented last week by Managing Director Harold B. Franklin.

In addition to presenting "Passion" in gala fashion, Mr. Franklin celebrated Lincoln week with a striking stage setting featuring a reproduction of the famous painting "Lincoln's Gettysburg Speech," unveiled as the symphony orchestra played "The American Patrol." The setting was placed in the center of a series of Colonial arches with Old Glory hanging in the background on each side.

Following the Lincoln part of the program, Mr. Franklin presented an excellently staged prologue to "Passion," reproducing the guillotine scene from the picture. A dozen or more members of a local dramatic society appeared in the number attired in colorful costumes of the Louis XV period such as shown in the picture. As a tableaux was unveiled Redferne Hollinshead, the soloist, sang "La Marseillaise."

The production itself follows and the orchestra uses the same score as that played by the Capitol theatre ensemble during the New York premiere of "Passion."

The marque of the Hippodrome was covered with silk American flags and red, white and blue bunting in honor of Lincoln's birthday. This week's program marks an artistic milestone in the history of Shea's Hippodrome.

Mr. Franklin increased the size of his usual small hand drawn ads for "Passion" and billed the picture in an extravagant way. The presentation and exploitation, it is judged was instrumental in increasing the business materially.

Showing two window displays for the engagement of "A Small Town Idol" at the Mission theatre, Los Angeles

Owensboro Theatre Presents Attractive Prologue

An attractive prologue was arranged by the Bleich theatre, Owensboro, Ky., for the showing of "Forty-five Minutes from Broadway."

A special garden drop had been brought on for the occasion and an archway built with fencing on either side, giving the idea of an entrance to a rose garden. A local singer dressed as Mary, the chief feminine character, seated on a bench in the archway, sang the theme song, "Mary's a Grand Old Name." As the closing lines of the song were sung, the feature was flashed on. Throughout the picture, as scenes between Kid Burns and Mary were shown, the theme song was played by the house orchestra of five pieces.

Gets Cooperative Advertising for "Silk Hosiery"

"Silk Hosiery" had a pre-release showing at the Waldorf theatre, Akron, Ohio, and furnished Fred Walters, exploitation representative at the Cleveland Exchange of Famous Players-Lasky Corporation, a splendid opportunity. The exploitation man recognized the appeal of Enid Bennett's pictures for feminine audiences and saw the immediate opportunity for a tie-up with the title. Combining the two he arranged with the Ben Maiz Co. for a window display on Akron's most prominent street.

A striking array of silk hosiery constituted the *piece de resistance* for the tie-up. Clocked socks, long socks, colored socks, weave- socks—all of them silk socks—adorned the window display.

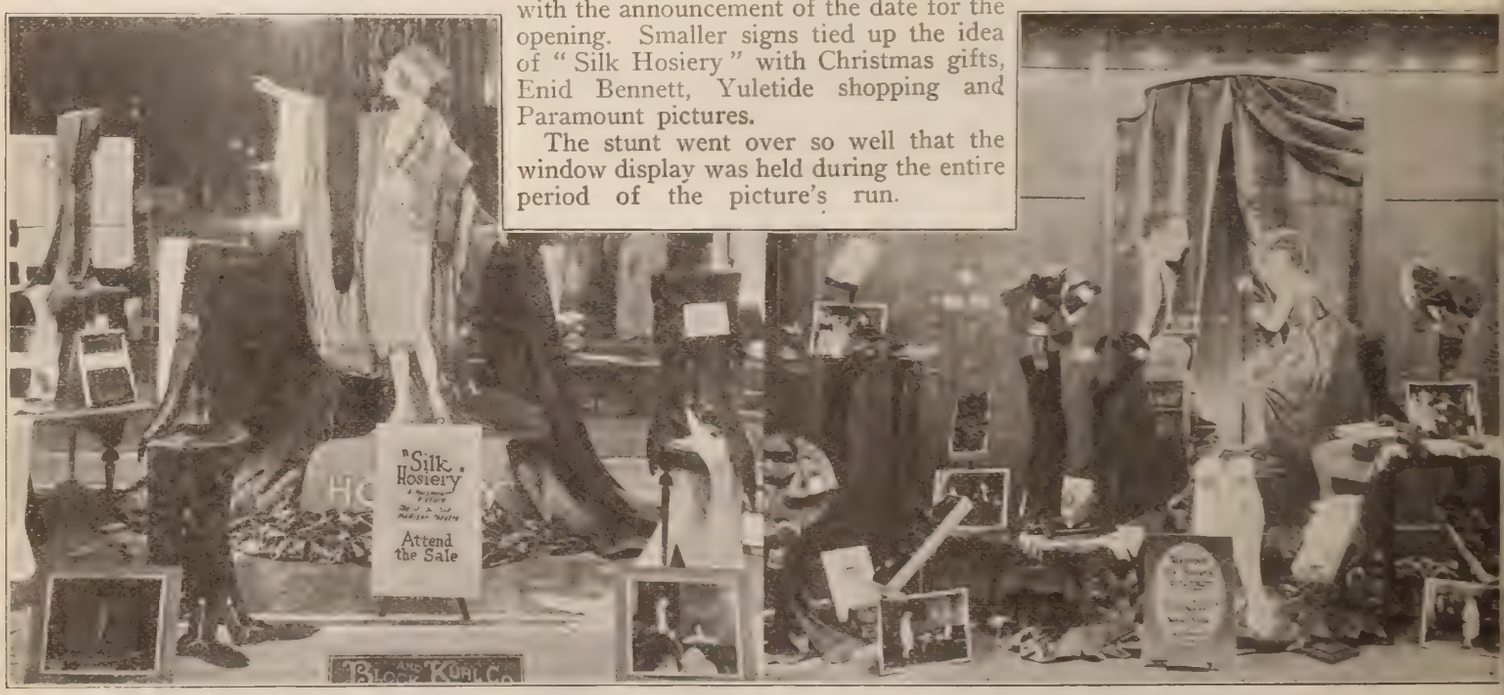
The center-piece was a sign advertising "Silk Hosiery" at the Waldorf theatre, with the announcement of the date for the opening. Smaller signs tied up the idea of "Silk Hosiery" with Christmas gifts, Enid Bennett, Yuletide shopping and Paramount pictures.

The stunt went over so well that the window display was held during the entire period of the picture's run.

Jockey Advertises "Th County Fair" in Philly

Staid old Chestnut street, Philadelph was very much interested during the we of January 31, by the appearance of mysterious jockey, in a yellow and bla suit, who appeared at the noon hour a rode nonchalantly up and down the stree It was not until he passed that the casu observer understood why he was the: For the back of his blouse bore in b black letters the words "The Coun Fair" and a liberal spirit of bill poster a newspaper advertising had advised mo denizens of Philadelphia that on Febr ary fifth, the film play of that name w to open at the Metropolitan Opera Hou

The stunt was a simple one and not pa ticularly new, but it aroused considerat interest and curiosity that reacted on t box office when the show opened.



Two of several window displays secured for "Silk Hosiery" when this picture played the Madison theatre, Peoria, Ill.

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

PINK TIGHTS
Produced by Universal.
Distributed by Universal.
Star—Gladys Walton.
Director—Reeves Eason.
Reviewed Sept. 25th—Page 2495.
Lobby Displays—Page 3542, Issue of Nov. 6th—4073 of Nov. 27th—4244 of Dec. 4th.
"First Run" Showings — Page 3533, Issue of Nov. 6th.
Exploitation—Page 3542 of Nov. 6th—4073 of Nov. 27th—4244 of Dec. 4th.
Music Cues—Page 2696, Issue of Oct. 2nd.

NEWS Review Resume—Slight story, but entertaining incident, n circus picture.
Exhibitors Box Office Reports—Great picture. Turned them away t night.—The boiled down opinion on this picture is "Old Stuff."

THE MASTER MIND
Produced by Whitman Bennett.
Distributed by First National.
Star—Lionel Barrymore.
Director—Kenneth Webb.
Reviewed—Issue of Oct. 9th, Page 2889.
Producers Ads—Issues of July 31st, Aug. 21st, Sept. 25th.
"First Run" Showings — Page 2410, Issue of Sept. 25th—2597 of Oct. 2nd—2801 of Oct. 9th 2977 of Oct. 16th—3172 of Oct. 23rd—3348 of Oct. 30th—3883 of Nov. 20th.
Exploitation—Page 2597, Issue of Oct. 2nd—3193 of Oct. 23rd—3367 of Oct. 30th—3530 of Nov. 6th—685 of Jan. 15th.

NEWS Review Resume—Melodrama of interesting quality.
Exhibitors Box Office Reports—An artistic picture which played o only average houses.—Barrymore is a great favorite. The picture leased.—Large audiences which did better than average business.

THE JAILBIRD
Produced by Thomas Ince.
Distributed by Famous Players.
Star—Douglas MacLean.
Director—Lloyd Ingraham.
Reviewed — Issue of Oct. 9th, Page 2887.
Music Cues Published—Nov. 6th, Page 3616.
Prologue Descriptions — Page 2049, Issue of Sept. 11th—2411 of Sept. 25th.
"First Run" Showings — Page 2049, issue of Sept. 11th—2411 of Sept. 25th—2800 of Oct. 9th—3174 of Oct. 23rd—3349 of Oct. 30th—3531 of Nov. 6th—3533 of Nov. 20th.

NEWS Review Resume—Rather obvious, but fairly diverting.
Exhibitors Box Office Reports—Played last week and drew about verage crowds. Consensus of opinion was that picture was fair.—Not so good as the McLean-May predecessors. Falls down on story, ut acting of this popular pair keeps the interest going until the inish. Did fair business.—They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people.—Very bad for the star and weak story. Busiess was poor. Picture started big, slumped and then ended big. But on the whole it's a lemon.

A VILLAGE SLEUTH
Produced by Thomas Ince.
Distributed by Famous Players.
Star—Charles Ray.
Directed by Jerome Storm.
Reviewed Sept. 25th, Page 2499.
Producers Ads—Page 155, Issue of July 3rd—1014 of Aug. 7th—1258 of Aug. 14th.
"First Run" Showings — Page 952, Issue of July 31st—1690 of Aug. 28th—2231 of Sept. 18th—2410 of Sept. 25th—2596 of Oct. 2nd—2976 of Oct. 16th—3346 of Oct. 30th—4062 of Nov. 27th.
Exploitation—Page 1123, Issue of Aug. 7th—1872 of Sept. 4th—2050 of Sept. 11th—2975 of Oct. 16th—3350 of Oct. 30th.

NEWS Review Resume—Ray Scores Again as Country Yokel.
Exhibitors Box Office Reports—One of the best pictures Ray has layed in. This is a regular picture and is playing to big business ight along.—Played it one week to big business one day and average ix.—Audiences thought Charles Ray just made for this "Rube's" art.—Went over big first day but average the rest of the week. Ray lways in pleasing pictures.—One of Ray's best productions and its ox office value was quite up to the usual Ray standard, which is aying a good deal.—Not one of Ray's best—but it was clever and a it different, in point of story, to his usual efforts, while giving him esentially the usual sort of role. Anyway, they liked it.

THE LAW OF THE YUKON
Produced by Mayflower.
Distributed by Realart Pictures Corp.
Star—Joseph Smiley.
Director—Chas. Miller.
Producers Ads—Issues of Sept. 11th and Jan. 22nd.
Lobby Displays—Page 2422, Issue of Sept. 25th—2606 of Oct. 2nd—4069 of Nov. 27th.
"First Run" Showings — Page 2051, Issue of Sept. 11th.

NEWS Review Resume—This picture proves a disappointment.
Exhibitors Box Office Reports—An average picture which drew the usual business.

NOMADS OF THE NORTH
Produced by Dominion Film Co.
Distributed by First National.
Star—Betty Blythe.
Director—David M. Hartford.
Reviewed—Issue of Oct. 9th — Page 2885.
Producers Ads—Issues of July 31st, Aug. 28th, Oct. 9th, Oct. 23rd, Nov. 6th, Nov. 27th.
Lobby Displays—Page 4082, Issue of Nov. 27th—4245 of Dec. 4th—125 of Dec. 25th.
Prologue Descriptions — Page 2811, Issue of Oct. 9th—3175 of Oct. 23rd—3700 of Nov. 13th—516 of Jan. 8th.
"First Run" Showings — Page 2800, Issue of Oct. 9th—3175 of Oct. 23rd—3532 of Nov. 6th—3700 of Nov. 13th—4410 of Dec. 11th—4580 of Dec. 18th—357 of Jan. 1—832 of Jan 22nd.

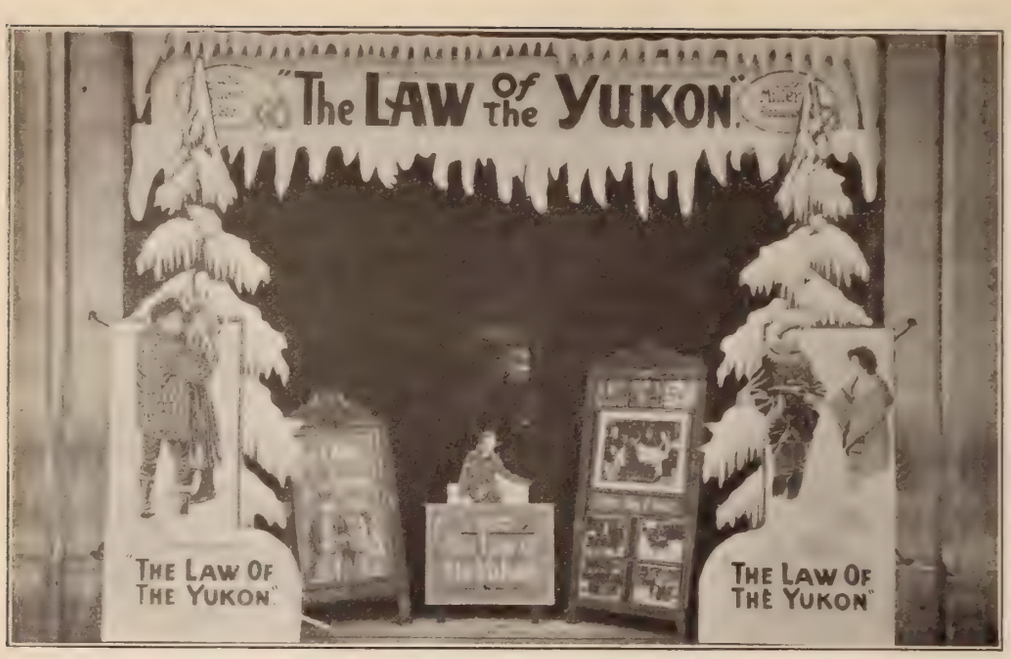
NEWS Review Resume—Colorful backgrounds and vivid action in this picture.
Exhibitors Box Office Reports—Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit.—Not up to some of the other Curwood stories but was liked. Average business.

MADAME X
Produced by Goldwyn.
Distributed by Goldwyn.
Star—Pauline Frederick.
Director—Frank Lloyd.
Reviewed—Issue of Sept. 11th, Page 2127—Oct. 9th, Page 2885.
Producers Ads—Issues of July 17th, Aug. 14th, Aug. 21st, Sept. 18th, Oct. 16th, Oct. 23rd.
Lobby Displays—Page 2806, Issue of Oct. 9th—4079 of Nov. 27th—4422 of Dec. 11th.
"First Run" Showings — Page 2232, issue of Sept. 18th, 2410 of Sept. 25th, 2800 of Oct. 9th—2976 of Oct. 16th—3174 of Oct. 23rd—3348 of Oct. 30th—3702 of Nov. 13th—4064 of Nov. 27th—4229 of Dec. 4th—4411 of Dec. 11th.

NEWS Review Resume—Tremendous drama faultlessly acted and skillfully produced.
Exhibitors Box Office Reports—This is a fair picture, its only value being the fact that it was made before.—Medium business.—Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwyn. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run.—Wonderful production. Picture went over extra big, making biggest week in months.

CRADLE OF COURAGE
Produced by Wm. S. Hart Productions.
Distributed by Famous Players.
Star—William S. Hart.
Director—Lambert Hillyer.
Reviewed—Issue of Sept. 25th, Page 2491—Oct. 2nd, Page 2715.
Producers Ads—Issues of Sept. 18th and Oct. 9th.
Lobby Displays—Page 4082, Issue of Nov. 27th.
"First Run" Showings — Page 2231, Issue of Sept. 18th—2412 of Sept. 25th—2595 of Oct. 2nd—3533 of Nov. 6th—4064 of Nov. 27th—4229 of Dec. 4th—4570 of Dec. 18th—358 of Jan. 1.

NEWS Review Resume—Has plenty of action and should please.
Exhibitors Box Office Reports—Pleasing picture but we had about average business.—Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular.—We did excellent business with this picture for one week.—The combination of a popular star and a good picture, and the result is good business.—Out of Hart's line, should be kept in the Western type.—Carried picture seven days. My custom is two changes weekly.



Here is the lobby display which Ralph de Bruler, manager of the Capitol theatre, Macon, Ga., used for his showing of "The Law of the Yukon"

Baltimore Uses Novelty Float for "Earthbound"

An original exploitation stunt that started all Baltimore to talking about "Earthbound," was pulled for the New Theatre in that city by W. L. Ferguson, traveling exploitation representative from Goldwyn headquarters:

The huge globe which he had constructed for the Washington, D. C., showing of the drama, was taken to Baltimore and put to a new use. It was placed on a dais, covered with white cloth, on a large, flat, horse-drawn truck. A man dressed in black, standing on a rostrum in front of the globe, was bound to the globe by three long white streamers which completely encircled it, the streamers bearing the three phrases which formed the philosophy of life of two of the principal characters in Mr. King's photodrama, "No God," "No sin," "No future life." The man's arms were extended in a pleading gesture. In front of the man, partly concealing him, was a large oil painting of Wyndham Standing and Naomi Childers, two of the chief actors in the picture.

This float was drawn through the principal streets of Baltimore when the traffic was heaviest and no one could see it without looking close enough to see what it was all about and learning from the banner which concealed the sides and the wheels of the truck that "Earthbound," was to show at the New Theatre.

In addition to a special newspaper advertising campaign, to the house and billboard publicity, a black card bearing an arrow with the word "Earthbound" on the shaft of the arrow was placed on fences and posts leading into the city; door and taxi windshield tags were used; many excellent window displays were obtained; and the photoplay was shown with a special musical presentation.

Barbee Pulls Clever Stunt for "Lying Lips"

An animated sign under an awning stretched to the street drew considerable attention at Barbee's Loop Theatre, Chicago, during the run of "Lying Lips." Apparently, there were three pictures in the frame before the box office; but as pedestrians passed three more appeared. This trick isn't new as far as stores go; bnt it has never been done by a theatre before. Each duplex still was of a different color—green for the marine shot, amber for the ball-room scene, and black for the straights of House Peters and Florance Vidor; and each was lettered with a short, snappy catch-line.

Barbee's drew business through this simple display as they never could have through screaming posters. It was dignified without being dull; its shifting scenes linked up admirably with "Lying Lips."

New York Neighborhoc House Uses Novel Ballyhoo

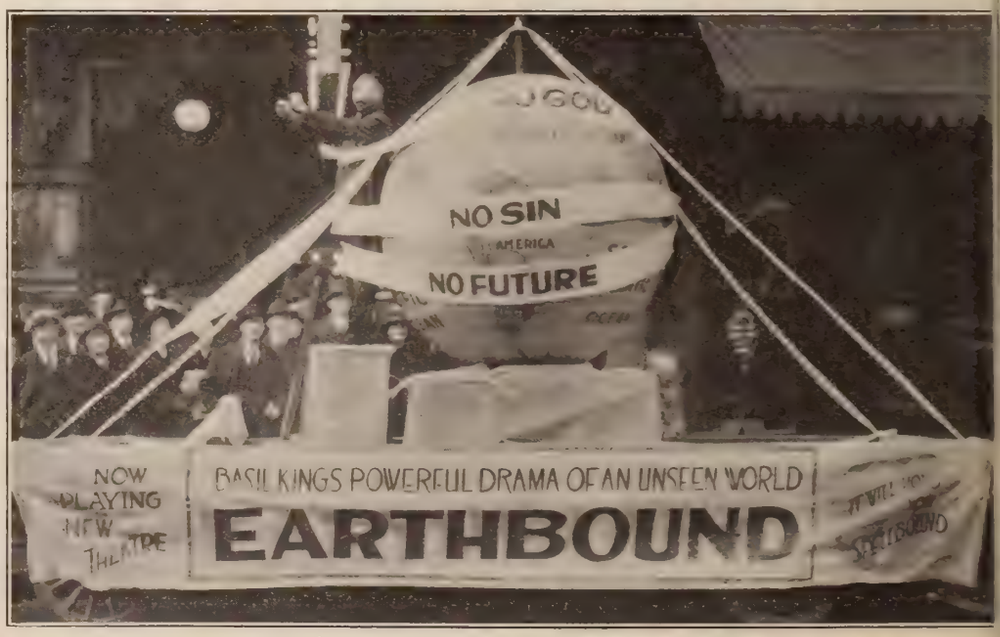
The police in the neighborhood of t Mount Morris theatre on 116th St., N York City, were given a scare the oth day when on all the highways and bywa near the theatre began to appear mask figures in such number that the local began to take on the appearance of rendezvous of the Ku Klux Klan.

It was due to a unique ballyhoo, devis by the Mount Morris management, whi consisted of sending out in the streets masked man in immaculate evening dre wearing on his mask an advertisement f the engagement of the William Fox seri "Fantomas," at the Mount Morris the tre. A boy, also masked, followed t man giving out masks to everyone on t sidewalks, and it was not long before t procession was augmented by the presen of almost every kid in the neighborhoc wearing one of the "Fantomas" ads, a proving the strength of this unusual e ploitation idea.

Brooklyn Strand Givin Short Subjects Attentior

Present tendencies of the Americ public to turn toward outdoor sports g encouragement at the Brooklyn Ma Strand theatre recently, when Managi Director Edward L. Hyman provid what amounted to practically an all-spo program in the way of film short su jects.

Grantland Rice's "Leading A Dog Life," not only appealed to those who lil to tramp the fields with a gun and bi dogs but pleased the women because the showing of beautiful and intellige dogs. Brooklyn like New York has craze for dogs and Mr. Hyman struck popular chord.



"Earthbound" float used by the New theatre, Baltimore, as described in the accompanying story

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Word comes from the office of the Arrow Film Corporation that they are now handling the distribution for the Screenart Pictures Corporation, which have the ten feature releases and includes the Dustin Farnum's and the Kitty Gordon's.

The ten Screenart pictures will be released as a series and it will be necessary to contract for the entire series. The first release in this series will be Dustin Farnum in the "Light of Western Stars." In addition to the three Dustin Farnum pictures and the two Kitty Gordon pictures, there will be two pictures with Gladys Hulette, one each with Charlotte Walker, Gladys Leslie, Katherine Adams.

These pictures are to be issued with new prints, new paper, new photographs, new press books and other advertising material. It is said that Arrow is selling territory on these pictures on an unusually low basis.

Inter-Ocean Acquires "When Dawn Came"

Inter-Ocean Film Corporation announces this week the acquisition of "When Dawn Came," High Dierker's master drama, for exclusive foreign distribution. Arrangements conveying the foreign distribution of this production to Inter-Ocean Film Corporation were consummated by Ricord Gradwell of the Producers' Security Corporation of "When Dawn Came" by the latter part of the week.

The announcement of the acquisition of "When Dawn Came" by Inter-Ocean Film Corporation sets at rest rumors which have been gaining currency in foreign film circles as to who would distribute the production in foreign film markets. It is understood that negotiations have been pending on the foreign release of this subject ever since the announcement of its release was made public.

Joe Brandt on Tour

Joe Brandt, president of the C. B. C. Film Sales Corporation, has left on a trip to look over exchanges in the State Right field, and talk with exhibitors on conditions in the Independent market. It is expected that he will be away from New York about ten days, during which time he will visit Cleveland, Chicago, Omaha, Kansas City, Milwaukee, Des Moines, and Minneapolis.

18 Box Office Victories

Unusual Accomplishment Claimed for "Hush" by Equity Pictures

THE fifth Clara Kimball Young production released by Equity 'Hush' from the pen of Sada Cowan, is breaking many house records. In one week, twenty-one first-run houses ran 'Hush' and eleven have thus far reported that it has brought more box-office receipts than any former Young picture and many program-pictures. In five cases, the house-records were smashed. With thirteen box-office records previously excelled in other first-run houses, the total accomplishment of 'Hush' to date is eighteen box-office conquests, announces Equity.

"Hush" had its release amidst very trying circumstances. Its first run began when the country was sinking in depression, and motion-picture attendance was beginning to slacken. Quite a number of first-run exhibitors, says the Equity statement, suspended their booking schedule and made room for "Hush" in the hope that this independent production would draw heavier than their program booking. Many exhibitors, unable to prolong the showing of "Hush" beyond a week, due to previous booking contracts, have reserved additional time for a return of the fifth Young release.

The secret of the success of "Hush" is laid by Equity to the lavishness of the production, in addition to the dramatic performance of Miss Young herself. The nature of the action is such that extravagant sets are necessary, as the environment of the story is laid in the exclusive circles of aristocratic society.

The ease with which "Hush" lends itself to exploitation is another factor that explains why this picture has broken house-records repeatedly. At the Detroit Madison and Liberty—two Kunsky houses, the teaser campaign based on the use of the phrase "Hush money" brought thousands of curious fans to see "Hush." The dignity of "Hush" is another element that made high-class exploitation, in prologue and lobby display a logical conclusion. Tom Moore, of Moore's Rialto in Washington, D. C., is said to have enjoyed a sensational profit with "Hush" because of the elegance and richness of the Young production.

Comedy Series Is Offered

"New-Wed Comedies," Distributed by Dominant, Ready for Release

THE "New-Wed Comedies" is the name of a new series of screen farces which are now available for exhibition purposes and which will be exploited on the independent market by Dominant Pictures Corp. The stories, seething with the domestic troubles of a couple of newlyweds, of which the Mr. and Mrs. Drew comedies were a successful prototype, are light and frolicsome and are said to offer a pleasurable contrast to the burdensome and "sexy" feature. In this connection the series of New-Wed Comedies can be recommended to the exhibitor who is desirous of rounding out a well-balanced program, states Dominant.

Rosemary Theby, who played with Otis Skinner in the Robertson-Cole special production, "Kismet," is the featured star in the new series of New-Wed Comedies. She was specially engaged to essay the role of the "better half" from among a dozen other applicants because of her pulchritudinous charms and histrionic ability. Miss Theby, who will be remembered for her work during the old Reliance and Majestic days when she was a member of the D. W. Griffith forces, does the best work of her long career, it is said, in the present series of comedies.

In the series of New-Wed Comedies, Miss Theby is assisted by a cast of well-known screen favorites who furnish good foil for the comedienne's capabilities.

The comedies are said to reflect good taste on the part of the director, who has seen fit to embellish the stories with picturesque backgrounds. In this connection, no expense has been spared in the erection of settings in an attempt to inject the proper domestic "atmosphere" into the series.

A complete line of motion picture advertising accessories, including one, three and six-sheet posters, slides, lobby display, press sheet, electros, photographs and additional exploitation material have been prepared in connection with the series of "New-Wed" Comedies. The accessories are available at your local exchange.

THE first release of "Gasoline Alley" is scheduled to be screened about February 15th for the first time. Frank King, the cartoonist, has been in constant attendance at the studios suggesting drawing and supervising the work on the pictures and great effort has been made to make this five hundred foot release a knock out.

According to Russell-Greiver-Russell, "Gasoline Alley" will differ greatly from any other cartoon now on the screen, inasmuch as it will be a human document instead of a series of animated funny pictures. Each five hundred foot release contains as much story as usually is found in a much longer vehicle, it is said.

"Gasoline Alley" has received widespread comment in the newspapers now syndicating the cartoon.

Evelyn Greeley Heads Strong Cast

Evelyn Greeley plays the name part in "Diane Of Star Hollow," in support of Bernard Durning, in the successor to the "When Bearcat Went Dry." The combination of Bernard Durning and Evelyn Greeley is backed up by a strong cast of players in "Diane Of Star Hollow."

Evelyn Greeley, appearing in "Diana of Star Hollow"

THE following sales are reportetd on the independent market during the week:

"West of the Rio Grande" (Bert Lubin) to the Liberty Film Renting Co., of Pittsburgh, for Western Pennsylvania and West Virginia.

"Witch's Lure" (Russell-Greiver-Russell) to Arthur Whyte of the Empire State Film Corp., of Buffalo, for Northern New York.

"Witch's Lure" to Federated Film Exchange of Baltimore, for Maryland, West Virginia, and District of Columbia.

Lester Cuneo series (Russell-Greiver-Russel) to Federated Film Exchange of Baltimore, for Maryland, West Virginia, and District of Columbia.

Fritzi Ridgeway series (Russell-Greiver-Russell) to Federated Film Exchange of Baltimore, for Maryland, West Virginia, and District of Columbia.

"The Parish Priest" (Herman Garfield Productions) to John E. Dunne and Samuel Schultz of Boston, for the New England States.

"Whispering Devils" (Equity Pictures) to Sol and Walter Lichtenstein of the Equity Distributing Co. of Denver, for Colorado, Utah, Wyoming and New Mexico.

Mary Pickford short subjects (Aywon Film Co.) to Clune Film Exchange for California, Nevada and Arizona.

Mary Pickford short subjects to Silee Film Exchange, for Northern Illinois.

Mary Pickford short subjects to W. R. Frank Film Exchange, for Minnesota, North and South Dakota and Wisconsin.

Mary Pickford short subjects to Richards and Flynn, for Western Missouri and Kansas.

Mary Pickford short subjects to Trimount Film Exchange, for New England.

Mary Pickford short subjects to Penn Film Exchange, for Western Pennsylvania and West Virginia.

Mary Pickford short subjects to J. Frank Hatch, for Eastern Pennsylvania and Southern New Jersey.

Mary Pickford short subjects to A. C. Bromberg Attractions, for Georgia, Florida, Alabama and Tennessee.

Mary Pickford short subjects to Tucker Brothers Road Shows, for Texas, Oklahoma, and Arkansas.

Mary Pickford short subjects to Excelsior Film Exchange of Washington, D. C.

Mary Pickford short subjects to Aywon Film Exchange of New York.

"The Isle of Destiny" (Rialto Film Co.) to Specialty Photoplay Corp. of New York City.

"The Isle of Destiny" to Great Northway Film Corp., of Utica, N. Y.

"The Isle of Destiny" to Eastern Film Distributing Co. of Philadelphia, Pa.

"The Isle of Destiny" to Square Deal Film Corp. of Baltimore, Md.

"The Isle of Destiny" to Arthur C. Bromberg Attractions of Atlanta, Ga.

"The Isle of Destiny" to Tucker Bros. of Texas.

"The Isle of Destiny" to R. and C. Attractions of Pittsburgh, Pa.

"The Isle of Destiny" to Strand Features of Detroit.

"The Isle of Destiny" to Marterpiece Picture Co. of Cleveland, O.

"The Isle of Destiny" to Carl Harthill of Indianapolis, Ind.

"The Isle of Destiny" to Samuel Spitzer of Chicago, Ill.

Paragon Comedies (Reelcraft Pictures) to Thomas A. Branon of the Eltrabran Film Co. of Charlotte, North Carolina.

Paragon Comedies to Electric Theatre Supply Co. of Washington, D. C.

"Hearts of the Range" (J. J. Sameth Productions) to Theatre Owners Corp. of Minneapolis, for North and South Dakota, and Wisconsin.

"Hearts of the Range" to H. E. Baxley Attractions of Dallas, Tex., for Texas, Oklahoma, and Arkansas.

Improved Foreign Business is Reported

The Export and Import Film Company, Inc., reports that business in the foreign market is picking up and territory is selling rapidly on their latest productions: "Madonnas and Men," "The Mask," "Kasan," "Love Without Question," "A Woman's Business," "Wings of Pride" and several series of comedies.

Sunset Picture to Produce Comedy Series

The Sunset Pictures Company of Youngstown, Ohio, announces this week a series of two-reel comedies featuring Fatty Beilstein, who is said by critics to be the exact double of the late John Bunny. He will be supported by a cast including Miss Grace Helsel. The production of the first picture is well under way.

A scene from the first Muriel Ostriche feature produced by Salient Films, Inc. Left to right are Harold Foshay, William Armstrong, Muriel Ostriche and Walter Miller

Finishing Ostriche Film

Salient Expects First Feature to Be Ready for Showing Soon

ANNOUNCEMENT is made by Salient Films, Inc., that the filming of the interior scenes for the first production starring Muriel Ostriche has been completed, and that it is expected the exteriors will be made this week. Immediately on the completion of this, work will be started on the cutting and assembling and Salient hopes to have the picture completed and ready for trade showing within the next two weeks.

Reports from the studio indicate that this picture will prove an unusually attractive production from the independent standpoint, for the reason that an exceptionally able cast has been selected to portray the principal parts and the settings are unusually elaborate. The photography of Paul Allen is said to be remarkably fine. The picture was directed by J. Chas. Davis, 2nd, who was assisted by Jack W. Brown. The principal roles are in the hands of Muriel Ostriche, Walter Miller, Harold Forshay, Jack Hopkins, Helen Courtney and a number of other well-known artists.

Immediately upon completion of work on Salient's initial production, the filming of the second picture will be started. This story will be from the pen of a well-known novelist, and it has appeared in book form where it is said to have had a wide circulation. The title of the first picture has not definitely been decided upon, and the picture was produced under the working title of "The Shadow." It relates the story of a young girl who, after her marriage, finds that she has married the wrong man and when the right man enters her life, she finds herself shackled by the bonds of matrimony. How this love story is straightened out is said to make a most interesting story. It is an original story written specially for Miss Ostriche.

Priest Picture Interests

"The Supreme Passion," Just Announced, Attracts Wide Attention

"THE SUPREME PASSION," which is being released on the state rights plan by Robert W. Priest, president of The Film Market, Inc., has attracted wider attention than any picture Mr. Priest has ever handled, according to an announcement just issued. Great stacks of letters and telegrams have been received by Mr. Priest at his office in the Times Building.

The majority of the inquiries state that they were made on account of the magnetism of the title, "The Supreme Passion," but a large percentage was undoubtedly due to the names of the authors—Robert McLaughlin, author of "The House Without Children" and Charles T. Dazey, author of "In Old Kentucky."

It is said that the box-office value of the title, "The Supreme Passion" is enormous. Mr. Priest states that he was offered $5,000 for the title alone by a producer who wanted to use it for his own picture, but Priest refused to consider the offer because he realized the value of it and because it so aptly fits the theme it will herald. Seventy odd titles were considered before "The Supreme Passion" was finally hit upon.

"The Supreme Passion" is a title that it is said perfectly fits the theme and treatment of Messrs. McLaughlin and Dazey's big human interest sory.

SHE WAS TO KNOW BUNNY FISH BETTER

He was to take from her, this minor-league Broadway rounder, all that mattered to her in life. That is part of the drama of

ARTHUR H. SAWYER HERBERT LUBIN PICTURES

present

The George D. BAKER PRODUCTION

WITHOUT LIMIT

But only a part. There is romance besides, the seductive glamour of unbridled night-life in New York—and a great love story.

Exclusive METRO *Distributors*

BROADWAY

THAT WAS HER BACKGROUND

Ember was a drifter in the theatrical world, not mattering much to it or to herself, until the night she went to Clement Palter's gambling resort, where play was Without Limit . . . .

The GEORGE D. BAKER *Production* "WITHOUT LIMIT" *is no tale of sudden riches; it is a story of life, fearfully true and fearfully beautiful. You may have read the original, Calvin Johnston's* "Temple Dusk" *in* THE SATURDAY EVENING POST

METRO

PICTURES CORPORATION

EXCLUSIVE DISTRIBUTORS

ARTHUR H. SAWYER HERBERT LUBIN

PICTURES

The

GEORGE D. BAKER

PRODUCTION

WITHOUT LIMIT

YOUR AUDIENCES WILL REMEMBER

AND NOT WANT TO FORGET

ALICE LAKE *in* *The* GREATER CLAIM

A drama of that in life which is more powerful than passion, and which is finer even than love

by IZOLA FORRESTER & MANN PAGE

Scenario by A. S. LeVINO *Directed by* WESLEY RUGGLES

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Dir.

Jack Hoxie ready for action in "Dead or Alive," the third of his series to be released by Arrow Film Corp.

"The Golden Trail" Has Week's Run in Atlanta

W. Ray Johnston, Vice-President of the Arrow Film Corporation, announces that he has just received a letter from Arthur C. Bromberg of the A. C. Bromberg Attractions, Atlanta, Ga., in which Mr. Bromberg states he has secured a week's run in the Tudor theatre, Atlanta, Ga., for the "Golden Trail."

Mr. Johnston states that A. C. Bromberg is one of the live wires in the Independent Exchange business, and that while the "Golden Trail" is an excellent subject, the credit for putting this picture in the Tudor theatre, is due entirely to Mr. Bromberg's efforts and his salesmanship ability.

Kinograms Cover Dog Show in New York

For what is said to be the first time in screen history, Kinograms established a complete photographic studio at Madison Square Garden, New York, during the holding of the annual dog show this week, for the purpose of taking pictures of the prize winners and their owners. In the past it has been found that the use of flashlights alarmed the canine exhibits and therefore this method was not permitted, but with its regular studio lights Kinograms was able to get unusual results. Much publicity was gained by according staff photographers of the New York dailies use of the studio.

We have just received from the Coast the newest Hallroom Boys Comedy called "HIGH AND DRY." It has been reviewed by many of the leading exhibitors in New York, and been pronounced by them the greatest two-reel comedy they have ever seen. We made Independent history with "A DOG-GONE MIX-UP" when it played a record-breaking week at the Strand Theatre, New York. Three of the largest theatres in Boston, the Boston Theatre, Loew's Orpheum, and the Star; the Olympic in Pittsburgh; the Victory in Providence, and many other large theatres gave this Hallroom Boys Comedy a week's run. Now watch and see what "HIGH AND DRY" will do. We guarantee that it will break all records. Go after it when you see it advertised. If you're not booking Hallroom Boys Comedies, you're missing a good thing.

HALLROOM BOYS PHOTOPLAYS

Poe's Poem Is Picturized

"Annabel Lee" to Be Released by Joan, is a Wholesome Love Story

MUCH interest centers this week about the announcement of the release by the Joan Film Sales Co. to the state-right market of Joe Chapple's five-reel production, "Annabel Lee." This is a screen version of Edgar Allan Poe's work, fictionized by Olive Briggs and then adapted to film form by Arthur Briliant, William J. Scully, Joe Mitchell Chapple and Paul Sarazan.

The filming of "Annabel Lee" is said to be the second experiment in the adaptation of a poem to motion pictures. The first attempt, which created a sensation in filmdom some months ago, proved a pronounced victory. This was the screen version of Will Carleton's poem, "Over the Hill."

The fact that "Annabel Lee" is a poem of sentiment that is familiar to every American household, already assures the picture of country-wide popularity, states Joan. Few authors to-day carry as much prestige or following as Edgar Allan Poe, whose poems are still fresh in the hearts of the public, and none of his poems are as familiar and as beloved as the simple love-story of a fishing hamlet told in "Annabel Lee."

It is well known that "Annabel Lee" is a story of a wholesome affection between a wealthy girl of aristocratic American pedigree and a poor fisher-boy. There is no sex suggestiveness or sordid passion in it. When the Joan Film Sales Co. acquired the world rights to "Annabel Lee" it pointed out that "Annabel Lee" struck a new note in picture production—a departure from the common run of "smut" and vulgarity that is now the bane of the industry. The opinions expressed on the subject demonstrate that Joan has taken the right stand in sponsoring a clean, wholesome, unadulterated picture-poem. That Joan, in releasing "Annabel Lee" claims that it is striking a blow for decent pictures, was the consensus of opinion.

The star of "Annabel Lee" is Lorraine Harding in the title role. Jack O'Brien is the male lead, and the director is William J. Scully. The locale is the New England coast, where the quaint fishing hamlets of a century ago are reproduced with mellow charm. The landscapes introduced in "Annabel Lee" are said to be among the best bits of filming ever obtained on the screen.

C. B. Price Picture to Be Roadshowed

"Your Daughter—And Mine," the Pricefilms Productions which was adapted from the famous Stanley Houghton stage play "Hindle Wakes," and which was endorsed by the Drama League of America when it was presented on the stage by William A. Brady, will be offered in its picture form as a road show by the state right buyers.

Mr. Price feels that to offer it as a program feature would be to realize only on a small percentage of its earning power.

First Texas Guinan Ready

"I Am the Woman" to Be Released by Victor Kremer on March 1st

VICTOR KREMER announces that the first of the Texas Guinan series of eight five-reel western dramas will be released on March 1, having been completed during the past week.

This picture, "I Am the Woman," from the pen of Tex O'Reilly, will include in the support of Miss Guinan, Francis Ford, who also directed the production. From the point of view of an evening's entertainment it will satisfy the most exacting of that class who seek rough riding, skilled marksmanship and the usual attributes that are part and parcel of all the denizens of the Great Golden West, states Mr. Kremer. For those who ask more in the way of dramatic technique, action and suspense it will be found in this particular picture, for while Mr. O'Reilly has put plenty of red blood and local color in his work he has not exaggerated nor has he dwelt upon deeds of daring alone to build the wonderful story he tells in this first story of his.

Mr. Ford is aptly cast and most competently portrays the character of "Sloe Gin" Charlie, a man who finds himself and makes good under the influence of a woman. Miss Guinan as the heroine of the story does excellent work. Despite the accident she met with some weeks ago while in the saddle, Miss Guinan goes through the most daring of riding stunts and does not show either fear or trepidation.

Eastern atmosphere has been introduced wherever it could be logically interpolated so that there is not the sameness that so characterizes the usual Western story.

The second of the series, "The Flower of the Range," by Eugenie Kremer, is well under way and should be completed in ample time to be released on April 15. To follow this will be another story by Eugenie Kremer, "The Girl Sheriff."

The services of the manager of one of the largest and most successful theatres in New York are available. He has had extensive experience in all branches of the business—advertising, production and management. His references are excellent. He may be reached through me.

WM. A. JOHNSTON, Editor Motion Picture News.

Fred Falkner Opens Exchange in New York

It is of interest to the trade to know that George A. Falkner, who is well known in the motion picture business, and will be remembered through his father, Fred W. Falkner, formerly of the First National of New Jersey, has opened an exchange for the State of New Jersey, known as the Falk Film Service.

The physical distribution of the film will be handled through the Alexander Film Corporation.

Mr. Falkner, as we learned, has made a contract with the Clark-Cornelius Corporation to handle their latest pictures, such as the Devil's Angels" and "Hearts Aflame," and will have the sole distribution for same for Northern New Jersey.

First Walsh-Fielding Picture Ready Soon

Walsh-Fielding Productions, Inc., have taken new quarters in New York, and are busy preparing their next feature production, from the pen of Miss Mary Murillo. In this production two prominent Broadway stars will be featured, along with a notable cast, it is said.

The finishing touches on the titling and editing of the present production are being completed by Thomas B. Walsh, and announcement will be made within the next ten days as to its premier showing.

Art. Brilliant Scenarizes "Annabel Lee"

The continuity of the feature soon to be released by Joan Film Sales Co., "Annabel Lee," is the work of Arthur Brilliant, who proved equal to an emergency of turning out a carefully developed continuity in the required time. "Annabel Lee" is from a story based on the poem of the same name by Edgar Allan Poe. It is a romantic comedy drama and is said to contain a goodly amount of heart interest and well sustained interest.

Mr. Brilliant, in answer to a request of the producer, took up the work at a moment's notice and by careful effort, turned out the finished product on schedule time.

Urban Subjects Shown to Scientists

Some of Charles Urban's Kineto Reviews, of "The Living Book of Knowledge," were exhibited at a meeting of the Academy of Natural Sciences Tuesday evening at the Academy of Natural Sciences in Philadelphia. They furnished the illustrations for a lecture delivered by Arthur H. Fisher, entitled "An Animated Photographic Journey Through the Philadelphia Zoological Gardens."

These Kineto Reviews were photographed by Mr. Fisher and edited personally by Mr. Urban. They are fascinating animal studies of the famous Philadelphia Zoo, and are among the choicest reels in "The Living Book of Knowledge."

Second "Comedy-Thriller"

C. B. C. Announces "High and Dry" to Follow "A Dog-Gone Mix-Up"

A NEW Hallroom Boys Comedy, under the title "High and Dry," is announced for early release by the C. B. C. Film Sales Corporation. While this comedy is really the sixth on the release schedule for the new 1921 series of Hallroom Boys Comedies produced and released by this company, it is the second of the big "stunt" comedies on this series, and is said to be a follow-up to "A Dog-gone Mix-up." It was this latter comedy which earned for the Hallroom Boys series the coinage of a new characterization—that of "comedy-thriller," and which made State Right history by playing a record-breaking week at the New York Strand.

"High and Dry" has been pronounced by all those who have seen it in pre-release showing to be even funnier and more of a thriller than was "A Dog-gone Mix-up," states C. B. C. In this comedy, it is said, the lines laid out by "A Dog-gone Mix-up" have been carried even further, and the stunt and comedy combination is given free rein. Sid Smith, who tickled the risibilities at the same time he made the spectator gasp at his daring in the earlier release, is also featured in "High and Dry," and, as the title suggests, he is given ample opportunity to perform some of his amazing exploits, seemingly in the thin air.

"'A Dog-gone Mix-up' was something of an experiment," said Jack Cohn, who is responsible for these comedies. "It was our first step in an attempt to get away from the 'single-track' type of production. Things have been labeled for too long 'comedy,' 'tragedy,' 'thriller,' 'romance'—divided off patly into nice little cubby-holes and made to follow a single narrow track. This is especially true of comedies. In producing 'A Dog-gone Mix-up' our idea was to get away from this. A comedy can get its laughs from something more than mere slapstick, and if you give people two things they want in a single picture, you are going over doubly strong. People love to be thrilled—why not, then, let them be thrilled in a comedy as well as in anything else?"

Kineto's Animal Subjects

Ditmars, of N. Y. Zoo, Makes Short Reels for Urban's Movie Chats

AN announcement of importance in the field of short subjects is made this week by Charles Urban, president of the Kineto Company of America., in announcing the purchase of a considerable amount of negative material from Raymond L. Ditmars, curator of New York's Zoological Park and a famous producer on his own account of plant and animal films.

Mr. Ditmars has for a long time been a notable figure in the film world on account of his fascinating studies in motion pictures.

Mr. Urban in acquiring some of the Ditmars' pictures names two series of particular interest to motion picture exhibitors.

One is a lengthy series, entitled "Modern Truth from Old Fables." These are tales illustrating the fables that children have read for generations. The action is all with the animals that Mr. Ditmars undersands so well.

These fables will all be incorporated into the Charles Urban Movie Chats. Detailed information as to the particular numbers of the Movie Chats which have them, will be given at a later date.

Another noteworthy series Mr. Urban has secured from Mr. Ditmars is the Series of the Four Seasons: Spring, Summer, Autumn and Winter. Each season is depicted in plant and animal life in one reel. This series will be made part of the Kineto Reviews, "The Living Book of Knowledge."

An arrangement has been entered into between Mr. Urban and Mr. Ditmars whereby the Kineto Company of America, Inc., has first choice on all new subjects Mr. Ditmars makes.

Mr. Urban intends to personally supervise the editing of these pictures.

"Almighty Dollar" Next Wm. D. Taylor Picture

Announcement comes from the Lasky studio that William D. Taylor's next production for Paramount will be "The Almighty Dollar," from an original story by Cosmo Hamilton, Ethel Clayton will be starred in this picture, work on which will be started in a few days. Miss Clayton is just now completing "Sham," adapted by Douglas Doty from the play by Elmer Harris and Geraldine Bonner, and directed by Thomas Heffron.

Reelcraft Release is Highly Praised

The Reelcraft Pictures Corporation is pointing with pride to the praise given the "She's a Vamp" production in the Romances of Youth series now beig distributed by the Reelcraft and Allied Independent Exchanges.

This little two-reel picture has been designated as one of the twelve best pictures of 1920 according to the selections of Myron M. Stearns ("Lenzo") in his New Moves in the Movies page of Judge, "The Happy Medium."

C. Edward Hatton in "The Gun Runners," a thrilling Western released by C. B. C. Film Sales

Specialty Photoplay New State Righters

M. Slutzker, president of Specialty Photoplay, Inc., has announced the entry of his company into the State right field. To date he has been confining his activities to conducting a New York and New Jersey exchange, but he will commence national operations at once.

Specialty Photoplay, Inc., has already purchased the world rights on several negatives. These are at present being cut and titled and made ready for marketing.

"I will aim to give the independent exchanges a series of good pictures," states Mr. Slutzker, "at figures low enough to guarantee them sure profits. I have the first picture in preparation now, and a full line of accessories are in the works. As soon as these are completed I will announce my first release."

Many Schools Eager to Show "Heidi"

Schools throughout the country are arranging for showings of "Heidi," the first dramatic story presented in colors, for their Easter-week celebrations, it is announced by the C. B. C. Film Sales Corporation, through whom this picture is being distributed to the state right market. Since this picture, which, reviewers declare, stands as a distinct achievement in motion pictures, was presented at the Capitol theatre, New York, during Christmas week, it has attracted wide attention in that it is the first dramatic story to be presented in colors and marks the first real indication that black and white photography may, in time, be superseded by colors for dramatic subjects.

Atkinson Joins Exchange in South

Geo. V. Atkinson, recently with Select Pictures Corporation and one of the old-timers in the South, having been with Pathe for a number of years, has just become a member of the firm of Hygrade Pictures Corporation, of Charlotte, N. C.

"Hidden Light" Booked in Chicago Theatres

Aaron Gollos, president of Gollos Enterprises, Inc., which controls the right to "The Hidden Light," starring Dolores Cassinelli, for Indiana and Illinois, announces that this production will have its initial downtown showing in Chicago at Barbee's Loop theatre. The picture goes into the Monroe street house March 13th for an indefinite run, following which it is booked to play the Lubliner and Trinz theatre circuit, the Woodlawn theatre and other first run theatres.

45,000 See "Midchannel" in Shea's Hippodrome

Shea's Hippodrome, of Buffalo, was the scene of one of the most enthusiastic receptions ever accorded any of its film offerings last week. The occasion was the showing of "Midchannel," the fourth Clara Kimball Young production released by Equity. On the evening of the very last showing, hundreds of Young fans were turned away. Despite all efforts to hold the picture over for an additional week, Franklin, manager of Shea's, was obliged to yield to previous booking arrangements and close the run of "Midchannel."

A simultaneous showing at another theatre was necessary to accommodate the overflow. Shea's Cort theatre, another of Buffalo's foremost screen temples, housed "Midchannel" for half a week at the same time that it ran at the Hippodrome. It is estimated that approximately 45,000 people paid the Hippodrome's admission-prices, which are the highest of any motion-picture house in Buffalo, to see "Midchannel."

Urban Subjects in Four Broadway Theatres

Urban Popular Classics, published by the Kineto Company of America, Inc., are to be found in four theatres along Broadway this week. At the Capitol is a Kineto Review, "The American Fleet at Panama," illustrating the trip through the Canal when the Atlantic and Pacific fleets effected a juncture.

At the Strand is "Thrills," also a Kineto Review, playing there its second successive week on the program with "The Kid." The Charles Urban's Movie Chats are occupying a place on the Rivoli and Rialto Pictorials.

Olga Printzlau Adapting Knoblock Story

Olga Printzlau, talented scenarist and playwright, who has achieved marked success in her screen adaptations for William De Mille productions, is preparing the scenario for the Edward Knoblock story, "The Lost Romance," which will be a Paramount picture with a cast consisting of Jack Holt, Conrad Nagel, Lois Wilson, Fontaine La Rue, Maym Kelso, Robert Brower, Mickey Moore, etc.

National Exchanges' First

To Release "Welcome Children," a Drascena Production, Shortly

ARRANGEMENTS have just been made by Charles M. Conant, president of Drascena Productions, Inc., of Los Angeles, for the release of "Welcome Children," the first feature to be completed by that company, through National Exchanges, Inc. The picture which has just been received at the home offices of National Exchanges, Inc., 398 Fifth Avenue, is now being titled and cut.

"Welcome Children" is a five-reel comedy. It was directed by H. C. Matthews. A strong cast was assembled for the picture.

In confirming announcement from Los Angeles regarding the distribution of "Welcome Children," through his organization, Hunter Bennett, vice president and general manager of National Exchanges, Inc., spoke enthusiastically of the feature. It is his opinion that it will prove one of the outstanding box office attractions of the year, and he places it in the same class with "Mickey," as a matinee puller.

"In 'Welcome Children,'" said Mr. Bennett, "I am certain we have a rare find. It seems to me to have every quality to make it bring maximum box office results for the exhibitor.

"Welcome Children," continued Mr. Bennett, "is a most unusual human document. It has pathos and with it delirious comic relief. It brings tears to the eyes one moment and dries them the next with gales of laughter. Underlying the whole there is a story of absorbing interest and of universal appeal

"I'll challenge any man, woman or child to see 'Welcome Children' and not carry the memory of the picture for days after. Its story grips one from the very start and holds the interest tensely to the end.

"It has been my privilege to have been connected in the past with a number of pictures which had exceptional box office merit. None, however, exceeded the possibilities of 'Welcome Children.'

"We have laid out a most comprehensive exploitation campaign for 'Welcome Children.' We look to see it rival 'Mickey' and other features of similar character. We are certain that for entertainment value, 'Welcome Children' is going to prove a big winner."

Cast of Box Office Value

"Servant in the House," Federated Release, Has Many Notable Actors

"THE SERVANT IN THE HOUSE," the latest release of the Federated Film Exchanges of America, has a cast of rare box office value to the exhibitor, announces the distributors. Practically every player has a following that will mean business to any theatre.

Clara Horton, who plays a prominent role in this Charles Rann Kennedy story, has been well known for her work on the screen. One of her most recent successes was in the part of Youth in "Everywoman." Jean Hersholt, who creates the part of Manson in this picture, is a noted actor of Denmark, who has toured this country extensively in Ibsen plays. The past work of Claire Anderson, Jack Curtis, Edward Piel, now with D. W. Griffith; Harvey Clark, Zenaide Williams, John Gilbert and Anna Dodge, is well known to motion picture fans and exhibitors alike.

Hugh Ryan Conway, who has recently announced that Conway Productions are soon to be placed before the public, directed "The Servant in the House," and it is said to be better than any of his previous efforts, notable among which are his many excellent pictures for Triangle.

The story is not a preachment, but it carries a clear and forceful presentation of a theme that has always been of greatest interest throughout the civilized world. The production has been carefully made with a view to retaining all of the qualities of the original play that have made it one of the greatest road shows that America has ever known.

Bookings for extended runs that are now being received from all parts of the country would seem to indicate that the exhibitors agree with the distributors in their estimation of the feature.

Trip to Bahama with Ford Cameraman

Into the carefree, lazy atmosphere of the tropics is the audience taken in the Ford Educational Weekly No. 6 "Tropical Sons." Grantstown in New Providence Island of the Bahama group is our destination.

The Ford Educational Weekly is distributed by the Federated Film Exchanges of America.

Child Screen Stars in "Screen Snapshots"

In "Screen Snapshots," No. 19, it is shown that it is careful, intelligent, and, above all, sympathetic direction that brings out the best ability in children, and the spectators see Director Irwin Willat tenderly directing the work of some of filmdom's most famous youngsters. "One must be a child at heart to direct children intelligently," says Mr. Willat, and he declares that his own fountain of youth has been the real secret of his success with them.

In this same release is seen Harold Lloyd taking his leading lady, Mildred Davis, for a joy ride on the five-fifteen. "Screen Snapshots" is a C. B. C. release.

ROBERT W. PRIEST, president of The Film Market, Inc., has changed the title of the feature picture by Robert McLaughlin and Charles T. Dazey, originally named "The Grand Passion," to "The Supreme Passion."

He made this change for two reasons, he states. It was learned after the announcement was first made, two weeks ago, that about four or five years ago a program picture was published under the title "The Grand Passion." While recent court decisions would have upheld the use of this title by Mr. Priest, it is said, the story and locale of scenes being entirely different and original, this information led to reconsideration and adoption of the title "The Supreme Passion" as more accurately reflecting the motive of the plot.

The original title, "The Grand Passion," it was thought, would also be taken to indicate a distinctively sex production and might irritate the sensibilities of censors.

New Exchange in Utica Offers Six Features

The recently incorporated Great Northway Film Corp., of Utica, N. Y., is now doing business in its offices of 156 Genesee street in that city. The company is capitalized at $300,000 and is offering to exhibitors "Heritage," "Isle of Destiny," "Bachelor Apartments," "Mad Love," "The Water Lily" and "Fruits of Passion." They are at present negotiating for comedies and Westerns.

Popular Film in Larger Quarters in N. Y.

An expansion in business has necessitated the removal of the Popular Film Exchange of New York from its former quarters on the sixth floor of the Godfrey Building to more commodious offices on the seventh floor of the same building.

Lorrane Harding, co-starred with Jack O'Brien in the new Joan state right feature "Annabel Lee"

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Capt. Chas.. Fitzgerald, marshal of New York's "sky cops," doing some breath-taking stunts above Columbus Circle, N. Y. These stunts were performed exclusively for International News

Daring and Action in New Pathe Episode

"Double Adventure," the Pathe serial in which Charles Hutchison is starring, lives handsomely up to early promises with respect to the quantity and melodramatic tensity of its thrills and stunts, according to Pathe officials. The sixth episode, "Trouble Trail," which is to be released February 27, shows the hero essaying several feats of daring, notably in breasting the waves that crash about the rocks of an irregular point in the shores of the Pacific.

Metro Announces Cast Supporting Lytell

With all but two of the cast selected, work upon the filming of "The Man Who," a Karger-Lytell production for Metro adapted from the story of Lloyd Osborne published recently in The Saturday Evening Post, has been started at Metro's New York studios in West Sixty-first street.

In addition to Bert Lytell, the cast includes Lucy Cotton, Frank Currier, Fred Warren, Tammany Young, Clarence Elmer and Mary Louise Beaton.

Mrs. Ogden Reid Hostess at Showing

Mrs. Ogden Mills Reid, daughter-in-law of the late Ambassador Whitelaw Reid, was hostess at a special showing of "The New York Tribune's" picture "A City of More Than 120,000 Homes Without Slums." The showing was in the Rothacker Film Manufacturing Company's New York projection room at 220 West Forty-second street.

Hodkinson Dates Changed

Readjusts Release Dates on Some of Its Forthcoming Productions

DUE to certain changes in conditions the W. W. Hodkinson Corporation has been compelled to readjust the release dates on several of their forthcoming productions. The new dates are announced herewith:

"Partners of the Tide," March 20th; "East Lyne," March 27th; "A Certain Rich Man," April 10th; "The Other Woman," April 24th; "Keeping Up With Lizzie," May 8th; "The Man of the Forest," May 22nd; "The Light in the Clearing," June 5th, and "A Huge Ballin Production," June 19th.

"Partners of the Tide" is the new Irvin V. Willat production made from Joseph C. Lincoln's famous sea story. As regards "East Lynne," it is expected to prove one of the greatest box office attractions the screen will see in 1921, and Hugo Ballin, who produced it, says that it represents his greatest achievement thus far. "It will assuredly create for itself a unique place in the annals of screendom," declare Hodkinson officials.

"A Certain Rich Man" is Benj. B. Hampton's screen version of William Allen White's far-famed novel to the picturization of which he has brought all of his screen technique, while "The Other Woman," a J. L. Frothingham production directed by Edward Sloman, is a screen adaptation of Norah Davis' famous novel.

"Keeping Up With Lizzie," the Rockett Film Corporation's second comedy-drama for Hodkinson release is being directed by Lloyd Ingraham and Enid Bennett heads a good cast. "The Man of the Forest" is another Benj. B. Hampton production made from Zane Grey's novel.

"The Light in the Clearing" is under process of construction on the West Coast. It is an Irving Bacheller novel, and T. Hayes Hunter,—the man who directed "Earthbound,"—is responsible for this picture.

Eddie Polo Back on Coast

Returns With His Company from Cuba; Historic Spots in Serial

EDDIE POLO, the Universal serial star, and his company, have arrived at Universal City from Cuba, where he has been filming episodes for his forthcoming serial, "The Seal of Satan," word comes from the Coast. The Polo company, headed by J. P. McGowan, veteran Universal serial director, has been in the West Indies for eight weeks.

The star's visit to Cuba and other parts of the Antilles was due primarily because the plot of his newest chaptered photodrama is laid mostly in that part of the world, but also because of often repeated requests by exhibitors and fans that Polo make public appearances in the Spanish - speaking countries of America. It is expected that Polo's trip to the West Indies will be supplemented later by a tour of South and Central America.

Scenes for "The Seal of Satan" were made in such historic spots as Morro Castle, San Juan Hill, Cabannes Castle and in Havana Harbor. Wherever the Universal serial company worked, it was surrounded by admiring natives, who regard Polo as a marvel of physique and daring. Polo is one of the screen idols of Latin America.

"The Seal of Satan" was written by Anthony W. Coldewey. The author accompanied the serial star to Cuba and contributed much to the direction of the intricate twists and turns of the plot.

Polo's leading women are Madge Lane and Inez McConnell. Among the members of the technical staff of the Polo company were David Brandman, as business manager of the expedition; Jay Marchant as assistant director; Charles Roberts, technical director, and Cecil Myers and Jean Perkins, cameramen.

Malcolm St. Clair Will Direct Keaton

That Malcolm St. Clair, well-known comedy director, had been signed by the Comique Film Company, producers of the Buster Keaton comedies, released through Metro, was the announcement made last week by Lou Anger, production manager of the firm.

St. Clair will alternate with Eddie Cline in sharing directorial honors with the frozen-faced laugh-maker. The trio will collaborate in the preparing of the stories.

A scene from "A Tale of Two Worlds," by Gouverneur Morris. A Frank Lloyd production to be released by Goldwyn

12th Chapter of "Velvet Fingers" Set

Suspense continues to mark the dramatic sequences of Pathe's "Velvet Fingers," the serial starring George B. Seitz with Marguerite Courtot. The twelfth episode of the play presents as many exciting incidents as any one of its predecessors, which those who have followed the serial will consider high praise for "Into Ambush," which is the title of the episode to be released February 20th.

"U. P. Trail" Scores in Allender Houses

J. W. Allender, head of the J. W. Allender, Inc., wires the Hodkinson home-office to the effect that "The U. P. Trail," which is released by the Hodkinson organization, has scored a "Knockout" during its recent showing at the various theatres of the Allender circuit. In addition, Mr. Allender say that the circuit's new theatre, Colfax, Washington, played the picture at its opening performance and "in spite of inclement weather stood them in the streets."

New Independent Exchange in Chicago

Another new exchange will soon be added to Chicago's list of independent film marts. The Wabash Film Exchange will open early in March. The personnel and officers of the newly formed exchange will be made public in the near future.

Doug Fairbanks in a humorous scene from his latest for United Artists, "The Nut"

Loew Theatres to Run Hallroom Comedies

The Loew interests have booked the Hallroom Boys comedies for their theatres in Atlanta, Knoxville, Nashville, Memphis, and Birmingham from Arthur C. Bromberg Attractions of Atlanta, Ga., who have the territorial rights on these comedies for Tennessee, Georgia, Florida and Alabama.

"These 1921 Percy Ferdie Comedies which are being offered the State rights' market by the C. B. C. Film Sales Corporation of New York have made a decided hit wherever they have been shown. Reviewers have proclaimed them the best comedies so far issued," stated Jack Cohn who is producing them.

Special Tinting Used in Lubin Western

"West of the Rio Grande," the five reel western feature starring Allene Ray and Harry McLaughlin, and announced by Bert Lubin as his second state rights release, will contain many beautiful tinted effects, according to Edward Roskam, film expert, who has been engaged by Lubin to prepare a special color continuity for the film.

"West of the Rio Grande" is said to be a fitting sequel picture to "Honeymoon Ranch." Allene Day's first starring vehicle. Harry McLaughlin, the dare-devil aviator whose sensational stunts in the first picture were favorably commented on by all critics, performs many new "tricks" in this picture, under direction of Robin H. Townley.

Many Exhibitors Like "Screen Snapshots"

C. B. Co. Film Sales has received many letters of praise from exhibitors who are booking "Screen Snapshots," the one-reel of intimate "shots" showing screen stars at work, at play, in their homes, etc.

Letters from state rights buyers and exhibitors all over the country have come pouring in commenting upon the reel. Manager Wolf of the Adelphi theatre, New York, says: "The only trouble with 'Screen Snapshots' is that it isn't released often enough. It has made such a hit with my audience that I wish it was being released once a week instead of once every two weeks."

Vidor Joins Ass'd Producers

To Do Four Special All-Star Pictures During 1921

KING VIDOR will make a series of special productions under a contract for distribution with the Associated Producers. By this arrangement, he joins forces with the organization comprising Thomas H. Ince, Marshall Neilan, Maurice Tourneur, George Loane Tucker, Allan Dwan, Mack Sennett, C. Gardner Sullivan and J. Parker Read, Jr.

King Vidor's status as a full-fledged producer is assured; he owns his own five-acre studio, "Vidor Village," and has an organization that is the result of three years of selection and elimination.

Vidor Village is equipped to handle two producing units concurrently and is ultra-modern in its equipment and facilities. The studio village is at the same time poetic and inspiring.

Vidor's first work in the silent drama was the writing and direction of comedies and satires; a little later he directed the Judge Willis Brown boy picture plays. Then came "The Turn in the Road," which established King Vidor's prestige as a capable director.

Following "The Turn in the Road," King Vidor wrote, directed and produced "Better Times," "The Other Half" and "Poor Relations," all clear-cut delineations of human characters, against backgrounds of open fields, fragrant flowers and humble homes.

As King Vidor was quietly proving his worth the First National Exhibitors offered him a releasing contract, which he accepting, making for them "The Family Honor," "The Jack-Knife Man," and recently "The Sky Pilot." The latter picture was acclaimed by representative film men, at a preview in Los Angeles, as having every element necessary for a huge box-office success.

King Vidor who will release through Associated Producers shortly

Mr. Vidor will make four special productions, with all-star casts, for Associated Producers distribution during 1921. The first of these stories will be known as "Love Never Dies," and will be somewhat of a spectacle as well as a photo-drama; it is an adaptation of Will N. Harben's startlingly realistic novel, "The Cottage of Delight." King Vidor has completed the writing of the scenario, and production will begin almost immediately. Carrol Owen, who titled "The Jack-Knife Man" and "The Sky Pilot," has been engaged to write the subtitles for "Love Never Dies."

In connection with the filming of "Love Never Dies," the King Vidor company will soon journey to New York for scenes in Washington Square, up Fifth avenue and Riverside Drive. However, Vidor Village and adjacent California "locations" will suffice for the rest of the story, wherein the locales are Tennessee and North Carolina.

"I believe the Associated Producers represent in the aggregate the highest artistry, intelligence and purpose of all, and constitute the most constructive force now functioning in the motion picture art-industry," says Mr. Vidor.

"I feel very inspired by the conditions under which I shall be enabled to operate and by the general policy of the Associated Producers. They are neither involved in exhibitor or distributor entanglements, and sell each picture on its individual merits. They are according me perfect freedom in the selection of vehicles and casts, and I am not to be limited in expenditures; in this latter respect, I will be enabled to secure casts that are all-star in the truest sense. This is all in accordance with the Associated Producer policy of allowing each man his own individual art expression."

What Is a "Perfect Picture"?

J. S. Woody of Realart Gives Ideas on Interesting Question

JOHN S. WOODY, General Manager of Realart, has some very definite ideas on what constitutes "the perfect picture," which are well worth more than cursory consideration.

"We have arrived at a time now," said Mr. Woody, "when the general public patronizes, views and approves a picture on its general merit. The era when the success of a production depended solely upon the personal popularity of some single member of the cast, is past.

"A careful scrutiny of present-day conditions shows that the organizations which are succeeding in a large way, are those which are directing their efforts toward one hundred per cent. productions and which recognize fully the importance of all factors of the art; the story, direction, cast personnel, and general production quality.

"Given the foundation of an excellent story; possessing those desirable traits which lend themselves readily to exploitation; adapted to the screen by experts in scenario construction and continuity; portrayed by casts of which every individual is an artist of real ability and proven popularity; directed by men who are thoroughly in sympathy with their work and past masters of screen expression; clothed in settings which, in every way, preserve the illusion of the story;—given all these components, plus high quality photography and laboratory work and you have what nearest approaches a perfect picture.

"In signing up such well known writers and playwrights as Elmer Harris, Avery Hopwood, and others, Realart has evidenced its recognition of the necessity for handling only the highest type of stories obtainable. The casts for every picture released by Realart have been most painstakingly selected and each part is portrayed by some artist especially selected because of his or her ability to render an exceptional characterization.

"Our directors are all of established reputation with the stamp of success indelibly inscribed on their productions, men with the rare talent for bringing to the screen the full artistic possibilities of every story they undertake. Without such directors, good stories and finished artists would avail us nothing. And, finally, we spare no legitimate expense in general production cost; not waste, understand, but legitimate, necessary expense.

"One of the angles which a great many producers seem to overlook is the vital importance of attractive business-getting titles. Of course, where these titles are simply repetitions of the names of famous books or plays, the producer assumes no credit because of their attraction value, but Realart has been particularly fortunate in most of its titles, for example, 'The Furnace,' 'Something Different,' 'Oh Lady, Lady,' 'Ducks and Drakes,' 'She Couldn't Help It,' etc.

"The big, broad gauged manager of today is very close to his patrons and is quick to sense the trend of popular opinion, no matter where it may lead, and it is due, in a large measure, to the good judgment of these exhibitors that the most successful organizations have adopted the policy of producing pictures which register close to 100 per cent. in every department.

"Realart has built its pictures with this in mind. We have selected our actresses to carry the roles for which they are best suited. The casts are chosen to help the star interpret the story. Direction settings and other essentials are all employed to the same end—the finished screen story. That, we believe, is what people demand.

Euralie Jensen, Norma Talmadge and Courtenay Foote in a big scene from Miss Talmadge's latest First National picture, "The Passion Flower"

"The Nut" Due March 13

Slight Injury to Fairbanks Will Not Affect Original Release Date

DESPITE the fact that Douglas Fairbanks was injured in the making of his next United Artists' production, "The Nut," there will be no change made in the release date, which Hiram Abrams, president of the corporation, announced for March 13. The picture is finished and the most glowing announcements of its ultimate success have been received by Mr. Abrams from friends in California who have seen the first prints. Mr. Abrams himself saw a portion of the picture when in California recently, and declared it to be a greater picture than "The Mark of Zorro."

Bennie Zeidman, of Hollywood, after having seen the picture run for the first time, wired Mr. Abrams, "Just saw Doug's new picture, 'The Nut,' with permanent titles. It is a knockout. I have always been very frank with you, so you can believe me when I say it will top all of Doug's successes, especially following the wonderful records being made by 'The Mark of Zorro.' You can tell the world you've got another."

A wire not as lengthy but with just as much enthusiasm was received by Mr. Abrams from John Fairbanks, brother of "Doug," in which he said, "Doug's new picture, 'The Nut,' completed. It's a bear. Rushing prints for you."

It was during the making of the final scenes of this picture that Mr. Fairbanks was injured. He was required to jump through a window in one of the scenes, landing on a man passing by on the sidewalk outside. In making this leap he caught his toe on the windowsill and fell to the cement sidewalk, breaking a bone in his left hand and severely wrenching his back. This mishap was reported to necessitate Doug's being in the hospital for at least five weeks, which was a grossly exaggerated fact. The facts are that a day after the accident he appeared on "the lot" and posed for still photographs with a number of prominent people who were visiting him at the time.

Titles Imposed on Scenes

Paramount Announces Innovation in "Sacred and Profane Love"

A STATEMENT from the Paramount headquarters announces that a real innovation in titles is to be presented in "Sacred and Profane Love," starring Elsie Ferguson and produced by William D. Taylor. According to word received from the Famous Players-Lasky home-office, narrative titles superimposed upon actual scenes have been evolved by Producer Taylor and Cinematographer James C. Van Trees as a means to "put over" title ideas more forcibly than has been possible by previous methods. The Paramount statement follows:

"Under the new system the people and set under discussion are seen soft-focussed in the background back of the title—thereby giving the mind two methods of absorbing the title idea.

"On seeing the new device for the first time, Edward Knoblock, noted dramatist said, 'It is the cleverest scheme for increasing the continuous flow of a screen story that I have ever seen.'

"Also the new system is saving of footage for often minor bits of action may be merged with a title—instead of showing both action and title separately as has been done before."

Praise for Beban Picture

"One Man in a Million" Is Now Scoring in Cities of Mid-West

George Beban, star of "One Man in a Million," released by Robertson-Cole, being congratulated by Mayor Smith of Louisville, Ky., for his stand for better pictures

NO less an authority than Col. Fred Levy, of Louisville, Ky., is author of the statement that "One Man in a Million," the George Beban production, which is now making its way out of the South into the Middle West is "a great attraction" and "unanimously voted by the entire South to the highest favor."

In Louisville Mr. Beban, and his greatest screen play, which has been obtained by Robertson-Cole for general distribution, were seen at B. F. Keith's Strand theatre. Mr. Beban also filled in Louisville personal appearance engagements before prominent clubs and civic organizations similar to those which he made in Newark, N. J., where the picture opened at the New Branford theatre, in Atlanta, Ga., where it played the Howard theatre, and in other cities, including Nashville and Memphis, Tenn.

An even more direct appreciation of "One Man in a Million" came from George J. Maurer, manager of the Louisville theatre at which Mr. Beban, and his picture appeared. In his wire Mr. Maurer said: "George Beban opened here today in your special 'One Man in a Million' picture liked immensely and broke all attendance records. In fact this is the first time we ever had to stop selling tickets, crowds at night being so large police were called out to preserve order. I want to personally congratulate you on having such an exceptional attraction."

From Louisville "One Man in a Million" went to the Circle theatre, Indianapolis, where it remained a full week. Early reports from this house showed that the picture was going there as strongly as in other previous engagements. From Indianapolis the bookings call for engagements in Cleveland, Detroit, Milwaukee and Chicago. In the latter city the picture is to be seen for three weeks in different houses.

Phoenix Honors Duncan

Appears in Connection With Drive for Hoover Fund; $10,000 Realized

ACCORDING to a statement from the Vitagraph headquarters, "William Duncan Day" in Arizona went over as a great success. More than $10,000 was realized for the Hoover Fund, it is stated, and the Vitagraph report of the affair credits Duncan's presence in Phoenix, where he appeared in person at the picture theatres with a large measure of responsibility for the success of the drive.

A parade of citizens and boy scouts formed at the station to meet Duncan and his co-star, Edith Johnson, and then conducted them through the principal streets of the city. Then the stars appeared at special performances in the theatres where the receipts were given to charity. George Mauk, manager of the Columbia and Amuzu theatres, and a Vitagraph exhibitor, handled this part of the program for all houses. Col. J. F. Thompson, Robert E. Kirk and Tom Dunbar, formed the Governor's committee of entertainment.

Following the addresses the stars and their troupe were luncheon guests of the committee and then were taken to the State House many pictures were taken with Governor Campbell.

The visitors were then guests at the Governor's home until train time, where "Bill" Duncan, the star, and "Tom" Campbell, the Governor, swapped stories of the old days in Prescott, where the former spent a year making Western pictures in the early days of the industry, while the latter was county assessor.

Business men of Phoenix contributed $500 for the admissions of home "kids" who couldn't raise the price to see the star and in that way every dollar gained not only admitted four Phoenix children to the theatres but saved the life of a starving European child for a month.

Doug as Fashion Model in New Production

Douglas Fairbanks becomes a real fashion-plate model and displays more fashionable clothes in his next United Artists' production, "The Nut," than he has ever before allowed himself to do, in his entire film career.

Never at any time in this feature is he seen in a character make-up. "The Nut" will undoubtedly be known as a "dress-up" picture. All told, the star wears twelve different suits, each representing the acme of its particular style.

Charles Maigne Denies Report

The report that Charles Maigne, special director for Famous Players, at present directing Alice Brady in "The Tower," will shortly sever his connection with that organization, is entirely unfounded. This rumor appears in the February 11th issue of a trade paper (Variety).

Mr. Maigne just completed two specials for Famous Players: "The Frontier of the Stars," and "The Kentuckians." After completing his Alice Brady picture, he will direct Constance Binney in a new picture, according to present plans.

The report, therefore, that Charles plans to sever his present connections is unfounded, and Mr. Maigne emphatically denies this rumor.

Aywon Series Meets with Success

The fifteen two reels comprising the Success series of short subjects, now being released by Nathan Hirsch, president of the Aywon Film Corporation, have already met with decided approval by state rights buyers and exhibitors in all parts of the country, Reelcraft announces.

Mr. Hirsch states that he has been deluged with inquiries and requests for territory on this series. Territorial contracts for the distribution of the two-reelers are now being prepared.

The Success series of short subjects are fifteen picked subjects selected because of their dramatic value, the box-office following of the stars that appear in them, and the fact that they are particularly strong attractions.

Percy Heath on Realart Scenario Staff

Percy Heath, dramatic critic, author and scenarist, has joined Realart's West Coast scenario staff, according to a telegram received during the week at the home office of Realart Pictures Corporation. Mr. Heath has been signed by Elmer Harris, supervising director at the Hollywood studios to write scenarios for Wanda Hawley and Bebe Daniels.

A "shot" from the William Fox release, "The Jockey," starring Clyde Cook

On the right is a scene from "The Tempest" and on the left a view from "What Women Will Do." Both are Pathe releases

E. H. Pearson Issues Statement

CLOSELY following the statement issued by Paul Brunet, in which the Pathe president spoke optimistically of the outlook for the industry, comes another report from the office of Elmer R. Pearson, director of exchanges for Pathe, in which Mr. Pearson gives the results of his observations made on a recent tour of investigation to all sections of the country. Mr. Pearson says:

"In starting on this tour of investigation I was actuated by no feeling of alarm. The reports from our various branches had been almost uniformly satisfactory. It seemed to me that a temporary lack of confidence was due rather to psychological than material causes —as though the cry of 'wolf!' in the fable had been revived in the motion picture industry with results similar to those described by Aesop, but with little likelihood of the classical denouement. My investigations have more than demonstrated the truth of this theory. I found the exhibitors less affected by the wave of pessimism than anybody else. They were going right on building fine, new modern picture theatres, and eagerly on the lookout for more of the higher class production.

"Their houses were well patronized. Very few exhibitors had observed any diminution of attendance traceable to disturbing labor conditions, or to any other cause.

"Playgoers in the larger cities are familiar with this classification of theatres, according to the general character of the attractions presented. The amusement-seeking public naturally classifies itself, the different classes each forming a community of intellect and taste sedulously cultivated and catered to by a given management, or by several, according to the size of the community. Thus the name and location of a certain theatre defines in a general way the nature of the attractions it offers, and while it continues to deserve it, enjoys a steady and loyal support.

"The existence of a similar classifying process in the case of picture houses is a highly favorable indication. It promises due attention to and appropriate rewards for every legitimate kind of picture production. So far as he can be such without disturbing program requirements each exhibitor becomes a specialist, and he can count on the loyalty of the community of taste of which his theatre becomes the habitual rendezvous. One specializes on art and literary feasts for the intellect, another on pastoral of beauty and simple charm; another on features of a more exciting nature; another on frank melodrama—the bread and meat of the screen as of the stage; still another on the thrilling adventures set forth in serials. The longer of the comedy production, too, lend their character to certain theatres, while the shorter ones, with the reviews, the news reels and the animated cartoons fill established program needs.

"In every city or town of any consequence there is, and will continue to be, a profitable audience for worthy examples of every legitimate species of picture production —not excepting those of the highest art and literary excellence. Those who cry 'wolf!' when there is no wolf and yet change the essential facts, they merely delay a general and complete return of fidence."

"Big Ones Coming," He Says

IN a recent letter received from W. W. Hodkinson, president of W. W. Hodkinson Corporation, who at the present moment is on the West Coast, Mr. Hodkinson said that four of the greatest pictures ever released by his company are now in process of construction at different studios in and about Los Angeles.

"I have seen these pictures in the making," writes Mr. Hodkinson, "and I wish to say that they will measure up to the highest standards."

Mr. Hodkinson referred specifically to "Keeping Up with Lizzie," which will be the second Rockett Film Corporation production made for Hodkinson release. "The Light in the Clearing," which T. Hayes Hunter is directing for the Dial Film Corporation. "A Certain Rich Man" and "The Man of the Forest," two Benj. B. Hampton productions, Hodkinson released all.

"The Light in the Clearing" is an Irving Bacheller story,—the first to reach the screen. Irving Bacheller is possibly the best known living American author and one whose works have been read wherever the printed word is circulated and whose followers are legion. And T. Hayes Hunter's fame was firmly established by the splendid work he did in directing "Earthbound," one of the real picture achievements of all times. According to Mr. Hodkinson's letter Mr. Hunter claims that in the "The Light in the Clearing" he will far surpass any of his previous efforts.

"Keeping Up With Lizzie" is another Irving Bacheller story, a comedy-drama which Lloyd Ingraham is directing. Enid Bennett, star of countless successes in the past is cast in the leading role and in her support are seen many of screendom's favorite players. Mr. Ingraham, who directed most of the Douglas McLean-Doris May comedies, has promised Mr. Hodkinson that this new one will be a picture that he will be proud to call his greatest work.

As regards "The Man of the Forest" and "A Certain Rich Man," they are Benj. B. Hampton productions, the first made from Zane Grey's story and the second from William Allen White's novel. Those who are familiar with Mr. Hampton's technique, expect great things from these two pictures. Benj. B. Hampton's career as a producer of screen plays shows an unbroken succession of successful productions,—such productions as "Desert Gold," "Riders of the Dawn," "The U. P. Trail," and "The Spenders."

Mr. Hodkinson's letter was truly optimistic, and in it he emphasized the benefits that must inevitably come to the exhibitors who have signed and who will sign one hundred per cent contracts.

In the center, Pauline Frederick as she appears in "The Mistress of Shenstone," a Robertson-Cole release, and on either side two scenes from the production

An "Ideal Frederick Vehicle"

"THE MISTRESS OF SHENSTONE," starring Pauline Frederick, which will be released in the near future by Robertson-Cole as a super-special production, contains dramatic and artistic qualities which go to make it the most ideal Frederick vehicle ever given to the public, in the opinion of Robertson-Cole officials who have previewed the picture. This production is the second in the series which Miss Frederick is making for Robertson-Cole.

The popularity of the novel upon which the picture is based, the dramatic situations which are built up, the emotional work of Miss Frederick, the supporting cast, together with the settings which have been provided make the production "one which is destined to win for every exhibitor," declare Robertson-Cole officials.

"The Mistress of Shenstone" tells the story of an English noblewoman, and Director Henry King laid its action on some of the most impressive locations on the Pacific Coast. In the picture the castle of "Shenstone" is in reality the palatial home of a Western multi-millionaire. A wild part of the Pacific Coast was used to represent the cliffs of Cornwall, and here was built a replica of a famous Cornish inn which is intimately described by the author in the novel. One of the many big scenes in the picture shows the heroine and hero battling to climb the face of the cliff just ahead of the advancing sea, and a subsequent one shows them forced to remain all night in a niche in the cliff, awaiting the retreat of the tide.

Much time was devoted by the art director in going over prints showing the interiors of famous English baronial homes, to create the proper atmosphere for this production. A setting that will cause favorable comment, shows the interior of Shenstone. It is characteristic of the dignity of the English castle in the fine modelling of fireplace, doorways and windows, and it is richly decorated with rare tapestries, oil paintings and costly rugs.

Miss Frederick will prove decidedly interesting to the fashion-loving women, for she wears a bewildering array of beautiful gowns and wraps. She is supported by a cast which includes Roy Stewart, Emmett C. King, Arthur Clayton, John Willink, Helen Wright, Lydia Yeamans Titus, Rose Gore and Helen Muir.

The tremendous situation which is presented in "The Mistress of Shenstone" places Miss Frederick in the role of a woman who has fallen in love with the man who has been responsible by accident for the death of her husband. Lady Myra Ingleby, who was not seemingly loved by her husband, an army chemist specializing in explosives, as much as the lord's little white dog, is suddenly left a widow.

Lady Ingleby, striving to forget, meets a fine-looking young man and, through dramatic circumstances, falls in love with him. About to consent to marry him, she learns that he is the man who killed her husband, by accident. Forced from him, she is startled by a wire which says that her husband is not dead. This, in turn, brings on a still bigger emotional situation.

"The Mistress of Shenstone" is being carefully studied by Robertson-Cole advertising specialists, who are mapping out a campaign for the exterior. With this aid in putting the picture over, the popularity of Miss Frederick, and the merits of the production itself, American exhibitors are destined to enjoy a box office phenomenon," declares the Robertson-Cole statement.

R-C Officials Predict Hit for "Mistress of Shenstone"

Fox Plans Publicity Campaign

OFFICIALS of Fox Film Corporation, enthusiastic over their production of Mark Twain's "A Connecticut Yankee in King Arthur's Court," which he started off with a successful pre-release run at Miller's theatre, Los Angeles, and pleased with the tributes the picture elicited from the trade, at its recent New York special showing, are making plans for the most intensive exploitation campaign ever accorded one of their special productions, declares a statement from the William Fox headquarters.

Advices from Fox headquarters announce that the campaign on "A Connecticut Yankee" will be based on a number of salient points which in the opinion of Fox officials, ought to make it a one hundred per cent buy for the exhibitor.

Chief among the assets listed by Fox to put the picture over is the use of Mark Twain's name. Twain, by the wide popularity his writings have enjoyed for many years in every section of the country, is certainly a name to conjure with in sale talk. This point has been utilized by Fox to the extent that every piece of paper and exploitation literature that goes out on the production carries upon it the distinguished features of America's most famous man of letters.

The fact that in "A Connecticut Yankee," Twain's immortal satire, there is not the slightest suggestion of anything that might be construed as morally unclean, in these days of constant criticism of screen subjects and with the bugaboo of censorship still looming, has an angle of value to the exhibitor who wants to play safe that is realized and emphasized in every piece of copy and every selling argument sent out upon this picture.

(*Continued on next column*)

Fox Plans on "Connecticut Yankee"

(*Continued*)

Another selling punch is the fact that while the story is essentially of a broadly humorous and keenly satirical nature, some massive settings and gorgeous outdoor ensemble scenes were necessary to present the narrative with fidelity. The castles with their frowning turrets, moats, portcullises, drawbridges, together with the armies of knights in full armor or gayly caparisoned horses, the jousting field alive with fluttering banners and decorations, form a feast for the eye. This feature is made the basis of most of the pictorial scheme in the exploitation books and other sales literature.

A singular angle of the subject is the fact that the picture, in its many sidedness, is palpably a picture for every member of the human family. Stress is laid in the campaign literature on the point that the historic accuracy of the production elevates it to the dignity of a standard work of reference and information on the life and times of King Arthur—making it just the proper style of entertainment, it is claimed by William Fox, for college faculties, school principals and women's club; while the glorious pageantry and fantasy of its swiftly moving story is held to make it an ideal entertainment for children.

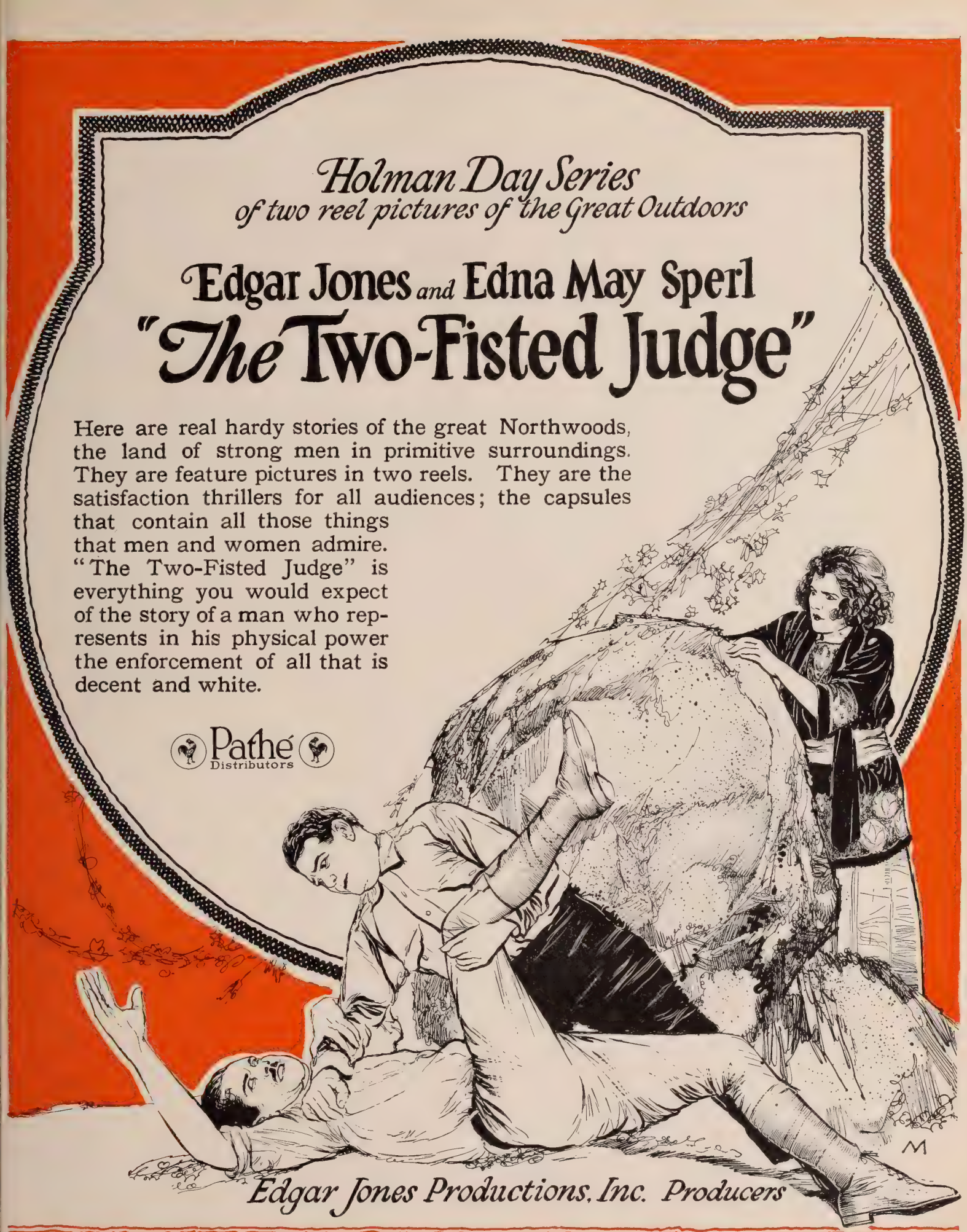
The delicious humor of the story also is capitalized to create interest for the exhibitor, and the lobby photos and exploitation literature all give unusual prominence to the most ludicrous incidents of the story that have made it such a masterpiece of humor. The scene where the Yankee, compelled, in order to save his life, to display magic powers before the assembled court, taking advantage of the fact that an eclipse of the sun is due, and commands the sun to be blotted out; the scene where the armored knights ride forth to battle on chugging motorcycles led by their chieftain in a Ford; and other laughable incidents of the story are reproduced in such profusion as to leave no doubt concerning the picture's laugh-producing qualities.

Holman Day Series
of two reel pictures of the Great Outdoors

Edgar Jones *and* Edna May Sperl
"The Two-Fisted Judge"

Here are real hardy stories of the great Northwoods, the land of strong men in primitive surroundings. They are feature pictures in two reels. They are the satisfaction thrillers for all audiences; the capsules that contain all those things that men and women admire. "The Two-Fisted Judge" is everything you would expect of the story of a man who represents in his physical power the enforcement of all that is decent and white.

Pathé Distributors



Edgar Jones Productions, Inc. Producers

Jesse D. Hampton
presents

H·B·WARNER

in

"When We Were Twenty-One"

by H·V·Esmond

Adapted from Nat Goodwin's famous Stage Success

Director Henry King

Pathé Distributors

"'When We Were 21' is a picture for the young and for those who have retained the magic of youth. It has no waste of action, swings right into the story and comes to a speedy finish. As in the original play, which was such a success on Broadway and on the road, the suspense is well kept, and the romantic and dramatic interest make a strong appeal and end in a half happy, half sad climax."

—Exhibitors Trade Review.

"H. B. Warner injected plenty of action in the lighter scenes when it was needed and for contrast in the dramatic moments dominated every situation by strong, forceful action. The plot is convincing and carried in appeal. Production qualities excellent, with capable direction and splendid acting an added attraction."

—Frank Leonard in News.

"A society drama, excellently enacted by a good cast. Warner's growing popularity should make this go well, particularly with high grade patronage."

—Exhibitors Herald.

"Pleasant, agreeable entertainment—wealth of fine feeling and good sentiment. H. B. Warner, magnetic and pleasing."

—M. P. World.

From the Novel by
Marah Ellis Ryan
Director
Robert Thornby

Jesse D. Hampton
presents

Blanche Sweet
in
"That Girl Montana"

"Here is an uncommonly good Western feature. Highly interesting and entertaining. Beautiful scenic background. Mahlon Hamilton and others of the supporting cast play excellently." —*Exhibitors Herald.*

"There is something so decidedly different about this five reel Pathe release, 'THAT GIRL MONTANA,' that it makes a refreshing change from the conventional Western. Has a definite charm and a story that grips the interest. Pictorially the production excels."
—*M. P. World.*

"Blanche Sweet's latest production made by Jesse D. Hampton, offers a first grade program attraction." —*Wid's.*

"Scenes are full of action and tense moments, and should afford plenty of excitement. A personal triumph for Blanche Sweet. The picture is well directed and has some wonderful shots of the great outdoors."
—*Frank Leonard in M. P. News.*

"To those who like outdoor dramas set in the old frontier days, 'THAT GIRL MONTANA' will be of interest. Love story adds much of interest and helps to keep the suspense and gives a strong climax to the picture."
—*Exhibitors Trade Review.*

Pathé
Distributors

Paramount Managers' Convention Ends

The convention of District Managers of the Famous Players-Lacky Corporation closed its sessions Wednesday afternoon. Following the final business discussion, General Service Manager Frank V. Chamberlain, on behalf of all those in attendance at the convention, presented to S. R. Kent, General Manager of Distribution, a diamond platinum watch and platinum-pearl chain. On the back of the handsome gift the following inscription was engraved: "An appreciation to S. R. Kent from his Paramount co-workers. February 9, 1921."

On Wednesday evening, at the Hotel Commodore, President Adolph Zukor gave a dinner in honor of the convention visitors. Elek J. Ludvigh was toastmaster, and those present, beside Mr. Zokor and himself, were: Jessie L. Lasky, H. D. H. Connick, E. E. Shauer, S. R. Kent, Lee Counselman, Herman Wobber, W. E. Smith, F. V. Chamberlain, Robert Kane, H. A. Ross, Henry Saulisbury, H. H. Buxhaum, Jerome Beatty, J. H. Gilday, John W. Hicks, Jr., John D. Clark, F. F. Creswell, Phil Reisman, M. H. Lewis, H. G. Ballance, Louis Marcus, Walter Wanger, J. P. Corbett, R. C. Li Beau, Melville Shauer, George W. Weeks, Jr., H. P. Wolfberg, Claud Saunders, George Schaeffer, O. A. Morgan.

The feature of the evening was the speech by Adolph Zukor, who gave probably the most inspiring talk on organization matters which those present had ever been privileged to hear.

Beautiful Gowns Seen in Realart Picture

Gowns specially designed by a world-famed artist are one of the features of "The Outside Woman," Realart's latest picture with Wanda Hawley, which has just been completed at the Hollywood studios. The creator of the gowns is Penrhyn Stanlaws, an artist of international reputation, whose magazine covers are known to millions.

"These Stanlaws - designed gowns," said a Realart official recently, "are simply another step in carrying out Realart's aim to give the public the utmost in photoplays. We are not stopping with the star; we are giving also well-rounded casts, beautiful settings—and new gowns conceived by an artist of world-wide fame."

Big Houses Are Booking Hodkinson Service

As an evidence of the progress being registered by Hodkinson releases in winning their way to foremost screens of the country, the Hodkinson headquarters in New York submits the following list of theatres that are playing attractions on the Hodkinson schedule: Clemmer theatre, Seattle, Wash.; Tom Moore's Garden theatre, Washington, D. C.; The New theatre, Baltimore, Md.; Newman's College theatre, San Francisco, Cal.; Auditorium theatre, Spokane, Wash.; Regent theatre, Kansas City, Mo.; and Orpheum theatre, Flint, Mich.

New Producing Unit Formed

WITH the announcement made early this week that Charles Miller, famous as a director of far north pictures, had gone to Port Henry, N. Y., at the request of the Port Henry Chamber of Commerce, with the object of establishing a permanent producing unit in that section, comes the news also that a new and important group of Wall street interests, hitherto unknown in the industry, will shortly enter the motion picture field.

Just who these interests are or what the new company is to be named has not yet become public, but it is known that they have been quietly perfecting their plans for some months past, having been in correspondence with the Port Henry Chamber of Commerce during that period relative to producing there throughout the year. It is said that they are now practically ready to begin operations on a considerable scale and will commence work as soon as their studio facilities are ready.

With Mr. Miller at Port Henry are Mr. Paul Schoppell, whose officers are in the Singer Building, New York, which will be the temporary headquarters of the new company pending their location in the Fifth avenue section of the film industry and Mr. L. H. Graham, who represent the financial interests involved.

They will go into the question of the advantages and possibilities of Port Henry as an all-year production center and if their decision is favorable, they will at once take over a studio which has already been erected and which the Port Henry Chamber of Commerce states is available. Production on their first picture will then be begun almost immediately.

It is stated that a story by one of the best known authors of stories of the far north has been secured for Director Miller, whose "Flame of the Yukon" starring Dorothy Dalton was one of the most successful pictures of the past two years from a box office as well as an artistic standpoint, and that a star of adequate proportions has already been engaged to fill the principl role.

At the offices in the Singer Building, in the absence of Mr. Schoppell, no definite statement regarding the new company could be obtained, but it was said that an early announcement would be made giving its plans and personnel in detail.

Charles Miller, director of "far North" pictures, who is production chief of a new company which will establish an all year producting unit at Port Henry, N. Y., two others in New York and a fourth in Florida or on the West Coast

According to the information available the new concern's production activities will consist of at least four and perhaps six separate producing units, all of which will be under the general direction of Mr. Miller, who will be production chief of the organization.

Two of these units will produce in a studio near New York, title to which the company is now taking, another will be located at Port Henry, N. Y., according to present plans, while the others will be established in Florida or on the West Coast as may later be determined.

With these units it is planned to produce a minimum of twenty-six elaborate attractions annually, of a character and quality which will stand comparison with the best box-office pictures in the market and which, in artistic and dramatic value, will satisfy the most exacting critic.

Each unit will be directly in charge of a member of the motion Picture Directors Association, of which Mr. Miller was recently elected president, and neither pains nor expense will be spared to see to it that each picture, in story, cast, direction and photography is up to the high standard required.

It is said that eventually the plans of the new concern include establishing or acquiring a chain of exchanges to handle their product.

Educational Conducts Survey

Observes What Short Subjects Are Used with Features

FOR the purpose of determining whether certain of its comedy product is regarded by Exhibitors as more desirable for use on the same bill with particular types of pictures, Educational Film Exchanges, Inc., has been conducing for several weeks a survey of two-reel fun films used with the first run of unusual features in principal cities.

The result, says Educational, shows the adaptability of the four brands of two-reel comedies to all sorts of programs, and the frequent use of the single reel Vanity and Gayety brands where the feature is considered too long to permit the use of the single reel Vaniety and impressive fact learned is that where the feature is a particularly tense one the better theatres have shown a practically uniform policy of making room for one of the two-reelers even if they have to eliminate all other film from the programs.

Here are some of the results, with "Midsummer Madness" at both the Strand, Seattle, and the Euclid, Cleveland, "High and Dry," a Mermaid was used but the Arcadia, Philadelphia, preferred "Torchy's Double Triumph."

Three theatres which played "The Frontier of the Stars," preferred a Christie Comedy to complete the bill. The Broadway Strand, Detroit, using "Dining Room Kitchen and Sink," The Rialto, Denver "A Homespun Hero" and the Riviera, Chicago, "Going Through the Rye." Two theatres also preferred a Christie with the first runs of "Idols of Clay," the Walnut in Cincinnati playing "Mr. Fatima" and the Grand and Regent in Pittsburgh "A Homespun Hero."

Chester comedies were used with "The Branded Woman" at the Stanton and with "Inside of the Cup" at the Palace, both Philadelphia; with "19 and Phyllis" at the Riviera, Chicago; with Mary Pickford in "The Love Light," at the New Grand Central, St. Louis and with "The Penalty" at the Euclid, Cleveland.

Torchy comedies showed their suitability to accompany any sort of a picture by appearing with such accompaniments as "The Spenders" at Barnoe's Loop, Chicago; "Isobel" at the Capitol, St. Paul; "The Furnace at the Palace, Philadelphia and "Peace Valley" at the Regent, Pittsburgh.

Other Christies include showings; "Movie Mad" with "Isobel" at the Adams, Detroit; "Wedding Blues" with "Godless Men" at the Liberty, Seattle; "Shuffle the Queens" with "Dangerous Business" at the Strand, Cincinnati and "Hey Rube" with "Outside the Law" at the Rialto, Washington.

BUSINESS is taking no slump at the offices of the Arrow organization while President Shallenberger is in California. Immediately upon Dr. Shallenberger's departure for the Coast with Morris R. Schlank, the producer, Vice-President W. Ray Johnston of the Arrow, wired to all the company's salesmen designating the month from February 7th to March 6th (the period of Doctor Shallenberger's stay in California) as "Shallenberger Month" and all the boys at once set forth their greatest energies to make "Shallenberger Month" the busiest ever.

Mr. Johnston was agreeably surprised himself with the result of the first week when tabulation showed a great number of sales.

Reproduction of the famous Cafe De Paris at Monte Carlo, constructed in Universal City, for the Universal-Jewel production, "Foolish Wives," a Von Stroheim production

Universal Westerns on Way

Six Producing Companies at Work on New Two-Reel Western Films

SIX producing units are making two-reel Western photodramas at Universal City to meet the demand for the snappy short reel features which the exhibitors have made upon the big studio, Universal announces in a recent statement on production activities.

Hoot Gibson is directing himself in "The Cactus Kid."

Out on the desert toward Newhall, Jacques Jaccard is encamped with a company headed by Leonard Clapham. The director is filming a series of two-reelers, the first of which will be called "Hit the Trail Harkness."

"Edward Kull, who divides his directorial ability between serials, and westerns, now is directing Eileen Sedgwick in "The Heart of Arizona."

Although he has been offered the directorship of five-reel units several times, Edward Laemmle likes the speed of the two-reel western photodrama and is now making another one at Universal City in which Jack Perrin will be featured. It is called "Lightnin' Ferguson," and is said to be unusually snappy in its action.

Al Russell, who like Kull usually concentrates his energies on dramatic serials, now is making two-reel westerns at Universal City, alternating with other directors in handling the western stars.

William Craft, one of the best known directors of successful photodramas, has been added to the directorial staff at Universal City and is, at present, directing Art Acord in two-reel western screen stories.

The first picture which Craft is doing at Universal is to be released as "Range Justice." He was assigned to it by William Lord Wright, chief of the short reel feature department.

Hodkinson Plan Progressing

"Meeting with Most Enthusiastic Reception," Reports Home Office

THE Hodkinson 100% plan is declared by the Hodkinson home-office to be meeting with a most enthusiastic reception at the hands of the theatre owners of the United States. The plan is one which is felt to be fundamentally sound for it is builded upon a foundation of sanity and reason, say Hodkinson officials. When an exhibitor signs a 100% Hodkinson Contract or, in other words, when he contracts for their entire release list for 12 months to come, he is still a free agent and in no wise is his independence affected, Hodkinson officials explain. For the Hodkinson 100% plan does but one thing, according to a statement from the Hodkinson headquarters. "It insures him a minimum of 24 splendid productions and leaves him at liberty to fill in the balance of his program from the open market. In other words the Hodkinson releases form the backbone of his booking, and to carry the simile further, he can build up the rest of the skeleton about them."

"What the W. W. Hodkinson Corporation has accomplished in the three years it has been functioning is now a matter of record," continues the Hodkinson statement. "So great an achievement has it been and so splendid the promise that is held out for the future that exhibitors have rallied round W. W. Hodkinson's standards, secure in the knowledge that to him and to such men as he, if others there may be, they must look for their salvation."

Pioneer Acquires Feature

"The Forgotten Woman" Will Be Issued as "1921 Super-Feature"

THE Pioneer Film Corporation has announced its rights for the national distribution of "The Forgotten Woman." The Pioneer has acquired the rights to this production for the entire United States and Canada. "The Forgotten Woman" will be released as a 1921 super-feature and will receive special attention from all departments at Pioneer headquarters, it is announced.

The producers of "The Forgotten Woman" are the Sargent Productions of California. Starring in "The Forgotten Woman" is Pauline Stark.

The deal which brought "The Forgotten Woman" to Pioneer was closed with George H. Callahan, representing Sargent Productions. General Manager and Vice-President M. H. Hoffman, of Pioneer, who regards "The Forgotten Woman" as one of the best independent productions of the year, announced that preparations are already under way for the exploitation of this feature, and stated that no efforts will be spared to put the picture over in a manner which will bring exhibitors every possible success. A campaign in all the fan publications will be inaugurated under Mr. Hoffman's personal supervision, it is stated, and this will be linked up with unusual accessories for use by the exhibitor for the exteriors of his theatre.

"The Eternal Mother," starring Florence Reed, which will also be nationally released by Pioneer as a super-feature, is now in the hands of editors who are putting the finishing touches to this master-production. In this connection Mr. Hoffman said that Pioneer's program for 1921 stands second to none of that of any other company in the field.

"There is 'The Barbarian,' for instance," said Mr. Hoffman. "This production is now being released in New York and will shortly be released nationally. Not only is it meeting with the utmost approval on the part of exhibitors and the patrons of their houses, but it is being booked with greater success than any feature Pioneer has ever handled."

A Reincarnation Photoplay

Mystic Charm in New Marion Davies Picture, "Buried Treasure"

THE theory that dreams are but expressions of suppressed desires is holding popular interest at present, but has not eliminated another theory to the effect that dreams are the manifestations of a previous existence and give strength to the idea of reincarnation.

One of the first big photodramas with a story dealing with reincarnation is "Buried Treasure," the Cosmopolitan production for Paramount which opened an extended engagement at the Criterion theatre Sunday.

"Buried Treasure" was written by F. Britten Austen, an English writer who made the subject of reincarnation a study and has blended the scientific with the imaginative in a way to hold the interest grippingly. "Buried Treasure," it is said, has all the thrill of a pirate story, the delight of the mystical and the intellectuality of the scientific.

Marion Davies plays the central role in "Buried Treasure." Her sensitive and changeable type of beauty is said to make her the ideal player for the role of the banker's daughter who, responsive to the mystic influences, lives in spirit through many ages. George D. Baker, who directed "Heliotrope," both directed and adapted the story, developing the theme with great beauty on the screen, it is said.

The central theme of "Buried Treasure" opens at a ball masque at which Pauline, played by Miss Marion Davies, appears in the costume of a Spanish Senorita. Pauline, looking at her beauty in the mirror, senses a strange feeling that sometime in the distant past she had worn a similar Spanish dress and had lived in the days of the glorious Renaissance. It is a feeling which she cannot drive away, and in later scenes there is often the recurrent thought that it is merely a reflection of a like event in the long ago.

A large company, numbering over two hundred, has been brought together to interpret the unusual story of "Buried Treasure." Chief in support of Miss Davies are Norman Kerry, Anders Randolph, John Charles, Thomas Findlay, Edith Shayne and Earl Schenck.

Seastrom Picture for Pioneer in South

The rights for "A Man There Was" have been obtained by the Pioneer Film Corporation for Ohio and Kentucky in addition to the territory Pioneer already has for this picture which includes New York City, State and Northern New Jersey.

The success achieved by the picture in New York led to the negotiations on the part of Pioneer leading to the acquisition of the picture for the additional territory.

"A Man There was" is a product of the Radiosoul Company and stars Victor Seastrom. This picture has been acclaimed by critics as representing one of the finest productions of the year and in this connection it is interesting to note that the New York Times referred to "A Man There Was" as one of the noteworthy films of 1919.

DEFINITE announcement was made early this week in a wire from Douglas Fairbanks to Hiram Abrams, president of United Artists, that Edward Knoblock, celebrated English playwright, had been engaged to write the picture version of Alexander Dumas' famous story, "The Three Musketeers," which will be Fairbanks' next film vehicle.

"It is a pleasure," read 'Doug's' wire, "to tell you that Edward Knoblock has consented to write the script for Dumas' story. This should help materially to make 'The Three Musketeers' the greatest of all motion pictures."

Paramount Picture is Made into Opera

For the first time in history a grand opera has been adapted from a moving picture. The distinction belongs to the Paramount picture, "The Cheat," by Hector Turnbull, which was directed by Cecil DeMille, with Fannie Ward as the star, and was released in December, 1915.

The premiere of the opera, the music of which was composed by the late Camille Erlanger, was given at the famous Opera Comique in Paris on Friday evening, February 7, the work bearing the French title, "Forfaiture." The French libretto was written by Paul Millet and Andre Lourde, and the principal male role, that of a Japanese, is being sung by one of the most celebrated stars of the French operatic stage, Vanni Marcoux.

Earl Montgomery with Mermaid Forces

Earl Montgomery, who was with Joe Rock in Vitagraph Comedies for a long period, is the latest addition to the forces producing Mermaid Comedies. He was preceded to the studios only a few days by "Chuck" Reisner, who was formerly "gag" man for Chaplin and who more lately has been directing at Universal.

In addition to these players, Jimmie Adams has a new leading woman in the person of Dorothy Wood.

Both Adams and Lloyd Hamilton are nearing the completion of their newest comedies, which will be March and April releases through Educational.

Striking Snow Scenes for Metro Feature

The arid, treeless territory near Flagstaff, Ariz., converted into Arctic regions by the heavy blizzards of the last few days, are being used by Metro in scenes for "Uncharted Seas," a special production in which Alice Lake is appearing in the stellar role.

Flagstaff was added to the many remote regions that have been pictured in this powerful story by John Fleming Wilson with the arrival of the Metro company there a few days ago. A few days ago, a ship was sunk in the frozen northern regions of the Pacific for one of its big scenes.

R-C Coast Studios Completed

Hollywood Plant Now Houses All Producing Units

SIMULTANEOUS with the completion and occupation of the Robertson-Cole home office building, 723 Seventh avenue, New York City, comes word from Los Angeles of the completion of the Robertson-Cole studios, which were begun in the spring, and part of which was first used several months ago. The entire plant is now virtually complete and functioning throughout.

The Robertson-Cole studios, situated at the corner of Gower and Melrose streets, Hollywood, now house all the Robertson-Cole producing units, and complete the promise which was made less than a year ago when this young producing company announced to the trade that it was not only going to release a product of the highest standard, but was going to operate in its own home office and a studio of appropriate nature.

The studio proper covers a little more than sixteen acres of ground fronting on Melrose avenue and Gower street. Here eight huge stages, together with the many other structures required for complete picture productions have been pushed to completion by an army of workmen under the supervision of several Robertson-Cole building experts.

The studio has a frontage of about thirteen hundred feet on Gower street. The executive building is "U" shaped, built around a large portico, with a long flight of white stone steps leading up to it. A colonial stairway leads from the reception hall to the second floor of the building. Here are the executive offices, the exploitation department, a large modern theatre for the screening of pictures and a private dining room and kitchen used by the executive staff.

On the lower floor, a corridor on the left leads to the telephone exchange, the purchasing department and the general accounting departments, while corresponding on the right wing will be found the production department, the art and technical department, the employment bureau and the scenario and research departments.

These departments work directly in connection with the office on each of the stages where a studio representative is stationed to attend to the requirements of the director working on that stage

There are eight enclosed stages with a floor space ninety-five feet wide, one hundred and seventy-five feet long, with scenery dock along side and with an overhead clearance of twenty-eight feet which affords ample room for settings of the largest magnitude. Should necessity arise requiring a greater space for interior settings, the stages are so constructed that sliding doors along their sides may be opened, thus making it possible to carry the setting over two of these huge stages.

A network of bridges, equipped with electrical connections at given points permits overhead spot-lights to be placed at such angles as to secure any lighting effect that is required. Beneath the floor of the stage is a large concrete tank that can be used for water scenes or for such scenes that require a stairway leading down from the level of the action that is being photographed.

An excellent view of Robertson-Cole's studios in Hollywood, Cal. The "Kismet" sets can be discerned in the backgrounds.

A scene dock furnishes ample space for the storage of scenery and the properties required during the making of a production. Near the front of the stage is located the director's office and offices for his assistants, together with a dark room and repair shop for the cameraman. Each stage has its own cutting room and projection room located in a separate building between the stages.

There are no dressing rooms on the stages proper. But, following out the policy of keeping each company as an individual unit, a dressing room building stands directly in front of each of the stages. The upper floor of these dressing room buildings contains ample dressing rooms for the cast and the extra talent, while the lower floor has rooms for office purposes and the star's suite at one end.

Fine Cast for "Experience"

Marjorie Daw in Role of "Love"; Richard Barthelmess as "Youth"

MARJORIE DAW has been selected to play the role of "Love" in "Experience," George V. Hobart's spectacular play, which George Fitzmaurice will picturize for Paramount. Miss Day came from the coast, where she has been featured in several big productions recently especially to play this part opposite Richard Barthelmess, the featured member of the cast, who will be "Youth."

A strong cast for the picture has been assembled and in magnitude and colorful splendor "Experience" is expected to surpass Mr. Fitzmaurice's "On With the Dance," "The Right to Love," "Idols of Clay" and "Paying the Piper." John Milturn, well known on Broadway for his work in Belasco productions and as leading man for Grace George in "The Ruined Lady,' and who appeared in "On With the Dance," will play "Experience." Betty Carpenter will play "Hope" and Lilyn Tashman, whose Trixie Andrews in "The Gold Diggers" stands out in the Belasco play which has had a remarkable run on Broadway. will be "Pleasure." "Ambition" will be in the hands of E. J. Radcliffe, who recently appeared with Dorothy Dalton in "The Teaser," a Paramount picture. The other members of the cast will be announced later.

The exterior scenes for the picture, which will be taken first, will be filmed near Savannah, Ga. Mr. Fitzmaurice and his technical staff, including Arthur Miller, cameraman, and Waldemar Young, who wrote the continuity for the picture, preceded the members of the cast to Savannah. Richard Barthelmess, Marjorie Daw, Miss Carpenter, Mr. Milturn and Mr. Radcliffe left for the South Saturday, February 12.

After a week on location the company will return to New York and the remainder of the scenes will be taken in the new Paramount studio on Long Island.

Needy Hospital Appeals to Industry

Nat Dorfman has been appointed manager of the motion picture division of the committee which is endeavoring to raise $150,000 for the Beth-David Hospital, of 113th street and Lexington avenue, New York, to increase its housing facilities. This is a non-sectarian institution greatly in need of funds.

Mr. Dorfman intends to circularize the industry in an effort to raise a substantial amount.

MR. JOHN M. STAHL has secured William Desmond for one of the principal parts in his initial independent unit production, "Muffled Drums," which Louis B. Mayer will present through First National. Mr. Stahl engaged Barbara Castleton as his leading lady in "Muffled Drums," after witnessing "The Branding Iron." The engagement was made by long distance telephone from Los Angeles to New York, after Stahl had scoured the entire picture field on the coast in search for a girl who combined the proper type with personal magnetism and unusual ability.

An assurance of excellent photography in "Muffled Drums" is contained in the announcement that Stahl has secured George Webber to take charge of the camera work. Webber is a photographer of vast experience and goes to the Mayer Studio from Goldwyn.

Pathe Helps in Anti-Censorship Fight

In reference to the fight now being waged in Indianapolis and Minneapolis against proposed censorship measures, Pathe Exchange, Inc., announces that while it has not contributed financial support to the anti-censorship fight through the National Association of the Motion Picture Industry, yet it has given direct financial aid to the local committees at Indianapolis and Minneapolis. The Pathe statement explains that no money has been contributed to the National Association's fund since its resignation from the national organization. But the statement from Pathe continues: "It has never refused to contribute towards the expenses to oppose any menace to the industry."

Haunts of J. Fenimore Cooper in Review

A treat is in store for lovers of the novels and romances of James Fenimore Cooper in the presentation, "The Land of Leather-stocking," heading the features in Pathe Review No. 92, released February 27. A century ago this great American author put into his novels the romances of Indian life he had seen as a boy. Views are shown of Lake Otsego (Glimmerglass), on which Cooperstown, N. Y., is situated, which was the setting used by Cooper in practically all of his tales.

Amusing Cartoon from Hy Mayer's Pen

The satirical pen of the famous cartoonist, Hy Mayer, is at its best in his current Capitol Travelaugh, "Such is Life at the County Fair," heading the entertaining features of Pathe Review No. 91, released February 20th. Mr. Mayer has not let a single opportunity slip by for the development of the unique effects characteristic of his keen sense of humor.

A scene from "Man vs. Woman," a Christie comedy to be released through Educational Exchanges

New Series for Educational

Will Release Group of Two-Reel Comic-Dramas Made by Dr. Pauline

EDUCATIONAL Film Exchanges, Inc., this week announced that it has signed a contract with Dr. J. Robert Pauline, the noted hypnotist, for the distribution of a series of two-reel comedy dramas to be made by Dr. Pauline. The first of these pictures is to be delivered on June 15 and monthly thereafter.

While the new series of pictures are roughly classified as "comedy dramas" it is stated that they will be absolutely novel product and though the general plan is withheld until the first of the series is released, it is said that the hypnotic element will enter into them strongly, but that their chief aim will be to create laughs.

Dr. Pauline for a number of years has been one of the leading figures in the amusement field. He has appeared with his own road show and for several years played "big time" in vaudeville not only through the United States but in the principal cities in Europe. He still holds the record for the longest continuous appearance at Hammerstein's Victoria theatre, then the leading vaudeville theatre of the country.

His experience in motion pictures has been largely confined to his apearance in "The Mystery Mind," a fifteen episode serial and in this he is said to have established himself as an actor of unusual ability. During the time he was engaged in this work he studied the technique of the screen carefully and laid his plans to put a series of stories suggested by his experiences into pictures.

During the next few weeks he will complete the details of his organization, which will be built carefully to insure the best results. Ample time is provided for completing the first production so that he will be able to select just the people he desires. His contract with Educational provides that the latter shall approve the star and the leading players and also the stories. Several of these have been outlined in detail and Educational officials are quoted as enthusiastic over their novelty appeal.

Release of these pictures will not be undertaken until after the completion of the first year of Educational's schedule.

Metro Finishes Titling of "Without Limit"

Final work of cutting and titling the film version of "Without Limit," the George D. Baker production for S-L pictures of Calvin Johnston's story, "Temple Dusk," which appeared in the Saturday Evening Post, has been completed at the New York studios of Metro in West Sixty-first street. It will be released by Metro the twenty-eighth of this month.

Upon completion of the picture Mr. Baker left to spend a brief vacation in the West Indies. Mr. Baker is combining business with pleasure by working upon the continuity for his next production, the title of which will be announced later. Filming of the picture will start immediately upon his return to New York.

Geo. Melford Company on Location

George Melford, with his company which is making Sir Gilbert Parker's "The Money Master," for Paramount, is high up in the Truckee Mountains of California filming exteriors. Sir Gilbert accompanied the others on the Northern trip. While the company is getting the Canadian scenes, a large Parisian street is being built on the Lasky lot at Hollywood where the work will be continued on their return.

MOST recent word received by Robertson-Cole from George Beban, who is making a personal tour westward with his production, "One Man In a Million," which is being distributed by Robertson-Cole, is to the effect that the attraction is meeting with unusual success in all towns where it is being shown. Mr. Beban and the picture are now in Cleveland. Mr. Beban wired Robertson-Cole that the business at Indianapolis, the previous stop, has been "phenomenal." In all the cities visited he is appearing before welfare and civic organizations making talks in favor of better pictures.

Marjorie Daw to Play in "Experience"

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, announced yesterday that Marjorie Daw had been engaged to play the role of Love in "Experience," George V. Hobart's famous spectacle which is to be produced shortly as a Paramount picture by George Fitzmaurice. Miss Daw, who had her first motion picture experience at the age of 15 in the Lasky studio in Hollywood, is now on her way East to begin work on the picture immediately.

As has been announced Richard Barthelmess will play the role of Youth, and other well known players will be seen in the large cast which will enact the drama. Mr. Fitzmaurice is going ahead with arrangements for the production of the picture at the Eastern Paramount studio, and indications are that this picture will be one of the most elaborate ever made by the Famous Players-Lasky Corporation.

"Wonder Man" Popular at Army Post

United States army posts all over the country have been showing "The Wonder Man," Robertson-Cole special production starring Georges Carpentier, and some of the greatest enthusiasts over this picture are to be found among the soldiers, particularly in the southwest. "The Wonder Man" has been very popular and many bookings have followed communications between posts as to the suitability of this production for soldier entertainment, declares a statement from the Robertson-Cole headquarters.

Goodwin Finishes His First for Wm. Fox

Advices from the Fox West Coast studios state that "Oliver Twist, Jr.," a 1921 version of Dickens's celebrated story, in which Harold Goodwin will make his initial bow as a screen star, has been completed. Millard Webb had charge of the direction, and, according to information from the coast, has made of Goodwin's introductory vehicle a particularly fine piece of stagecraft.

A scene from "A Certain Rich Man," a Benjamin B. Hampton production to be released by Hodkinson

ON his transcontinental trip, Mr. W. W. Hodkinson has been interviewed a good deal in the daily press, especially in the sections where some years ago he had been the dominent figure in local circles, such cities as Denver, San Francisco, Seattle, etc. Mr. Hodkinson's views on the present conditions in the industry were expressed as follows:

"That the old order of things in the motion picture field is passing away is now evident even to the simplest intelligence and to the most reluctant lingerers. The old rule was one of friendship and politics. Friendship and politics have been responsible for pictures which should never have seen the light of the screen; friendship and politics have influenced the booking of pictures rather than merit; friendship and politics have determined the bestowal of advertising patronage. Politics and friendship must give way to brains and efficiency. We will fail ourselves if we do not measure up to this test."

Many Contracts Closed for "Wing Toy"

Contracts—the surest criterion of picture merit—are recording the greatest success of her career for Shirley Mason in the William Fox production "Wing Toy." They are coming into the Fox offices in large numbers, and in almost every cast exhibitors are asking for early playing dates, it is stated.

The story is from the pen of Pearl Doles Bell, who has already supplied Miss Mason with two of her greatest successes, namely "Her Elephant Man" and "Love's Harvest." Howard M. Mitchell directed the picture.

Christie Special to Be Shown at Opening

The new Apollo theatre on Hollywood Boulevard in Los Angeles, which will be about the last word in elegance among residential district picture houses, will open shortly with a pre-release of the latest Christie special comedy "Hey Rube," featuring Bobby Vernon, as one of the features of the opening bill.

Kipling Tale for James Young

To Direct "Without Benefit of Clergy" on Coast

JAMES YOUNG, director of "The Devil," the Associated Exhibitors' production starring George Arliss, will have the distinction of directing for Pathe the first Rudyard Kipling production, "Without Benefit of Clergy." Young was signed for this important task, by M. C. Levee, vice president of the Robert Brunton studios, just before the latter left for Los Angeles, accompanied by Randolph Lewis, Pathe representative, who assisted Mr. Kipling in the preparation of the scenario for "Without Benefit of Clergy."

Paul Brunet of Pathe, through whose efforts Mr. Kipling was won over to the screen, enthusiastic over the success of Mr. Young in his direction of "The Devil," readily approved the choice of Mr. Levee.

The production end of "Without Benefit of Clergy" is in the hands of Robert Brunton and his organization. The wonderful facilities offered by the Brunton plant, made very apparent to Pathe through the marked success of three of its serials and one feature produced there during the past year, led President Brunet to engage Mr. Brunton to produce the initial Kipling attraction. This contract was closed during Mr. Levee's visit to New York.

Randolph Lewis, who absorbed fully the idea of Mr. Kipling during his visits to the master story teller, will act in an advisory capacity in connection with the producing of "Without Benefit of Clergy."

Before James Young was selected to direct the Kipling picture, the entire field was scoured for the most capable man for this particularly difficult task. Mr. Young was chosen for various reasons. Paramount was the remarkable success attending his direction of "The Devil" which is now creating a sensation in motion picture theatres throughout the country.

Secondly, and a reason that also had a big bearing on his choice, Mr. Young is probably the only American director who ever produced a picture in India. In his earlier days in the screen world, Mr. Young toured the globe making pictures. He stayed longer in India, perhaps, than in any other country. Working in Calcutta, he obtained a knowledge of the land, the people and their customs that will be invaluable to him in the making of "Without Benefit of Clergy."

James Young is known to the motion picture industry, as one of the ablest exponents of the directorial art. The beginning of his career dates back virtually to the first big picture ever produced in this country. After a career of many months producing comedies, beginning with John Bunny and continuing with Sidney Drew, Mr. Young made his first outstanding picture, the three reel comedy, "Goodness Gracious" in which Clara Kimball Young gained fame. This production was virtually the first multiple reel motion picture made here.

He entered the dramatic field with the first big five reel feature, "My Official Wife," another starring vehicle for Clara Kimball Young. He followed this with "Hearts in Exile," also with Miss Young.

Subsequently he directed Vivian Martin in "Over Night" and "Little Miss Brown;" Mae Murray in "Sweet Kitty Bellairs;" "One Thousand Dollar Husband" with Blanche Sweet; "Oliver Twist" with an all star cast including Marie Doro, Hobart Bosworth, Tully Marshall and Mrs. Rupert Julian; the screen version of Mrs. Humphry Ward's, "Missing"; Sessue Hayakawa in "The White Man's Law" and "Temple of Dusk"; "On Trial," which was produced for George K. Spoor from Elmer Reisenstein's famous stage success. This play, it may be recalled, was selected from a list of about a hundred, as the initial release of First National.

Chas. Burr Issues A Statement

States Policy to Be Followed in Doing "Torchy" Series

"CLEAN, wholesome fun, originally presented, is the policy which has governed the production of all Torchy Comedies produced by us during the past twelve months. We have found this to be a wise policy in point of box office returns, and in this connection I am happy to announce to the trade in general and to exhibitors in particular that in the production of the new series of Torchy Comedies, twelve in number, which we are to produce during the coming year, we will carry out the same policy, adding to it the greater use of 'gags' and property 'effects' that we could not afford on the last series."

Thus does Mr. Charles C. Burr, president of Master Films, Inc., producers of the Torchy Comedies, in substance sum up his production plans covering the second year's release of the now established Torchy Comedies. Continuing, Mr. Burr, in a special statement to exhibitors, says:

"We have found that clean, wholesome comedies, based upon simple gags and fortified with a capable comedian and an ensemble of comedy support to put them over are highly popular with the exhibitor and public alike in this country. We shall therefore continue to make such comedies, and there shall be no deviation from the standard we have set in the earlier Torchy Comedies.

"To one unfamiliar with production details of a busy motion picture manufacturing plant, the making of a motion picture comedy appears as a very simple task. In reality, however, a comedy represents the most difficult production task that can be assigned to a director. For a good screen comedy, in addition to a good story, star and cast, is dependent upon what is commonly referred to in the screen vernacular as 'gags.' Clever titles and sub-titles serve to accentuate the 'gags' in a motion picture comedy, and it takes a clever comedian to 'sell' them as we say in the studio, but 'gags' are the difference between our comedies and the ones the public seldom sees, or wish they didn't have to see. Hines, star of the Torchy Comedies, is worth his weight in gold literally—as a 'gag' writer alone.

"A 'gag' is of more value to a comedy at times than the situations or any other element which enters into the making of screen farce. That director who is blessed with an ability to originate 'gags' or incidental business, is blessed indeed with a priceless gift. Such a director's services are constantly in demand. Most farces have failed as motion pictures because they were not 'gagged' properly.

"In the production of the Torchy Comedies we are fortunate in having as one of our most indispensable assets, the inexhaustible series of well known Sewell Ford stories, furnishing a clever thread of stories. The stories have been read by hundreds of thousands and published in book form each year. So popular was their appeal and so engaging was Torchy, the office boy hero, that seven different book editions have been published by Sewell Ford.

"While there is no denying the literary quality of the Sewell Ford stories, one is favorable impressed by the many comedy and farcical situations which are prevalent throughout the stories. In addition to the comedy element, the stories are fortified by a comedian of the first magniture in the person of Johnny Hines. With good story material, a comedian who is funny and a full month in which to make a two-reel comedy, we get as many 'gags' into the Torchy Comedies as in the production of any successful screen comedy on the market and perhaps more.

"We are going to make the new series of Torchy Comedies bigger and better than ever. By the term 'bigger and better' we mean that the comedies will be perceptibly enhanced by the appearance of well known screen favorites in support of Johnny Hines, and by the addition of two so-called directors, or properly, gagmen, whose work has made their names by-words in producing circles."

"The Devil" Gets Big Space

Presentation at Brooklyn Strand Announced by Big Advertisements

MANAGING DIRECTOR HYMAN presented George Arliss in Pathe's release, "The Devil," at the Mark Strand Brooklyn theatre, when the city was shivering under its first cold snap.

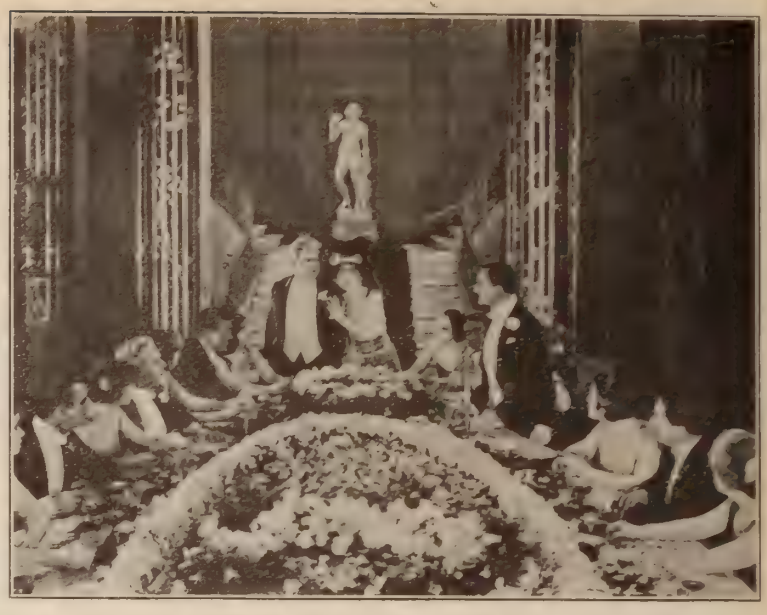
Feature stories on "The Devil" which appeared in all Brooklyn papers, and in New York papers with Brooklyn sections on the Sunday the picture opened at the Strand were keyed to the fact that Arliss who had formerly been prejudiced against the screen, made his debut in a Pathe production. In the Brooklyn section of the New York American, a precedent was temporarily cracked when the Strand's feature story on Arliss' screen debut and resultant triumph appeared on the first page.

Two weeks before the picture played, all the advertising carried a tail-note announcement. This was increased as the opening date was approached, and on the Sunday of the opening all the papers carried a ninety by two ad, hand drawn.

With the title in mind, Hyman staged a prologue to "The Devil," which he billed as "Prologue Inferno." This was a futuristic interior set with dancers, and a basso singer who rendered "Le Veau D'Orr" from Faust (Gounod).

The curtains were blue from the foots, and the parting of the curtions revealed Mephistopheles in the act of arousing three dancers to a point of frenzy. At the end of their dance, the three girls are seen to drop, in exhaustion, at foot of the devil, which is the latter's cue for the Faust song.

Throughout the number, the devil is revealed in a brilliant red light, coming through a glass pane from underfoot. As his song reaches the finale, the foots and border lights which are in blue and green, begin coming down. When only the devil is defined in red, and the three girls are to be seen only dimly, the opening title of the picture is shot on the gauze screen which is in front of the set. Thus the prologue is carried into the picture for a small amount of footage, before the red is turned down, and the regular screen is lowered.



A big set from Justine Johnson's "The Plaything of Broadway," to be released by Realart

Current Realart Releases

Wanda Hawley and Alice Brady Pictures Ready for Booking

TWO Star Franchise pictures are announced by Realart for immediate release. The first is "The Outside Woman," adapted from Phillip Bartholomae's stage farce, "All Night Long," and featuring Wanda Hawley. "Out of the Chorus," Alice Brady's latest picture, based on an original story by Harry Chandlee and William D. Laub, is the other.

As Dorothy Ralston in "The Outside Woman" Miss Hawley carries a role that affords many opportunities for strong comedy work. The gowns worn by her in this picture were specially designed by Penrhyn Stanlaws, the famous American artist whose magazine covers enjoy a wide popularity.

Opposite Miss Hawley is Clyde Fillmore, who plays the part of the young doctor-husband. Two notable characters in the cast are Misao Seki and Thena Jasper.

A drama of love, sacrifice and mystery, "Out of the Chorus" presents Alice Brady as Florence Maddis, a chorus girl who marries the son of an aristocratic New York family. His parents oppose her from the first and strive in every way to separate the young couple. While their schemes finally result in arousing the young husband's suspicions they also involve him in a murder trial—as the central figure. Yet Florence remains faithful to him through it all and proves that she is an aristocrat by instinct, as they are by birth.

In the supporting cast are names well known to picture patrons. Vernon Steel, leading man, is an experienced actor, having played with Ethel Barrymore in "Declasse" and "The Hole in the Wall." Charles Gerard, who has won a name for himself by his portrayal of society villains, has the role of heavy in this production. Other important members of the cast are Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst.

Christie Units Speeding Up

Making Arrangements with Educational for Issue Every Two Weeks

ACCORDING to Educational Film Exchanges, Inc., the demand for the two-reel Christie Comedies has become so strong since their release through Educational that it has been necessary to speed up production and to arrange permanently for their release every two weeks. These arrangements are being completed during the visit of E. W. Hammons, president of Educational, to the Los Angeles studios.

Under the original contract there were to be two or three comedies each month and under the vagaries of the calendar this would on occasion leave three weeks between releases, but exhibitors have insisted on going faster than this schedule and having one every two weeks. Production at the Christie plant is well ahead and therefore it has been possible to arrange for the delivery of negative ahead of the original schedule.

At least four companies are being kept at work at the studios on these two-reel pictures, in addition to the single reel Vanity Comedies which are delivered every two weeks. The average of more than a month is required in making each two-reeler because of the additional effort being spent on them. The Christie force is now considerably larger than at any time since the formation of the company and permits a great variety in the featured players and in the leading members of the supporting casts.

February two-reel releases are "Man vs. Woman," featuring Neal Burns and Dorothy Devore, and "Scrappily Married" with Harry Gribbon and Helen Darling. In March there will be shown for the first time "The Reckless Sex" Dorothy Devore and Earl Rodney and "Red Hot Love" featuring Neal Burns and Vera Steadman.

Al Christie, aside from supervising all of the comedies is now personally directing. "Man vs. Woman" and "The Reckless Sex" were both made with him weilding the megaphone. He has also devoted his attention to several of the single reel Vanitys which Educational reports as being booked by scores of houses to alternate weekly with the two reelers.

Press Book for "Seven Years Bad Luck"

The New York headquarters of Robertson-Cole organization announces that a press book is now available for "Seven Years Bad Luck," starring Max Linder and to be released shortly by the Robertson-Cole Company. Program copy, a musical setting, display advertisements and three pages of exploitation are among the features of the book.

R.B.B. Amusement Co. Book Hodkinson

Charles Garfield, resident manager of the R. B. B. Amusement Company which operates the Orpheum theatre, Flint, Michigan, has signed with Ralph Peckham, Hodkinson representative in Detroit, for the first ten pictures—sight unseen—on the Hodkinson release list for 1921.

Pathe to Issue New Series

One-Reelers Will Present Adventures of Boy Trappers in Woods

"THE ADVENTURES OF BOB AND BILL SERIES," a group of one reel photoplays presenting real adventures of two boys skilled in woodcraft, which Pathe will inaugurate on March 6th with the release of "Trapping the Bob Cat," offers an interesting novelty in the production of screen entertainment. Perhaps no previous screen work has deviated so radically from the established customs of picture making.

"The events responsible for the pictures show a complete reversal of the regular process, which, equipped with apparatus for picture making, seeks out material suitable to its needs," declares Pathe in announcing the new series. "For in the cast of 'The Adventures of Bob and Bill' the apparatus, the camera, was discovered as a suitable medium for the recording of events endowed with romantic appeal by nature and not by any of the artifices of fiction. In short, the screen sought 'Bob and Bill.' They did not seek the screen.

"The discovery of these two twelve year old adventurers as developed, not merely potential, screen stars was made by Cyrus J. Williams, producer of the series. They are twins, and lovers of all kinds of sports, but display a keener interest in the chase than anything else life has thus far exhibited to them.

Harold Lloyd and pretty Mildred Davis in his new three reel comedy "Now or Never" to be released by Associated Exhibitors through Pathe Exchanges

ANNOUNCEMENT of March 13th as the release date of "Now or Never," Harold Lloyd's first three-reel picture under his contract with Associated Exhibitors, Inc., was made this week. The contract entered into between Hal Roach, the producer of the Lloyd pictures, Lloyd and Associated Exhibitors last Summer does not remove the Lloyd comedies from the Pathe releasing schedule, as the pictures are to be distributed by Pathe with whom Lloyd has been identified for six years.

Will Rogers Lends Aid to Hoover Campaign

Will Rogers took a prominent part in the Hoover film campaigns, conducted in Dallas and in Fort Worth, Texas. According to a statement from the Goldwyn headquarters, Mr. Rogers succeeded in raising the sum of $3,000 for the relief fund. Mr. Rogers' appearances in Fort Worth was featured on the front page of the local newspapers. In Dallas, Rogers was banqueted at the Adolphus Hotel at a midnight supper by the management of the Old Mill theatre and the newspaper men of the city. He was taken between theatre appearances to the Coliseum for an hour to witness the big prize fight stage there so that he could write up an account of it for the Dallas Dispatch.

Hart Picture Breaks Rivoli Records

Further evidence that William S. Hart is now at the very peak of his popularity, states Paramount, is contained in the announcement that "O'Malley of the Mounted," the latest Hart production, on Sunday last at the New York Rivoli, exceeded by $360 the receipts of "The Testing Block" on the first day of its showing at the same theatre. At that time "The Testing Block," also a Hart production, broke all Rivoli records for receipts by $41.70.

This premiere, Paramount believes, is the forerunner of the biggest country-wide success which Hart has yet scored. The New York newspaper critics praise the picture unreservedly.

"East Lynne" Ready for Screen

Hodkinson Preparing Big Campaign for the Production

ANNOUNCEMENT is made of the forthcoming release next month of Hugo Ballin's screen version of "East Lynne" through the W. W. Hodkinson Corporation. It is declared that the picture adaptation of this famous American drama will surpass in power and appeal the treatment of the well-known story as previously set forth both in book form and as a stage production. The cast is headed by Mabel Ballin and Edward Earle. Mr. Ballin is said to have put over the story of "East Lynne" in a convincing and genuine manner by the suggestion of the sets and the repressed dignity of the acting. A statement setting forth the plans of the Hodkinson organization to advertise this production follows:

"Recognizing the tremendous appeal of the Hugo Ballin production of 'East Lynne,' W. W. Hodkinson Corporation has decided to give this picture the benefit of the most complete and exhaustive exploitation campaign that has ever been offered by any distributing company to the exhibitor. With all its scope, however, this campaign will at all times be in harmony with the dignity of the story and the sincerity of the Ballin version. In his belief that the highest grade exhibitors will welcome such a clean cut yet thorough exploitation campaign, Mr. Hodkinson has seen to it that every press story, every poster, cut and lantern slide and every exploitation stunt shall fall in with the high calibre that is synonymous with the name of this corporation.

"In addition to a nationwide campaign of publicity and exploitation that will be handled by the home office of W. W. Hodkinson Corporation, the most complete set of exhibitors' aids in the history of the film business will be given to the theatre owner who books 'East Lynne.' The press book will consist of sixteen pages printed in two colors, conceived in a manner that will be entirely new in the history of this kind of material and whose main purpose will be to inform the exhibitor of the history of this epic story and to place him in the proper frame of mind to use to the fullest advantage the other side furnished him for his showing. Posters for the picture will include one twenty-four-sheet, one six-sheet, two three-sheets and two one-sheets, in addition to which there will be a window card and two lantern slides—all based on the same novel idea which will not be revealed until the publication of this material. Scene cuts and advertising cuts will be furnished to the exhibitor who books 'East Lynne' in a profusion and quality heretofore unknown; great thought and expenditure is being employed on these to make them absolutely distinctive in their combination of dignity and box office attractiveness.

"The above is a partial list of the exhibitors' aids, all of which will find the ground broken for them and the public already intimate with the forthcoming picture through the home office publicity and exploitation schemes. In every way, Hodkinson will cooperate with the exhibitor who books 'East Lynne' so that he may play it up above his program for the year—even in this day of fewer and better pictures—so that it will rightly merit the title 'Greatest of All: East Lynne.'"

Paramount's Current Releases

"Forbidden Fruit" and "Chickens" Issued February 13th

CECIL B. DEMILLE'S production, "Forbidden Fruit," which enjoys the distinction of being the first picture to hold the screens of the Times Square week-run picture houses for three successive weeks, and Douglas MacLean in the Thomas H. Ince production, "Chickens," are the Paramount features released on February 13.

Opening at the New York Rivoli, "Forbidden Fruit" broke all records for receipts for that house during the week. Then held over for a second week it eclipsed the record set by George Loane Tucker's "The Miracle Man," the only previous picture to play the Rivoli two weeks. It was then transferred to the Rialto where it played a third week virtually to capacity, in spite of the fact that the opposition furnished by William S. Hart in his new Paramount picture, "O'Malley of the Mounted," at the Rivoli, and Charlie Chaplin in "The Kid" at the Strand was probably the stiffest that any production has encountered on Broadway this season.

With a plot which is without doubt the most thrilling that Cecil B. DeMille has placed upon the screen in recent years, "Forbidden Fruit," although its story is separate and distinct from all his previous pictures, deals with intimate and critical problems of married life just as the other great DeMille box-office successes have dealt. The story was written by Jeanie MacPherson, whose fidelity to life and almost uncanny aptitude for bringing the deepest motives for action to the surface have given her screen compositions a distinct value which is recognized by discriminating patrons of the leading motion picture theatres. Alvin Wyckoff, assisted by Karl Struss, was in charge of the photography, while the settings were designed by Paul Iribe, the noted French interior decorator and designer. The Cinderella scenes, filmed with truly elaborate effects in a setting constructed of plate glass, were supervised by Theodore Kosloff.

The cast is headed by Agnes Ayres, Theodore Roberts, Kathlyn Williams and Forrest Stanley, also includes Clarence Burton, Theodore Kosloff, Shannon Day, Bertram Johns and Julia Faye.

"Chickens," the Thomas H. Ince production, which presents Douglas MacLean in the stellar role, is an adaptation of one of the last stories from the gifted pen of Herschel S. Hall, whose untimely death was recorded in the newspapers only last week. The original title of Mr. Hall's story was "Yanconna Yillies" and it was published in the Saturday Evening Post. Agnes Christine Johnston wrote the scenario and Jack Nelson directed.

The story deals with the humorous, and at times tragic, adventures of a wealthy city chap who takes to chicken farming as the result of his dead uncle's will, aided and abetted by love at first sight. One of the funniest features of the comedy is a nightmare scene, produced with novel effect by slow motion photography.

Gladys George is Mr. MacLean's leading woman and the supporting cast includes Claire McDowell, Charles Mailles, Edith Yorke, Raymond Cannon, Willis Marks and Al Filson. Bert Cann was the cameraman.

A scene from "Chickens," presented by Thos. Ince for Paramount release. Douglas MacLean is the star

Chicago Beauty Is Featured in Advertising

Gertrude Olmstead, who was selected as the winner of the beauty competition last summer by the Chicago Elks and who was later engaged by Universal to appear with "Hoot" Gibson in two-reel Westerns, was featured in the advertising conducted by the Casino theatre, Chicago, in connection with the showing of "Tipped Off," the first two-reeler in which Miss Olmstead was cast. Mrs. Cohen, the Casino's manager, laid special stress in her advertising upon the Chicago beauty's first appearance on the Casino screen. Mrs. Cohen's plan met with success, it is stated, as the Gibson-Olmstead picture played to capacity business.

Buster Keaton Finishing "The Goat"

With the completion of the eighth of his series of two-reel comics Buster Keaton finishes his first season with Metro Pictures Corporation.

For the final in this series of national mirth makers, Keaton has chosen the title of "The Goat" and with that brand of slap-sticks all his own, proceeds to show the many excruciatingly funny mishaps that may befall a perfectly innocent bystander when old dame misfortune proceeds to name him for her victim.

Fox Special in Sixth Month on B'way

According to a statement from the William Fox headquarters in New York, its special production, "Over the Hill," based on Will Carleton's poem, continues to draw crowds to its Broadway showing. Though the picture is now entering upon its sixth month on Broadway, there is no diminution of the crowds

Robert Hodkinson Has Left for Atlanta

Robert Hodkinson, younger son of the president of the W. W. Hodkinson Corporation, left last week for Atlanta where he will remain for an extended period. Mr. Hodkinson is learning the business from the ground up and is receiving practical training in every branch thereof.

"The Concert" for Capitol

Booked for Week of February 20; "Guile of Women" for Next Week

GOLDWYN'S picturization of Herman Bahr's comedy, "The Concert," in which Leo Ditrichstein won his greatest success on the speaking stage, under the direction of David Belasco, is the attraction booked for the Capitol theatre for the week beginning Sunday, February 20, to be succeeded the following week by Will Rogers in his latest release, "Guile of Women."

"The Concert" is ranked by its producers as the best high-class comedy which the firm has yet made. It was directed by Victor Schertzinger, a musician of reputation and attainment, who has put his knowledge of music to good account in directing this tale of a famous pianist and his amorous temperament. It is a type of comedy seldom attempted on the screen but has been done with such conspicuous success that it has proved beyond any doubt that high, subtle comedy can be acted on the screen as effectively as on the speaking stage.

The cast for "The Concert" includes Lewis S. Stone, Raymond Hatton, Mabel Julienne Scott, and Myrtle Stedman in the four leading roles.

In Will Rogers' latest release. "Guile of Women," from a story by Peter Clark MacFarlane, short story and magazine writer, directed by Clarence G. Badger, the former cowboy has almost a straight dramatic role, but with flashes of the old Rogers humor showing through whenever there is a chance. Rogers reveals in this production a ripened mastery of the art of screen acting than influential persons in the screen world who have seen the picture screened declare place him among the very best motion picture actors of the day. In his support are Nick Cogley, Bert Sprott, Lionel Belmore, Charles A. Smily, Mary Warren and Doris Pawn.

Reports Business as Brisk

Executive of Musical Instrument House Reports Music on Increase

DAN BARTON, who has just returned to Chicago headquarters of the Bartola Musical Instrument Company, after an extended trip through the Central West, is optimistic over the way exhibitors' business is holding up through the territory and declares that the confidence of motion picture theatre owners in the future is proved by the number of contracts for Bartolas and Barton Organs consummated within the past thirty days, as well as a number of future prospects lined up.

Mr. Barton also is enthusiastic over the fact that exhibitors are coming to realize more and more the importance of music in their houses. He notes a general tendency to fall in line with the policy pursued in the most successful houses in the country in giving adequate musical atmosphere to pictures.

To prove that exhibitors are firmly convinced that the future holds prosperity for them and also see the need of furnishing their patrons with better music, Mr. Barton gave out the following list of organ and Bartola contracts consummated by his organization during the past thirty days: Johnson & Johnson, Lincoln Theatre, Sterling, Illinois; John F. Niebes, Dawn Theatre, Detroit, Michigan; F. O. Haugen, Palace Theatre, Brookings S. D.; Harmes & Grosebeck, Vinton Theatre, Omaha, Nebraska; E. J. Phillips, Phillips Egypt Theatre, Fort Worth, Texas; J. C. Miller, Princess Theatre, Woodstock, Illinois; East Side Amusement Company, Eastwood Theatre, Toledo, Ohio; Markle & Small, Markle Theatre, Wymore, Nebraska; John Hess, Elite Theatre, Yankton, S. D.; F. Bodenschatz, Grove Theatre, Elkin, Illinois; John Herziger, Bijou Theatre, Menash, Wisconsin; Adams Theatre Company, Creston, Ia.; Oconomowoc Theatre Corporation, Oconomowoc, Wisconsin; A. Sosnosky, Colonial Theatre, Aberdeen, S. D.

The installation of the Motion Picture Projectors and Electrical Accessories in the RITZ CARLTON HOTEL for the premier showing of

"THE FOUR HORSEMEN OF THE APOCALYPSE"

was made under the personal supervision of JAS. R. CAMERON

The equipment consisting of
Two Simplex Projectors
with Kollmorgan half size lenses
Raven half tone screen.

Furnished by Theatre Supply Co.,
124 West 45th St., New York City.

Projection under supervision of
HARRY RUBENS.

Presentation arranged by
MR. HUGO RIESENFELD

Let us handle your premier showings

Perfect screen results guaranteed—only the highest type of apparatus used. Phone us the time and place of showing and leave the rest to us.

All installations supervised personally by JAS. R. CAMERON

Loyal for Five Years

"I receive a great many excellent ideas from your paper, and if every dollar I spend brought as big returns as the $3.00 I am enclosing, I should soon be a millionaire. I have not missed a copy of THE NEWS for five years."
E. W. Gould (Exhibitor), Lake Grove, N. Y.

Joe Martin Returns to Universal Comedies

Joe Martin, the orang-outang, is again being featured in Universal comedies, it is announced by Mr. Sidney Singerman, head of the Universal program department. The monkey screen star has not been used at Universal City for many months.

Harry Burns, well known as a director of comedies, has been engaged to produce a series of animal comedies featuring, Joe Martin and using the various animals in the Universal City zoo, which contains all kinds of beasts, from lions and elephants down to ant-eaters and armadillos.

The first of his new comedies will be released in March. It is a two-reeler called "The Monkey Fireman."

Frank McCormack Aids in Filming of Play

Frank McCormack, who was the stage director of "Experience," George V. Hobart's spectacular play, has been chosen to assist George Fitzmaurice in the film version of the play, which will be made at the Paramount studio in Long Island City. Mr. McCormack not only was stage director with the original company in New York, but also cast and staged all the road companies of the play. He also played "Crime" in the New York production.

Harry Carey Entertains Police Inspectors

Five Eastern police officers visited Universal City last week and watched Harry Carey making scenes for his forthcoming Universal photodramas. The police were from Boston and Chicago and had come West to take back criminals captured in Los Angeles. They were Detectives Lieutenant William P. Rohan, of Chicago; Inspector William Crawford, of Boston; Detective-Sergeant E. S. McGire, Chicago; Inspector Thomas Towle, of Boston, and Inspector Timothy Sheehan, also of Boston.

Fine Night Photography in Seitz Episode

Some unique bits of night photography lend an exciting realism to the scenes occupying the greater portion of "The Hidden Room," which is the thirteenth episode of the increasingly popular Pathe serial "Velvet Fingers," starring George B. Seitz as a resourceful and adventure-loving detective. The episode will be released February 27th. The scenes aboard the police boat show the use of searchlights to aid in the capture of Robin and his henchmen at the hut on the river.

THE well known artists and illustrators selected by Metro to act as judges in the poster competition for "The Four Horsemen of the Apocalypse," the Metro picturization of the Ibanez novel, include Harrison Fisher, Haskell Coffin and R. L. Forkum. These three represent the best in their respective fields of American art; and as such will be well qualified to pass upon the merits of the posters submitted in Metro's competition that closed January 1st, 1921.

The purpose of the competition for "The Four Horsemen of the Apocalypse" was to draw forth from the artistic talent of America the best work obtainable; and in the determination of the respective merit of each poster submitted, Metro obtained the consent of the aforementioned successful artists to pass judgment on the results.

Frank Elliott to Support May Allison

Frank Elliott, the distinguished English actor, who is credited with being one of the most polished artists portraying villainous roles in pictures, has been engaged by Bayard Veiller, Metro chief of productions, at Hollywood, for one of the leading parts in support of May Allison in her newest starring picture, "Dated."

This will be Mr. Elliott's third engagement with Metro during the past eighteen months. He did the "heavy" role in "The Hope," and more recently in "The Marriage of William Ashe."

Goldwyn Star to Marry His Leading Lady

Tom Moore, popular Goldwyn film star, has confirmed the report of his engagement to marry Miss Renee Adoree, a well known New York musical comedy actress, now appearing in his support in his newest Goldwyn photocomedy, "Made in Heaven," from the play by William Hurlbut.

GOVERNOR CHANNING COX, of Massachusetts, and Mayor A. J. Peters, of Boston, will attend the initial performance of "Kismet," the Robertson-Cole super-special, starring Otis Skinner, when it opens at the Majestic Theatre, Boston, on Monday evening, Jan. 21, according to a statement from the Robertson-Cole headquarters.

These two notables will be part of a distinguished gathering that has been invited by the Majestic's management for the event, which will be the premier of the famous Knoblock-Gasnier production in the New England metropolis.

Two scenes from the Universal feature, "The Fire Cat," starring Edith Roberts

Universal Releases "Colorado"

Frank Mayo Seen in Augustus Thomas' Melodrama

"COLORADO," a five-reel screen version of the famous stage melodrama by Augustus Thomas, has just been released by Universal. It is used as a starring vehicle for Frank Mayo, one of Universal's leading stars.

"Colorado" was one of the famous "State" plays so popular a generation ago. Among this series of plays were "Arizona," "In Missouri," "Alabama" and several others. It is interesting in this connection that one of the most popular of the "State" plays was "Montana," written and produced by Harry Carey, now a Universal star.

Reaves Eason, director of many Universal out-of-doors photoplays, was in charge of the screening of the Thomas play. Commenting upon the difference between the original play and the Frank Mayo picture, Eason gives it as his opinion that the picture should be even more popular than the stage version.

"The play is essentially an open-air, mountain country drama," said Eason in a recent statement. "It calls for settings of vastness and grandeur. Even with the best possible stage mechanics and scenery, any attempt to reproduce on the stage the majesty of the Colorado Mountain views and the bigness of the West, is a make-shift, at best.

"In the screen production, we fared better. We actually filmed our action with the real mountains as a background and with the true Western scenery Augustus Thomas had in mind as the setting for his virile melodrama."

Playgoers of a decade ago will remember "Colorado" as the thrilling story of a young soldier who takes refuge in the Colorado mining country, thinking he is a fugitive of his discovery of gold and his struggle to protect his fiancee's family from the same scoundrel who caused him to go "over the hill." In the picture, the thrilling mine scenes, showing the flooded mine, the romantic rescues far below the earth and the suspense of the trapped persons, is shown with vivid realism—scenes not possible in the presentation of the original play.

Will Not Extend Metro Week

Prest. R. A. Roland Issues Answer to Inquirers

UNDER no circumstances, according to an authoritative announcement from the home offices of Metro Pictures Corporation this week, will the period of Metro Week, fixed for from February 27th to March 5th, be extended to ten days or a fortnight.

Such a definite statement is necessitated because of the multitude of telegrams and letters from exhibitors throughout the United States and Canada requesting that the special period be lengthened.

The contention of the managers and owners of motion picture theatres in these communications to Metro has been that, in selecting the most powerful of the pictures released by that company during the last eighteen months, the choice is most difficult; and that almost invariably there is a minimum of three or four especially attractive screen offerings the exhibitors would like to show.

In such case, the showmen state, it would seem a waste to bring such pictures to the screen for only two or three days, when each is capable of crowding theatres for a week at least. They argue that if the runs of each of these attractions were increased say to four or five days and the special booking period made proportionally more extensive, it would be the better plan.

Answering these suggestions, Richard A. Rowland, president of Metro Pictures Corporation said:

"The matter of the extent of time to be given over to showing Metro pictures exclusively in theatres was gone into thoroughly before announcement of Metro Week. And while it is entirely likely that the period could be lengthened to be a Metro Ten Days or a Metro Fortnight, the company deems it inadvisable.

"Such a longer time would be aside from the aim of Metro Week, which primarily is a satisfaction by Metro of the spontaneous and unsolicited desire on the part of exhibitors to have such an institution in their booking schedules. The theatre owners have asked for a week, and while many now seek to have this extended, we believe it best to leave it as first agreed."

In addition, Mr. Rowland pointed out, if the theatre managers find a choice of subjects difficult, there is always recourse to booking later those they must eliminate during the Week.

Arrangements for Metro Week are proceeding according to schedule. The national advertising campaign, which will reach every community in the United States and Canada, is ready to be launched at the proper moment. Every exchange, moreover, has got in shape to handle the extraordinary demands which will be made on it between February 27th, and March 5th, laying in special stocks of exhibitors aids—billboard posters, heralds, slides, cuts and mats—and putting every print in faultless condition.

While the conservative estimate that 7,000 exhibitors would during Metra Week be party to the exclusive showings of productions released by Metro seemed fairly accurate at the time of the first announcement and the first few days following it, the indications now point to the addition of at least a thousand more houses to the roll of theatres subscribing to this intensive booking of Metro offerings.

Daring Stunts Seen in International News

In International News, No. 12, several thrills are furnished by Captain Charles N. Fitzgerald, attached to the aero section of the New York Police Department, his aids, "Dixie" Davis and Al Billings. The stunts were performed on the top of a tall building being built at Columbus Circle, New York City.

Takes Final Serial Scenes

William Duncan Completes Scenes of Chapter-Film, "Fighting Fate"

FINAL scenes for William Duncan's chapter play, "Fighting Fate," were made last week on the Mojave Desert. The headquarters of Mr. Duncan and his co-star, Edith Johnson, as well as the Vitagraph troupe of about one hundred players, are at Victorville, Cal. Airplane service connects the party with location and town.

Many vacation plans are being discussed by William Duncan and his co-star, Miss Johnson, for it is a well known fact in the West Coast film colony and its environs that Duncan has worked harder and longer on his new chapter-play than on any other production in his film career. He has worked unceasingly to make the production an elaborate one, and at the same time make sure that there would be just as much "jazz pep" as he styles it, in the fourteenth and fifteenth chapters as in the first two, declares a statement from the Vitagraph headquarters.

Duncan's wide personal acquaintanceship with so many representative exhibitors in the West and Northwest will react most favorably, it is reported, to the benefit of his new chapter-play—not that either Duncan or the exhibitors have in any way presumed on personal friendships or acquaintanceships, but that the exhibitors have learned to know Duncan as one of the real dynamos of the picture business, with boundless energy and a positive genius for the type of picture which he is now producing, and, accordingly, have the deepest confidence in the man and his methods.

Advance bookings on "Fighting Fate" show that business on this chapter play will eclipse that of any previous Duncan production, reads the announcement from the Vitagraph headquarters.

William Duncan, director and star of Vitagraph serial productions, at work in his new serial, "Fighting Fate"

Will Rogers Starts Work

In "The Bashful Romeo" by Elmer Rice; Other Goldwyn Units Busy

WILL ROGERS has begun work on his new Goldwyn starring vehicle at the Goldwyn studios here. It is an original screen story written by Elmer L. Rice, called "The Bashful Romeo." Continuity for it was written by Bernard McConville, the man who made the screen adaptation of Mark Twain's "Connecticut Yankee in King Arthur's Court." Clarence G. Badger, recently back from New Orleans where he went with Will Rogers and the "Unwilling Hero" company to shoot the exteriors for that Rogers' play, is directing "The Bashful Romeo."

Rogers' home town, Claremore, Okla., where a three-day celebration was held in his honor, is gong to make an annual event of it, known as "old home week."

Director Wallace Worsley and "The Night Rose" company have returned from San Francisco where they have been making exterior scenes for the Leroy Scott original story. Mr. Scott returned with the company.

Tom Moore and his director, Victor Schertzinger, are working night and day on the William J. Hurlbut comedy, "Made in Heaven" in order to hasten the date of Mr. Moore's marriage to Renee Adoree, the former New York musical comedy actress who is appearing with him in his new screen comedy. Helene Chadwick, who plays opposite Moore in "Made in Heaven," has returned to the studios after a serious attack of pneumonia.

Reginald Barker is making good progress on "The Old Nest," from Rupert Hughes' novel. Mr. Hughes wrote the continuity himself and is spending much of his time while at the studios on the set.

Director E. Mason Hopper and "The Bridal Path" company will return this week from Santa Barbara where they have been on location.

Jessie De Jainette has been added to the cast of Charles Kenyon's original screen play, "The Alibi," a Frank Lloyd production. The leading roles are played by House Peters, Irene Rich, Sydney Ainsworth and De Witt Jennings.

Julian Josephson is collaborating with Anzia Yezierska in writing the story thread for "Hungry Hearts," in which the material from various of her short stories will be used.

Pathe Closes Important Contract

PATHE EXCHANGE, INC., has taken over the entire distribution of the features of the American Film Company. A new arrangement affecting this change in the distribution of the American features recently was concluded by Paul Brunet, of Pathe, and S. S. Hutchinson, President of the American Film Company, Inc., and became effective February 14.

Previous to the new agreement for the disposition of the American product that company maintained its own sales forces, in the Pathe Branches, which provided office and shipping facilities for the American sales organization. Now the American features are being handled entirely by the Pathe organization, in the same manner obtaining with regard to its own pictures and those of Associated Exhibitors, Inc.

Under the arrangement Pathe takes over the selling of all the American features, past, present and future. The first new production to be released on this basis will be "Sunset Jones," in which Charles Clary and Irene Rich are featured. The date of issue of this picture will be announced soon.

Among the stars who appear in the American pictures released by American and now taken over by Pathe are Marguerite Fischer, William Russell, Charlotte Walker, Seena Owen and Helen Jerome Eddy. Featured with Marguerite Fischer in some of the films are L. C. Shumway, recently seen in the Edgar Lewis production, "The Beggar in Purple," and Nigel Barrie.

Pioneer Reports Increase

35 Per Cent More Business in January Than in December, States Company

A BUSINESS increase of approximately 35 per cent during the month of January as against the month of December, is reported by the Pioneer Film Corporation in one of the most encouraging statements ever issued by this concern. The increase in business did not come about as a result of any particular drive or any special event, and according to officials of Pioneer, is indicative of the attitude of exhibitors in all sections of the country, to book only features and serials of recognized merit and of certain box office appeal.

The Nick Carter pictures, produced by Broadwell, and which are made up of fifteen two-reelers, are establishing a new record for pictures of this character, it is said.

"Finders, Keepers," starring Violet Mersereou, and one of the latest releases of the New York Exchange, is meeting with splendid success. It will be released nationally in the very near future and promises to attract audiences in all communities.

"The Barbarian," starring Monroe Salisbury, is the next important Pioneer release, and will be seen in these parts for the first time within the next few days. This picture is now being screened for exhibitors at Pioneer headquarters and is regitsering 100 per cent success. Supporting Mr. Salisbury is an unusually good cast headed by Jane Novak.

A Broadway showing of a new Pioneer release has been contracted for. This feature will be "His Brother's Keeper," an American-Cinema super-special with a remarkable cast, including Martha Mansfield, Rogers Lytton, Gladden James, Ann Drew, Albert Barrett and Creta Hartman. "His Brother's Keeper" was written by N. Brewster Morse and directed by Wilfred North. Mr. Morse is also the author of "The Crimson Cross," the feature which the Pioneer Film Corporation will release and which promises to cause a stir in film circles.

Vice President and General Manager M. H. Hoffman, in commenting on several other new releases of Pioneer and who will supervise the special exploitation work in connection with this release, told of the scheduled release of the "Mystery Mind," "the aristocrat of serials," produced by the Supreme Pictures, Inc. This serial has been written by Arthur B. Reeve and John W. Grey and stars J. Robert Pauline, the eminent hypnotist who is known to the theatregoing public in all parts of the world. Supporting Mr. Pauline is a cast of unusual excellence, including Violet MacMillan, Paul Panzer and Peggy Shanor. The "Mystery Mind" will be released nationally through all Pioneer Exchanges in the very near future.

Winter Sports Feature of Pathe News

Winter sports in the Northern states of the Union and at the famous Switzerland resort, St. Moritz, are shown in current Pathe News issues Nos 9 and 10. Views of Charles M. Schwab, Oklahoma City funeral services over "Gus Gloom who died of prosperity," ex-Governor Cox from a visit to the White House and spring styles for 1921 are some of the other features seen in these current issues.

Thrills and Laughs in Semon's Comedy

Thrills and laughs alternate in "The Hick," Larry Semon's newest Vitagraph special comedy and his first release of the year. "The famous Semon laughs abound, and between each one is some daring stunt which will cause spectators to gasp, only to have the tension relieved by the next mirth-provoking incident," declares a statement from Vitagraph.

Katharine Hilliker Film Doctor

For some time the screen world has felt the need of individuals who knew photoplay construction from A to Izzard, to pick out from the 50 to 100,000 feet of film used by the average director those 5,000 or 6,000 feet which should constitute the picture in its final state. Katharine Hilliker has come to be one of the recognized leaders among those few who have been tested in this need and who have delivered the goods in this difficult role. In fact, her first film venture of consequence was the re-editing and titling of Constance Talmadge's "The Lesson," which had been kept on the shelf at Select for over a year before she took it in hand. After the war, during which she served in an executive capacity in the Division of Films, Mrs. Hilliker edited the Outing Chester Scenics, and was shortly afterward called in to doctor up and title a number of other short subjects, especially along the comedy line. Among the recent pictures which she has prepared for release in their final shape are "What Women Love," starring Annette Kellermann, and "Passion," the great foreign production that has achieved such instant phenomenal success. She has just completed performing a similar service to Alice Brady's forthcoming Realart Production, "Out of the Chorus," which will thus have the benefit of her editing and her Hillikerisms in its titles when it appears on the screen.

The position of film doctor is one of heavy responsibility, but it fills a highly important role in the motion picture industry.

Dave Laughlin Manager of Pioneer Office

Dave Laughlin has been appointed manager of the Detroit office for the Pioneer Film Corporation.

Mr. Laughlin succeeds Ed Fountaine. He is well known and well liked in the Michigan territory and officials of Pioneer, at the home office, are confident of his success.

RUSSELL - GREIVER - RUSSELL announce the disposal of the territorial rights for Northern New York on the Fritzi Ridgeway series and their special picture, "Witch's Lure" to Arthur G. Whyte of the Empire State Film Corporation, Buffalo, New York. They also state that the territorial rights for Maryland, West Virginia and the District of Columbia have been closed this week on the Lester Cuneo series, Fritzi Ridgeway series, and "Witch's Lure," the Federated Film Exchange in that territory having taken over the rights. This leaves the eastern section of the country pretty well sold on these pictures. The entire southeastern territory and most of the east coast territory is now closed, as well as the states of Illinois and Indiana.

"Passion" Wins in Small Town

"PASSION," the first of the big five group of productions released by Associated First National Pictures, Inc., is beginning to answer the question raised by many motion picture critics as to whether it would go in the smaller cities and towns of the country. Opinions to the effect that its appeal was above the tastes of the theatregoers that provide the bulk of the patronage in the smaller communities have been proved to be baseless by the showings the picture has made in Cumberland, Md., and Harrisburg, Pa., the first two of the smaller places in which it has been shown, declares a statement from the First National headquarters.

Harry Crandall staged the showing in Cumberland at his new house which he opened but two months ago. His own report on the way "Passion" drew in the Maryland city, which has a population of 31,000, follows:

"First, I want to call your attention to the fact that our house there seats 1,600, and is entirely too large for the town, and that we have never attempted to run any show more than two days, because it is possible for us to play to all motion picture fans in this number of days.

"The usual price of admission is 20c. and 25c. matinee, and 25c. and 35c. at nights including tax. For 'Passion' we charged 55c. all over the house for matinees, and $1.10 for the lower floor and 55c. for the balcony at nights, and we played to what I consider extraordinary business, which netted a gross of $3,526.65 in the three days.

"You can see by the results that we pretty well played to the population of the town.

"I also want to call your attention to the fact that this house has only been open about two months, and on account of its overhead and other expenses has been making little or no profits, but this show exceeded my fondest expectations. We did quite considerable exploitation work, and in addition to the nine pieces of music usually run at the house we sent out eight more with a director from Washington, and the results, to my way of thinking, for a small town have been wonderful."

Wilmer and Vincent supervised the debut of the production in Harrisburg, Pa. For the purposes of making the showing impressive, it was booked into the Orpheum theatre, which plays as a usual thing "speakie" attractions. Heavy billing and an extensive newspaper campaign was used in introducing Pola Negri and "Passion" to the Harrisburg public. Business increased steadily on every day of the week's run at a scale of prices from 50c. to $1.00.

Results were such that it will be given another week's run in either the Victoria or the Colonial theatre, the two houses controlled by Wilmer and Vincent in Harrisburg devoted exclusively to photoplays.

Instead of a press luncheon, H. Whitman Bennett and First National dined the trade and newspapers at "the last of the freelunches," so called, in the saloon of Sid McGovern, which is merely part of a set in "Salvation Nell," now in the course of production

No Inefficiency, Says Lasky

Thorough Organization Is Answer to Charges, Says Vice President

"THOROUGH organization in production is the only answer to the stories being printed broadcast charging inefficiency in motion picture production."

This, in substance, was the comment this week of Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production, in reply to numerous newspaper articles which made sweeping charges of inefficiency in the production of motion pictures.

"The great majority of these articles," said Mr. Lasky, "were written by persons having little or no knowledge of the motion picture industry. It is quite true, of course, that there has been waste and inefficiency in picture production in the past. Especially is this true of smaller companies which have not the means or the opportunities to effect thorough organizations in their studios. But so far as the Famous Players-Lasky Corporation is concerned waste, inefficiency and slipshod methods have been brought to a minimum.

"I can think of no better example of economical and efficient studio management than the record of Charles Eyton, general manager of the Lasky and Realart studios in Hollywood. For more than two years Mr. Eyton has been western studio manager, while Frank E. Woods has been supervising director in charge of editorial activities in the studio. During that time Mr. Eyton has superintended a vast plant which has been the scene of the production of some of the biggest and most successful motion pictures in the history of the industry. And during that time his management has been marked by such a combination of diplomacy, justice and efficient methods that directors, players and the studio staff have been encouraged to give their very best efforts.

"More than any other business, the motion picture industry is one of personalities, and studio managers must employ justice, fair dealing and diplomacy quite as much as good business sense. By strict justice and tact in the handling of the numerous problems which come up each day, the studio manager brings the various personalities in the studio into a good working harmony, and from harmony comes efficiency. Outsiders, who know nothing of picture production, might not see the necessity of this, but if they could sit at the desk of Charles Eyton for a day, or an hour, they would see that good management is not wholly a matter of charts and diagrams, but contains a liberal mixture of humanity.

"I cite Mr. Eyton's work as an example of the necessity of organization in production. It is because of organization that directors of Paramount pictures are freed from the numerous cares and bothersome details which fall to the lot of directors in smaller and less closely-knit production systems. With organization, inefficiency is eliminated, and the elimination of waste means better pictures."

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

George Ade's suggestion about the "I-Knew-Him-When" club is being exemplified out at the Goldwyn studio, when the actors and directors get together and exchange reminiscences of other days.

There is good material in a number of them, too—as for instance, J. G. Hawks, who admits that six years ago he earned only $50 a week writing scenarios. Now he is managing editor of the Goldwyn studios and is probably the highest paid editorial executive in the motion picture industry.

Consider, also, Lon Chaney, who four years ago was only an "extra." Now he has the leading man's part in Leroy Scott's "The Night Rose" and his salary is just about the same as that received by the president of the United States.

As for Cullen Landis—a short three years ago he was doing odd jobs around the studio. Now, as one of the most popular "juveniles" on the screen, he draws a salary which makes his income tax what he would have considered a fortune a few years ago.

Vincent Coleman will be seen opposite Constance Binney in the John S. Robertson production (Realart), "The Magic Cup."

The company headed by William Russell, engaged in making "Bare Knuckles," a William Fox production, ran into "unexpected regions" on location and were caught in a blizzard in which they worked, despite the cold and high wind, in snow to their knees and ice caked in their hair. On the fourth day, when the blizzard had abated sufficiently the company, after many hardships, reached their home base, none the worse for their exciting experience. Among the props taken on the location, and brought back, without having been used, was a wind machine. The most enthusiastic and bravest of the outfit are said to be the cameramen, who shot some snow scenes which they are not at all afraid will be duplicated.

Virginia Valli was among the players who journeyed to Cleveland and Rochester to be one of those present at the opening of the Loew houses. Upon her return, she started into work immediately as leading woman for Bert Lytell, in the Metro's next starring vehicle known as "The Man Who." Miss Valli recently completed work in a Famous Players-John S. Robertson production, of "Sentimental Tommy," following an engagement with Jewel Carmen in "The Plunger" opposite George Walsh.

Maurine Powers, who is being starred in the latest Lawrence Weber production, "Why Girls Leave Home," now being made under the direction of William Nigh

E. K. Lincoln, upon his return from the Bahamas, where he spent several weeks with the Robert G. Vignola Company shooting exteriors, departed for Europe, accompanied by Mrs. Lincoln. The trip is said to be for pleasure combined with business. France, England and Scotland are the countries planned by the American actor, to be visited.

Mr. Lincoln, in addition to his histrionic ability, is a dog fancier, and owns the famous Greenacre Kennels at Fairfield, Connecticut. While in England, Mr. Lincoln will visit some of the dog shows as well as the foremost Chow Kennels with the view of purchasing a few thoroughbred animals. Upon his return, he plans to make a special production of his own.

Stuart Holmes, who is playing a prominent part in "The Bridal Path" now being screened at the Goldwyn studios, says whatever critics of the silent drama may say about it, there is one branch in which great improvement has been made. That is in the eating line.

He says that back in the infancy of the industry, he almost ruined his digestion eating cotton batting and lard and other things about as appetizing and nourishing, which the property man used to supply when the story called for ice cream and French pastries and other expensive viands.

But now—well, Mr. Holmes will tell the world he doesn't mind in the least when the script calls upon him to eat.

Rod La Rocque, favorably identified with film plays, soon to be seen in "Life" has the distinction of being the youngest young man who has ever played a lead in a Broadway production, but who has temporarily forsaken the silver sheet to appear in "Thy Name is Woman," with Mary Nash.

"Yes, the report of my engagement to Buster Keaton is absolutely true and I am very happy. Love to everyone at the studio—Natalie Talmadge." This telegram, received by Beulah Livingstone, publicity director for the Norma and Constance Talmadge Film Companies, from Palm Beach, Fla., verified the newspaper reports of Natalie Talmadge's engagement. Miss Natalie met Buster Keaton four years ago at the "Fatty" Arbuckle studio when she was acting as Mr. Arbuckle's executive secretary and assistant to the studio manager. Some time later Buster started "on his own" in a series of high-class comedies. Natalie came east, with her sister Constance when the latter formed her own company and joined Norma Talmadge at the New York studios.

Natalie and Buster have not seen each other for two years, but have been carrying on a correspondence of weekly telegrams. Buster Keaton will arrive in New York in April and the date will then be set for the marriage.

At the present time, the filming of the Vitagraph production, "What's Your Reputation Worth?" is going on at Saugerties, New York, in which Up-State town some of the exterior scenes are being made for this picture. In this production, it will be remembered, that Corinne Griffith is playing the stellar role, while Percy Marmont is again her leading man—he was seen opposite the same star in "The Climbers," an earlier Vitagraph picture. This is not the first time that Marmont has supported a Vitagraph star more than once, since it will be remembered that he set a unique record with Alice Joyce, appearing with her in four consecutive productions.

In fact, practically all of Marmont's screen career has consisted of alternating engagements between Famous Players and Vitagraph. With Famous he has been seen in productions starring Elsie Ferguson, Alice Brady, Billie Burke and Marguerite Clark, while at Vitagraph he has appeared with Miss Joyce and Miss Griffith in addition to being co-featured with Catherine Calvert in "Dead Men Tell No Tales." Some of his other recent pictures have included appearances with Norma Talmadge in "The Branded Woman" and with Hope Hampton in "The Better Way."

Betty Carpenter was once a Sunshine Comedy maid. Then she played the lead in "Cardigan." Now it comes out that she will appear as "Hope" in the screen version of "Experience," for which a cast is being assembled with great care.

In the latest Capitol Comedy, entitled "Indigo Sunday," produced by the National Film Corporation of America for release through Goldwyn, is Aaron Mitchell the little colored boy who received screen recognition in Marshall Neilan's picture, "Dinty."

He will be found playing the part of a bellhop in a country hotel—always on the alert, watching for the Sheriff and the "blue law" folks. Whenever he sees anyone who looks suspicious, he presses a button and up in the room where the boys are playing cards or otherwise amusing themselves contrary to law, a tame duck flies up on the table and loudly gives notice of the approaching intrusion.

Young George Bunny, son of the famous John Bunny, is the star of "Indigo Sunday."

ABOUT DIRECTORS

"The Mountain Woman," starring Pearl White, directed by Charles Giblyn and produced by William Fox, figured importantly in millinery circles at the recent spring fashion show of the Retail Millinery Association of America, held in the grand ball room of the Hotel Astor. Milliners from all over United States were present to select spring made models, with the usual competition for "exclusives." When it became known that Pearl White was to be the official auctioneer, the space around the auction block took on the appearance of a riot scene. With her usual ease Miss White fitted into the new role, and in addition to taking in more money than any auctioneer who had filled the post before, kept up a running fire of humorous comment that kept the big audience in constant laughter. It was estimated the buyers present represented approximately 30,000 millinery stores, large, small and in all sections of the United States. "The Tiger's Cub," the first picture in which Miss White appeared under the direction of Charles Giblyn, was followed by "The Thief" and "The Mountain Woman," current release. Mr. Giblyn is at present engaged in directing Miss White in the sixth Fox production, four of which have been under his direction.

Some time ago it was authentically announced that Roy Neill would direct an all-star cast, headed by Alice Joyce, in a Vitagraph production. It would seem, however, since then a showing of Mr. Neill's picture "The Teaser," started negotiations to the contrary and that as a result he will remain in the Famous Players organization and direct Thomas Meighan in a forthcoming special.

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Vignola Productions

M. P. D. A.

In his re-creation of "East Lynne" for the screen (Hodkinson release), Hugo Ballin has assembled a cast that aid greatly in contributing to the high mark of artistic merit attained by the picture. Foremost in the cast is Mabel Ballin in the role of the heroine, Isobel Vane, a distinct contrast to the Chinese characterization in "Pagan Love," her most recent role, but one for which she is exceptionally fitted by her physical charms and her talents.

The well-remembered hero, Archibald Carlyne, is played by Edward Earle, one of the foremost leading men of the screen, and the important role of the "heavy," Francis Levison, has been very capably created by Henry G. Sell. Others in the cast include Gladys Coburn, Barbara Hare, Gilbert Rooney and others, who, under the direction of Mr. Ballin, are expected to give unusually good performances.

William Nigh who is directing "Why Girls Leave Home," forthcoming Lawrence Weber Production, which was adapted for the screen by the director, will feature Maurice Powers, charming child actress, to share honors with Anna Q. Nellson. Mr. Nigh states that he considers Miss Maurice a "find." She is not yet seventeen years of age, hails from Terre Haute, Indiana, and has from childhood evidenced artistic ability. She will be remembered as the little bird girl in "Democracy," also directed by William Nigh, and in the child role of "The Eternal Mother," in which Florence Reed starred in the title role.

Herbert Brenon has returned to New York from Palm Beach where he started work by taking exteriors for "The Sign on the Door," starring Norma Talmadge and in which Lew Cody and Charles Richman play important roles. Others in the cast are Helen Weir, Paul MacAllister and Robert Agnew.

Consider for a moment the troubles of a director faced with the necessity of translating to the screen an ice cream party in an ultra fashionable home and then it will be understood why the entire company of the Karger-Lytell picture "The Man Who" have lost their taste for the staple dessert.

In this highly entertaining story of Lloyd Osborne which appeared in The Saturday Evening Post, the hero, a returned soldier, is given a reception with a number of his wounded buddies by some young society debutantes, who in the costume of the Red Cross canteen helpers serve the wounded veterans ice cream and cake.

To Mr. Bert Lytell, the star, and his leading lady, Lucy Cotton, as well as to the rest of the company that ice cream item appeared very attractive when Director Maxwell Karger announced that everyone would be supplied with a plate of real—not stage—ice cream and that they were expected to dig into it as though they liked it.

Just to be sure that there would be plenty, and also that the helpers would get a chance at some of it, Mr. Karger ordered ten gallons. Everyone was served and when they started to shoot the scene the entire company went to their ice cream with a relish and when the director finished the take and ordered a second one it was found that every plate was empty and a halt was called while dishes were refilled. Different scenes in the party were taken, the dishes emptied each time. It was not long before the ten-gallon can was empty.

Then, as will happen in pictures, it was found that the scenes had to be retaken and another ten gallon can was brought to the studio. There was not the same enthusiasm about putting this lot away but under the urge of the director it was accomplished and then the rest of the company was given a rest while Mr. Lytell and Miss Cotton went through their individual ice cream eating scene.

After forcing down the last spoonfuls in rehearsal before the camera started turning Mr. Lytell had no trouble in appearing bashful when Miss Cotton as the society debutante fed him the cream. Then came the final party scene with all the wounded again busy on the ice cream. Dishes were ordered refilled but as the remaining cream had melted a new quota had to be ordered so that it would appear in proper conical shape before the camera, and to the groans of the actors five gallons more were hustled in.

When the final shot of the party had been taken Director Karger found the several gallons of very good ice cream had to go begging as not even the stage carpenters were willing to take it away, while its proffer to the actors brought forth bitter remarks.

Others in the cast besides Mr. Lytell and Miss Cotton are Frank Currier, Fred Warren, Mary Louise Beacon, Tammy Young and Clarence Elmer.

"Good Musical Accompaniment Vital"

"Proper musical accompaniment is as necessary to the success of a motion picture as any element of exhibition within the control of the exhibitor," says Robert G. Vignola, director of specials for Cosmopolitan-Paramount, whose "The Passionate Pilgrim" has just been released.

"Great care must be exercised in the choosing of the musical theme," continued Mr. Vignola, "because much depends upon it. So much in fact that without music or with an improper accompaniment the average picture would lose a tremendous amount of effectiveness.

"Music has the effect of creating the proper mental receptivity. It serves to put the audience in a mood favorable to the picture. It heightens the emotions and makes it so much easier for the picture to impress itself upon the minds and hearts of the audience. It is the greatest conqueror of "cold" audiences that an exhibitor has. Give a picture proper musical accompaniment, that is music that best interprets the spirit of the story, and you obtain the greatest possible value from the picture. Give it poor and illogical accompaniment and you handicap it besides increasing the mental strain of your audiences.

Special Service Section on "A Connecticut Yankee in King Arthur's Court"

MARK TWAIN never wrote with the screen in view, but the production of "A Connecticut Yarkee in King Arthur's Court" shows that he would have been one of the foremost screen writers if he were living today. Not that "A Connecticut Yankee" is made up entirely of Mark Twain, but the idea is the humorist's and it is the idea—the situation of a modern American transplanted to the sixth century—that makes this picture the attraction that it is going to be. From this situation flows satire, comedy of a clean and subtle sort, and plenty of action.

Retaining the original title of Mark Twain's book, while not marking a departure in picture-titling, is a daring thing to do in these days of "catch their eye" titles. And it should prove a wise move. It is impossible to number anywhere exactly the people who have read this book, but the great number who have will be attracted far more by the original title than they would by some paradoxical or startling "movie" title. Again it must be remembered that the majority of lovers of Mark Twain and his works are those men and women who read his books when they were first published. They are not all regular picture goers. And these people, since the book was first issued over a score of years ago, include in their number a great many to whom the "catchiest" titles would mean nothing. But "A Connecticut Yankee" on a billboard, advertisement or electric lights will draw them in.

It is not to be inferred that Mark Twain is read only by those of middle age or over. Everybody, from the youngest high school boy up, is familiar with the name of the humorist and the names of the more popular of his works—and among these is included "A Connecticut Yankee." But the old timers, who remember when anecdotes and pictures of the humorist filled the papers, will be the ones whom the prosaic title will draw in. And the youngsters, now that the works of the humorist have become classics, and his name and works are taught to them in school, will follow them.

"A Connecticut Yankee" is filled with hokum. Once our Yankee friend gets back to the sixth century there follows one humorous anachronism after another. The hero, having been knighted by King Arthur, is asked to choose his title and shield. He selects as his title "Sir Boss," and as his costume, a high silk hat with a plume, a velvet dress on which is embroidered his shield of peculiar design, on which the stars and stripes are prominent. He wears short skirt, shoes and socks, with his garters conspicuous about his bare calves. To top this off he wears his sporty mustache and smokes cigarettes. Surely a ludicrous figure when placed alongside a doughty knight fully mailed and armored.

If you can get the right man, dress him in this fashion, place him in a Ford next to a man in full armor. The Yankee is of slight form and the knights in the picture of lumberjack build. Remember this if you wish to have a street attraction. The contrast, of course, increases the humor and would attract more attention. The Ford comes into the picture. After the Yankee has held forth in the court of King Arthur for a short time, during which period he instals modern plumbing and union hours in the work shop, the mailed suit goes somewhat out of fashion. Several knights discard their armor and this is made, by the modernized mechanic, into a flivver. Thus your street attraction would be perfectly congruous and in line with the action in the picture. You can hang from the rear of the car this sign: "Sir Lancelot and His Yankee pal. Two Mark Twain characters brought to life." Or else "This is Sir Boss, the only Yankee Knight of the Round Table. See how this American modernized the medieval court of King Arthur at the ——— theatre."

There is a "joust" scene that can be made a whole lot of from an exploitation standpoint. A "joust" is a sixth century prize fight. Instead of meeting in a roped square, stripped to the waist, the warriors met in a large, flat field, about one hundred yards in diameter and fought with long lances. They were covered with armor and mounted. The horses were also covered with steel. The two contenders fought by riding head on into one another, trying to pierce each other's armor with their lances. The startling thing about the "joust" scene in the picture is that our Yankee, who has been challenged by Sir Sagramore to deadly combat, appears in cowboy dress, mounted on a bucking broncho. He wins the battle by using his lariat on his heavier adversary. It would be well to exploit this scene. A teaser campaign can be used. You can run in the daily, in space other than your regular advertisement, "Sir Sagramore and Sir Boss will meet in tournament at the ——— theatre on ———. Sir Sagramore is the champion jouster in all King Arthur's court, and Sir Boss is a Connecticut Yankee, unskilled with sword or lance." Other catch lines, built up about this scene, are: "'Sblood! Was ever such a joust, between such noble knights, witnessed before in all the realm! Forsooth, 'tis a noble sight to see Sir Boss, the Connecticut Yankee, and Sir Sagramore contend thus in deadly combat."

"Goest thou to the tournament? Sir Boss and Sir Sagramore meet this evening at the ——— theatre. See the Connecticut Yankee win his glorious victory."

"To a Finish! Tonight! At the ——— theatre. Sir Sagramore, who shakes the meanest lance in all King Arthur's court, vs. Sir Boss, the hero of Mark Twain's 'A Connecticut Yankee.'"

In most high schools, Tennyson's poems, "King Arthur and His Round Table," are read as part of the class work. It is these poems which brought this romantic period of history to common knowledge and inspired Mark Twain's satire. In the picture appear a number of characters who are spoken of in the poems. In addition to King Arthur there are Merlin and Sir Lancelot. Of course, the romantic splendor and high sounding phrases of those days are the subject of the most relentless satire, but still, pictorially and historically, the picture will please those who love the poems of Tennyson and the period of history they describe. Thus you can give throw-aways to the school, or interest the teachers, promising them a faithful depiction of sixth century costumes and customs, and they will not be disappointed.

This is simply another way of saying that the picture will appeal to those who like a costume play of the period, but at the same time will not have the harmful effects of some costume plays, for there is a modern story in the beginning, and a modern character running through it. It is even, in its cleverly written sub-titles, far more modern than Mark Twain's story.

Motorcycles play an important part in the rescue scenes of the picture. There must be one hundred of them used. They are manned by knights, each dressed very ludicrously in armor. Because of this scene a tie-up with a motorcycle dealer seems possible. You can have several men, dressed in a suit of mail, ride the machines through the street. Having one standing in your lobby with its peculiarly dressed rider near by would prove mutually beneficent to the theatre and the dealer.

"A Connecticut Yankee" is going to prove a good "kid" picture as well as one which will please the adults. The slangy, intimate titles, the "kidding" vein of humor which runs through all the eight reels, and the picturesque settings, have a great deal to do with this. Then there is the climax, which resembles the ride of the Ku Klux Klan in "The Birth of a Nation," only on a lesser scale. This will get a matinee crowd of youngsters yelling at the top of their lungs. So there is no need of limiting your efforts to the older schoolboys, who are more conversant with Mark Twain and Tennyson's poems. Special Saturday morning matinees, carefully advertised in the press, and through the schools (there is no reason why co-operation should not be given here) or by newsboys, who could carry a sign announcing the matinee on their hats or hung around their necks, should be well patronized. And once the youngsters have seen it, it is a pretty safe bet that their enthusiasm will bear good results in the evening performances.

There are some very big sets in "A Connecticut Yankee." In some of these scenes there must be a thousand people. So you can say that it is a big production and boost it as one of the most spectacular productions of the year. If you can run a picture of the huge castle which is used as King Arthur's palace in the local paper, it will attract a great number, for it is picturesque and beautiful.

It may be possible to arouse interest in Mark Twain by writing a letter to the daily paper, in which the dearth of readers of the works of the great American humorist is deplored. Strengthen this argument, if possible, by obtaining a statement from some librarian to the effect that some modern novels of less literary value are being read with the consequent neglect of such masterpieces of satire as "A Connecticu Yankee in King Arthur's Court." If this is followed by a letter in which various modern authors are held up as equals of Mark Twain, much controversy will

THE CAST

The Yankee	Harry C. Myers
Sandy	Pauline Starke
Queen Morgan le Fay	Rosemary Theby
King Arthur	Charles Clary
Merlin, the Magician	William V. Mong
Sir Sagramore	George Siegmann
The Page, Clarence	Charles Gordon
Mark Twain	Karl Formes
Mr. Cavendish	Herbert Fortier
Mrs. Cavendish	Adele Farrington
Sir Launcelot	Wilfred McDonald

Story by Mark Twain
Scenario by Bernard McConville
Directed by Emmett J. Flynn
Photography by Lucien Andriot

Two of the big scenes in "A Connecticut Yankee in King Arthur's Court," illustrating the battle sequence

be the result. This should be started before the newspaper ads. announce that "A Connecticut Yankee" has been picturized and will be shown at the local theatre.

In your advertising you can state that this production is more than a mere picturized story. You can safely say that it is a testimony to Mark Twain. The feature opens with a shot of the humorist in bed, writing. Before him pass, in miniature, the characters whom he has brought to life in "A Connecticut Yankee." A few subtitles eulogize him. When this scene is run it is probable that applause will break out throughout the house. It proves the esteem and affection in which this quaint humorist is held among the American people, and will please those lovers of his work. So you can advertise the picture as "a personal tribute" or a "rendering of homage" to the greatest American humorist.

The press book on this feature contains many extracts from various reviews of this feature which appeared in different trade and daily papers. Many highly laudatory sentences taken from these will make good catch lines in your advertising. Select if possible a newspaper which is near your city and familiar to your patrons.

In the cast there is Harry Myers, a veteran on the screen. The other best known player in the cast is Rosemary Theby who played opposite Myers in a series of comedies some time ago, and who was recently co-starred with Conway Tearle in "Whispering Devils." She has had a variety of roles in various pictures and her name will be familiar to the inveterate picture-goer. Pauline Starke, the ingenue lead, is a native of Joplin, Mo., and played in Triangle pictures and more recently in the "Eyes of Youth" and "Soldiers of Fortune." Charles Clary, who plays King Arthur in production, is a native of Charleston, Ill., and has had a screen career extending over nine years. William V. Mong, who plays Merlin, the magician, is a native of Chambersburg, Pa., and is also a scenario writer. He has played with Katherine MacDonald and Bessie Barriscale, as well as in the George Loane Tucker picture "Ladies Must Live."

If small towns there should be no difficulty in tying up with the local literary society. It should be possible to get them to attend in a body and special prices might be arranged as an inducement. In small towns such an occasion usually wins notice in the society columns of the daily newspaper, with so much the more publicity for the exhibitor and the picture. Whether a club is devoted entirely to literature or not, should not deter an exhibitor from notifying it of the coming attraction. Debating, historical, women's, and even fraternal organizations, will respond to an invitation to co-operate in spreading the news that one of Mark Twain's masterpieces has reached the screen. Ministers, especially those who have educational societies in their churches, if given a special showing on some morning before the opening of the run, may respond by recommending the picture to their clubs. Certainly they have a reason to do this, and that reason is the authorship. They might not rise to the defense of many living authors, but it is an accepted fact that Mark Twain is the greatest humorist genius that America has brought forth, and probably the greatest that the world has seen in the last century. Thus clubs and church societies will join in endorsing this picture, just as they might recommend a book of George Eliot or Dickens.

In the Sunday section of the newspaper brief incidents and anecdotes concerning the humorist would be very attractive. There are any number of sayings and jokes attributed to him which have now become almost classics. Witness the one in which he responded, when told that the news of his death had been spread abroad, that "the news was greatly exaggerated." Biographies and memoirs of him may be found in the library.

Stunts other than have been mentioned here will be found to be of good use. The press book illustrates very well the costume worn by Harry Myers as "Sir Boss," the Yankee Knight of the Round Table. Use as accurate a copy of this as possible for your street or lobby stunts. It is a most novel and ridiculous costume and one which will make a highly attractive figure on the street. Using the flivver will help and if possible a tie-up with a garage should be arranged. The flivver, one of the most dilapidated available, could be labeled: "This was built in the sixth century in the reign of King Arthur and his Knights." If you could get another armored figure, mounted on a huge horse covered with a shiny silver cloth in lieu of metal, to follow the flivver, the parade is all the more attractive.

Mailing cards to the patrons of the theatre should be somewhat dignified. They should eulogize Mark Twain and tell how he came to write "A Connecticut Yankee in King Arthur's Court." He disliked the tales of those dreamy, romantic days, when ladies sighed from their towered castles down on the knights who rode beneath them to slay dragons or rescue other maidens. A boastful Knight of the Round Table, in Mark Twain's eyes, had nothing on a hard-boiled Yankee. And so he wrote this book, one of the masterpieces of literature of all time, in which he pokes gentle (and sometimes rather harsh) fun at these idealistic old fellows of another age, who followed the wishes of their noble hearted king. Camelot was no better place than St. Louis and he was going to prove it. After a carefully written introduction state simply that this story has been made into a picture in a lavish and most elaborate manner. Claim that it is one of the most stupendous productions that has ever reached the screen. If you have obtained endorsements from clergymen or public officials add these to your mailing card. In conclusion you can state that it is perfectly clean, and is a picture which no one need feel will offend them. You can even use it as an argument against censorship and Blue Laws.

Strict attention to detail is only one of the many difficulties overcome by the Fox staff in producing Mark Twain's "A Connecticut Yankee in King Author's Court"

EMMETT J. FLYNN

Director of

"A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT"

In Production

Another All Star Super Feature

for William Fox

Harry Myers
as
The Connecticut Yankee

Aids for "A Connecticut Yankee"

THE William Fox Film headquarters announces that one of the most elaborately prepared campaign books ever gotten up for the exploitation of a motion-picture is to be issued in connection with its release of "A Connecticut Yankee in King Arthur's Court."

Departing from the usual press book size and shape, the new booklet is 6¾ by 10⅞ inches in size and numbers twenty pages. It is printed in two colors, henna red and black, and the art work and scheme of decoration are particularly attractive.

At first glance the book resembles a child's illustrated story book, with its gallant armored knights and turreted castles; but it is illumined by the smiling features of Twain's "Yankee," whose grin adorns nearly every page, and with Mark Twain's patriarchial features.

The reading matter of the book is incorporated in small artistic panels, set amid the multitude of stills and sketches that visualize for the exhibitor all the ludicrous incidents of Twain's merry satirical tale.

The center of the book is adorned with a double page spread of the tournament field before King Arthur's castle, with the mighty populace assembled to do honor to the jousting knights.

The innovation of the new style book is bound to prove a boon to exhibitors weary with the regulation article, and its profuse illustrations offer a quick way to impress one with the salient points of this unique picture which is at once a tremendous spectacle and a rip-roaring comedy.

Accompanying this richly artistic book is a campaign sheet of four newspaper pages, containing interesting and valuable matter for the press-including scene cuts and illustrated ads.

This four-page addition to the campaign book possesses a wealth of suggestions on the way that the picture may be put over. Brief snappy press readers, side-lights on Mark Twain's humor as revealed in his "Connecticut Yankee in King Arthur's Court," newsy items concerning the production, reviews of the picture as published by the New York dailies, interest-rousing catch-lines and "Hints on How to Exploit 'A Connecticut Yankee,'" are some of the features to be found in the four-page press sheet.

Another effective means of exploiting the picture is to be found in the attractive posters which have been made for the production by the H. C. Miner Lithograph Company. In color scheme, spectacular force and accurate reflection of the theme and spirit of the photoplay, these posters will prove of unusual service, according to word from the Fox Film home-office. The posters include a 24-sheet; a six-sheet; two three-sheets; and three one-sheets.

The lobby photographs are also declared to be of varied character and striking appeal. They have been made with the object in view of the most humorous incidents of the picture. The assortment of stills for lobby display includes seven 11x14 and title card and two 22x28 photographs, handsomely colored. In addition to this list are two window cards of attractive design. The four-page press sheet accompanying the campaign book illustrates some of the cuts that are available for this production. The cuts, advises the William Fox office, can be had at "nominal cost." The Fox exchange will also have on hand for distribution one-column and two-column mats at 10 cents each and three-column and four-column mats at 20 cents apiece.

A synopsis of the story is also presented in the four-page press-sheet, the incidents being set forth in exactly the same way in which they appear in the picture. The exhibitor is accordingly enabled to grasp at a glance just how Mark Twain's story is treated in its screen adaptation. Understanding the mode of treatment accorded to the original story by Director Emmett J. Flynn in the picture version, he will be in a position to prepare for a better presentation of the subject in his theatre.

The motive of satire which prompted Mark Twain to write "A Connecticut Yankee in King Arthur's Court" is featured again and again in the press notices and stories centering around the production and the author of its story. In a publicity campaign for the production it would be well for the booker to feature as far as possible in all his press notices, program readers, etc., the satiric motive that lay in back of Twain's story as he wrote it. This is the spirit that predominates in nearly all of the "stunt" suggestions and text material that are set forth by William Fox in his four-page press-sheet accompanying the campaign-book.

Picture a Directorial Achievement

Emmett J. Flynn

THE successful production of the Mark Twain story, "A Connecticut Yankee in King Arthur's Court" must be accredited without reservation to Emmett J. Flynn, who not only directed the making of every scene for the film, but worked with the scenario writers in the preparation for the screen script, cast the picture, aided in the settings and edited the film. That he was successful in this monumental work is shown by the production itself, and that the William Fox organization has confidence in his ability after the making of this production in an economical manner is revealed by the assignment of Mr. Flynn to make another all-star super production now in the making under the title of "Chung."

When William Fox decided to film the Mark Twain satire, he had a number of directors to choose from, and it was not considered a particular honor to Flynn that the task of making this subject was entrusted to him. The result he obtained, however, gives him the credit for making one of the biggest pictures from the standpoint of entertainment of the year, for no matter what class of people see this film, they are going to be entertained and that royally.

In producing this subject Director Flynn first familiarized himself with the keen satirical manner of the author and his preparatory work of this kind enabled him to make his characters live and act as Mark Twain himself saw them with his mind's eye.

"Mark Twain's mediaeval story is a fine satire on what the people of today remember as the romance and joy of the days of Knights," declares Mr. Flynn. "Mark Twain showed that those days were not filled with romance and that some of the stories of the Knights being bold were pure fabrication.

"When a man in Washington can press a button and start three battleships on their way; when a man can talk via wireless to a person one thousand miles away—why, this is the day of romance. The knights of old lived in an age of discomfort, of tawdry display, of mock romance. Today is the age to revel in—not the age when 'King Arthur and his sturdy warriors ruled.' By putting a Yankee, accustomed to the luxuries of twentieth-century inventions, back into King Arthur's age and making him revolutionize the place into a twentieth-century affair—why, the contrast is brilliant, the satire glorious. But it required much thought to put it over on the screen."

Emmett Flynn, while a young man, is not a newcomer to the screen. He directed for First National, Goldwyn, American, and Fox. Chief among his earlier pictures are: "Alimony," "Racing Strain," "Bondage of Barbara," "A Bachelor's Wife," "Yvonne from Paris," "Other Side of Eden," "Eastward Ho," "The Lincoln Highwayman," "Shod with Fire" and "The Untamed" with Tom Mix.

In the making of "A Connecticut Yankee," Director Flynn had selected a very able staff which included C. R. Wallace, film editor, R. A. Flynn, as assistant director, Lucian Androit as cameraman and Ralph DeLacey as art director. That Mr. Flynn had the co-operation and assistance of all of these department heads is shown in every portion of the film.

Fox is making "Oliver Twist, Jr.," modernized from Dickens's story, with Harold Goldwin in the title role

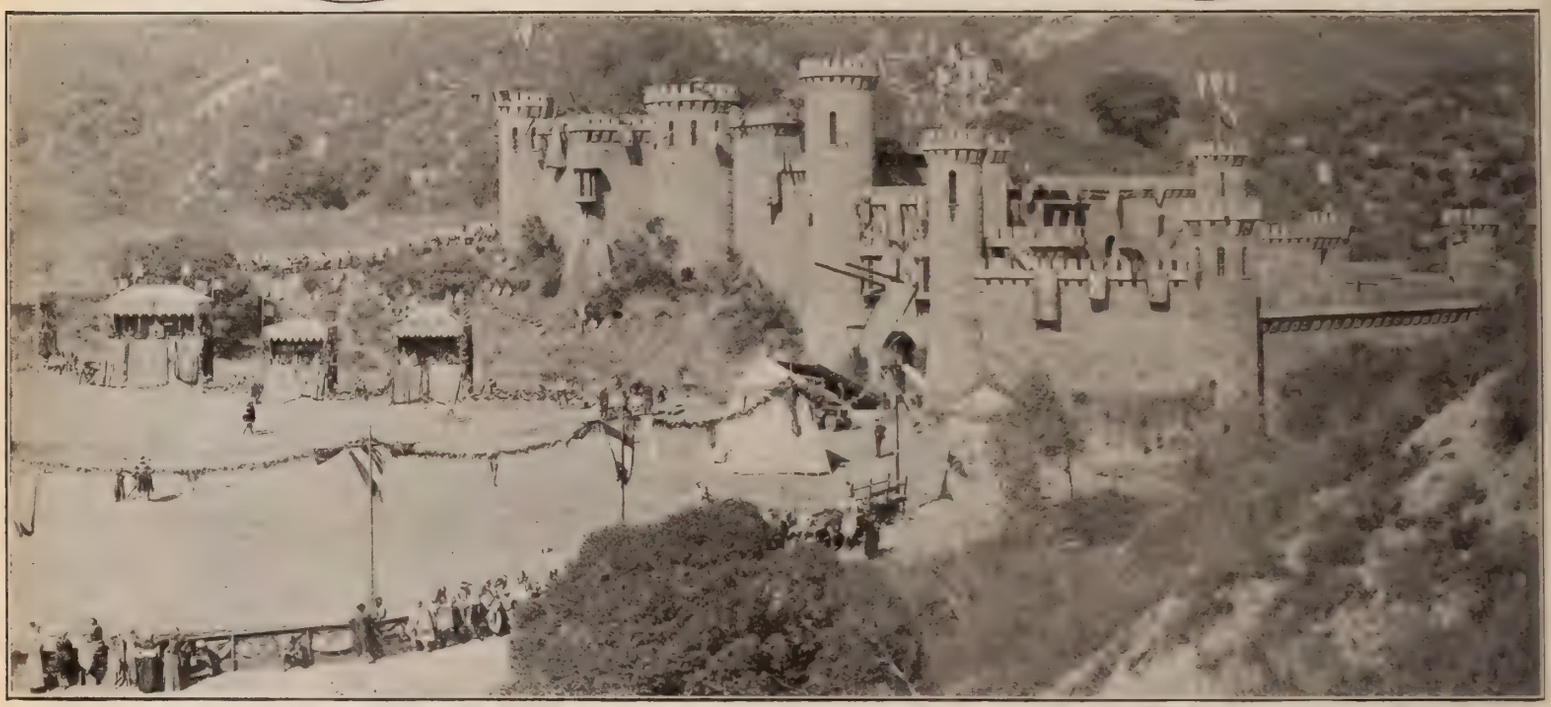
A Necessity

"The NEWS is an absolute necessity, especially in a small town, where it is impossible to review all pictures in person. Your box office reports and trade reviews are certainly a blessing to us."

J. R. Rush,
Pastime Theatre, Pearl City, Ill.

Pauline Starke
—in the role of "Sandy"
in A Connecticut Yankee
in King Arthur's Court

WILLIAM V. MONG
WHO APPEARS IN THE ROLE OF
"MERLIN"
IN
"A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT"



Scenes from William Fox's special production of Mark Twain's famous novel, "A Connecticut Yankee in King Arthur's Court"

Sterling Cast in Fox Special

Harry Myers

AFTER an absence of several seasons from the screen in light comedy roles, Harry Myers plays a return engagement in such a part in a most admirable manner in the William Fox all-star superfeature, "A Connecticut Yankee in King Arthur's Court," where he appears as Sir Boss, the Connecticut Yankee who, in his unconscious moments, makes a tour of adventure back into the days of King Arthur's reign.

Every one who has followed the turn of events of the screen for the past several years will remember Harry Myers in the light comedies he played in with Rosemary Theby for Lubin in the days of the General Film. Afterwards he was with Universal.

Early in the past season Mr. Myers came to Los Angeles and played a number of engagements at studios, appearing in heavy roles. He had such a part in the Bessie Barriscale production, "The Notorious Mrs. Sands," and a similar role in the Charles Ray First National production, "Forty-five Minutes from Broadway," but his performance in the Connecticut Yankee proves conclusively that his forte is leading man of light comedy parts.

Throughout this William Fox special Mr. Myers radiates a personality of cheerfulness that seems to penetrate far beyond that sordid atmosphere generated by the cold yet realistic characteristics of other members of the cast, and turns the chilly atmosphere into a desirable warmth, even though Sir Boss, as Myers is knighted, takes the sun away from the King and his nation, so he also brings it back and keeps it constantly shining with rays of inspirational merriment and joy for all concerned except those of evil design.

It must be said the part of the Yankee carries the burden of the entire Twain masterpiece, for it is this character which is contrasted against all the others in the production. Myers in his interpretation of the role is the personification of the American spirit of the present day and his forceful and progressive manner carries all scenes in which he appears through to success.

The leading man portrayal by Harry Myers has led to other engagements in similar parts, and he has just completed the lead opposite Eileen Percy in the William Fox production, "Nobody Home," directed by George Marshall.

Pauline Starke

OF the well-balanced all-star cast of this picture there is no member who has had more successful releases in the past year than Pauline Starke, and from reports of her work in additional subjects now nearly ready for release there is every reason to believe she will shortly attain a most prominent place in the honor roll of screen actresses.

In the "Connecticut Yankee in King Arthur's Court," she plays the ingenue lead of Alison de Courteloise and nick-named "Sandy" by the Connecticut Yankee. In all the scenes in which Miss Starke appears she radiates a pleasing personality and gives a most admirable performance. Her part takes her into the earliest scenes of the screen play and from then on keeps her on the screen in a large percentage of the scenes.

The exhibitors of the country and theatre patrons will remember Pauline Starke as the younger sister in "Eyes of Youth," as the ingenue of Tourneur's "Lifeline," and for her important part in "The Broken Butterfly." She played in the Mayflower Allen Dwan picture "Soldiers of Fortune," and was featured in the name part of Vitagraph's "The Courage of Marge O'Doone." She was the sweetheart of the Mary Roberts Rinehardt eminent authoress's production "Dangerous Days," and played opposite Tom Mix in "The Untamed," and was the mountain girl opposite Jack Pickford in the Goldwyn production of John Fox, Jr.'s story "Little Shepherd of Kingdom Come."

Miss Starke has completed work in the featured part of the Reginald Barker production for Goldwyn entitled "Snowblind," and following this went to New York where she is to interpret the role made famous by Mrs. Fiske in "Salvation Nell" for Whitman Bennett in New York.

William V. Mong

IT is most evident that some of the impotent mystic powder used by the character of "Merlin" in the Connecticut Yankee in King Arthur's Court took effect upon the actor William V. Mong, who impersonated this part, for his work here is without a doubt the best of his screen career, which in itself is a most complimentary statement, for Mong has won for himself a most desirable position in the screen world as a character impersonator.

William V. Mong is under contract with J. L. Frothingham Productions and was loaned to the Fox Company for work under the direction of Emmett J. Flynn in the Connecticut Yankee.

Recently he was seen in the Metro production "Burning Daylight" and "The Mutiny of the Elsinore." He has a very important part in the George Loan Tucker production "Ladies Must Live" and is now playing the part of "Li Chang" in "Shung," the Fox special being made by Director Flynn.

It is the intention of J. L. Frothingham to produce plays featuring Mr. Mong and a number of stories which have already been purchased and will prove suitable vehicles for this exceptional actor. The first made will be "The Ten Dollar Raise" from the story by Peter B. Kyne, which is to be released through Hodkinson.

Charles Clary

PERHAPS no player of the screen has had more important parts than Clary has been cast for. Whether Mr. Clary is cast for the leading man part or to play the heavy role, or is selected to impersonate a difficult characterization, the producer is always assured the part will be played correctly and to the benefit of his production.

Of recent releases besides "A Connecticut Yankee," Mr. Clary has played the part of the Doctor in "The Penalty," Henry Guion in "The Street Called Straight," and the Doctor in "Don't Neglect Your Wife." While in "A Connecticut Yankee" he plays the name part with much facial make-up and later appears without make-up when the King to disguise as a peasant has his beard shaved off.

Mr. Clary was the heavy of "The Honor System," played leading business in nine William Farnum productions, lead opposite Theda Bara in "Rose of Blood," and King Louie in "Madame Du Barry." He has also played lead and heavy in a number of other Fox productions as well as prominent releases for other producers.

George Siegman

GEORGE SIEGMAN, who plays the part of Sir Sagramore in William Fox picturization of "A Connecticut Yankee at King Arthur's Court," directed by Emmett J. Flynn is considered one of the best heavies in filmdom and is peculiarly fitted, by temperament and long training, to make the part of the heavy in "A Connecticut Yankee" an outstanding one.

He was eight years on the stage, with Frohman, Eleanor Robson, Liebler. One of the first roles he played was in Lottie Blair Parker's "Under Southern Skies," as Colonel Daubigney.

Since he came into pictures, Siegman says he has had only three jobs—with Reliance ten years, juvenile and star on the Mutual program, with Griffith seven years as co-director and actor and general chief of staff.

In addition to playing the heavy in the Yankee, Siegman assisted Emmett J. Flynn, director of the picture, in direction of the mob scenes.

In addition to his part in the Yankee he has played with William Fox the following roles: A character heavy in "Partner of Fate," and the heavy in "Fighting Back," with Buck Jones. His latest role with Fox, just cast, is with Emmett J. Flynn who is making another special production, "Clung" from the story by Max Brand. In this picture Siegman as the Chinese heavy, in characterization and make up, promises to outshine any he has yet played.

Estelle Taylor again shows her dramatic ability in "Blind Wives," the new Fox production, which has the same cast as "While New York Sleeps"

"Flivver" Supplants a Prancing Steed

"The Road Demon" instead of presenting Tom Mix astride the usual galloping steed seats the William Fox star in an honest-to-goodness "flivver." From the seat of the Ford, Mix in this picture will perform his lariat throwing, sharp-shooting and other stunts associated with this Western play, declares a statement from the William Fox headquarters. Lynn F. Reynolds wrote the story and also directed the production.

"Film Conditions in France"

A special article appears on page 1713

George Siegman
as "Sir Sagramore" in
"A Connecticut Yankee
in King Arthur's Court"

CHARLES CLARY

CHARLES CLARY
AS
KING ARTHUR
IN
"A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT"

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 1683-1708

As the new State theatre, Minneapolis, appears by night. The complete description of this theatre will be found on page 1686

Selecting a Site for Motion Picture Theatre

An Architect Tells You Clearly the Various Points to Consider

By Harry M. Prince, Architect

SOME of the largest corporations in the United States, operating chains of retail stores, employ experts who might be termed "Enumerators." It is their duty to find out the exact number of people passing a given point, during certain fixed periods of time.

The mehod of procedure is about as follows: Having determined upon a City for a location for a new store, in a territory in which the Corporation has no previous representation, a man who is thoroughly conversant and familiar with real estate values is dispatched for what is known as "Missionary Work." Amongst his numerous duties is one that might well be considered by all those contemplating the erection of a Motion Picture Theatre, i. e., to enumerate with the aid of a clocking machine, the exact number of people to pass that given spot, where the retail corporation contemplates placing a store. From that tabulation, comparative real estate and rental values may be deduced, by the simple comparison of tables showing similar traffic in front of similar locations, in cities or towns where stores are in full operation.

Cities, towns and even villages, have but limited localities, known as business centres; or, in the case of large cities such as New York, Chicago or St. Louis, Theatrical districts. As the problem of the larger cities is one where the business section or theatrical district is large enough to give greater selection of site, this article may be confined to the smaller town, though many of the things written here could well be applied to both.

Competition may possibly be rightly called "The Life of Trade." In selecting a site, however, one that adjoins a large theatre already in operation, and with an excellent selection of pictures, would not be competition of beneficial results. It is true that there are enough pictures being produced to go all around, but it is also true that some brands of pictures are in greater demand by the public than others: therefore, your theatre must be equal or larger in size and accommodations, and you must be going to have excellent pictures, or those for which you can create a public demand.

Each year develops more stringent regulations on the part of Municipal Building and Fire Departments for the erection of Moving Picture Theatres. (In the early days of the "Nichelodeum" and "Store Shows," there were practically no building codes that provided adequate laws. Since then, every city has adopted some form of Theatre Ordinance, but, unfortunately, in the haste to get a code, the small cities copied and adopted, verbatim, the regulations of such cities as New York and Chicago.

The careful reading of these Municipal Codes would be the most profitable investment any prospective theatre owner could make, a simple precaution, and involving nothing more expensive than about an hour of his time. The National Board of Fire Underwriters also issue recommendations, an observance of which will lower insurance rates.

Let us assume that the Owner has a number of sites in contemplation, any of which is right as to rental or purchase price. Every Architect or Contractor has in his office a copy of the local building code. If the Owner does not wish to divulge his project, though the ethics of secrecy between Owner and Architect are the same as that of an attorney and client, or physician and patient, he can secure a copy from the office of the Building Inspector, which should be thoroughly studied and digested.

The following passages are taken at random from the building codes of New York City and Dallas, Texas, to illustrate how they affect the seating capacities of theatres, and how easily an Owner may be misled by figuring seating capacity a square footage basis, without allowi for courts, passages, etc., in his calcu tions. From the New York code:—

"In every Motion Picture Theatre, an unobstructed exit to a street cannot provided at the rear thereof, either open court or a fireproof passage or cor dor must be provided, extending from t rear exit to the street front."

"Every theatre accommodating 300 p sons shall have at least one front on t street, and in such front there shall means of exits and entrance for the au ence not less than twenty-five (25) f in width."

"In addition to the aforesaid entranc and exits on the street, there shall be served for service in case of emergen an open court or space in the rear and the side not bordering on the street, whe said building is located on a corner l and in the rear and on both sides of sa building, where there is but one fronta on the street. Said open court, or cour shall extend the full length and height the building and across on each side a rear thereof where its sides or side do not abut on a street or alley, and shall of the same width at all points."

"No portion of any building hereaft

Stage setting and proscenium arch at Kinema theatre, Fresno, Cal.

ected or altered, used or intended to be sed for theatrical purposes, shall be occu- ed or used as a hotel, boarding or lodg- g house, factory, workshop or manufac- ry, or for storage purposes."

"Galleries must be provided with at ast one line of fire escapes, leading to n open court, fireproof passage or street, ithout re-entering the same or any other uilding."

The following from the Dallas Code:

"Every theatre shall have at least one ont on the street. In addition to the oresaid entrances and exits, and exits n the street, there shall be reserved for rvice in case of emergency, an open urt or space on the side not bordering n the street, where said building is lo- ted on a corner lot; and on both sides said building where there is but one ontage on the street. The width of such en court or courts shall not be less than ven feet where the seating capacity does t exceed 1,000 people; exceeding 1,000 et and not more than 1,800 people, eight et in width, and exceeding 1,800 people, n feet in width. Said open court or urts, shall begin on a line with or near e proscenium wall, and shall extend the gth of the auditorium proper to or near e wall separating the same from the en- nce lobby or vestibule. A separate and stinct corridor shall continue to the eet from each open court, through such perstructure as may be built on the eet side of the auditorium."

"No lodging accommodations shall be owed in any part of the building com- nicating with same."

"Actor's dressing rooms shall not be ced on the stage, under the stage, over stage, on the fly galleries nor under auditorium, but shall be placed in a arate section for that purpose."

"All dressing rooms shall have an in- pendent exit leading directly into a rt or street and shall be ventilated by ndows in the external wall."

"Every steam boiler which may be re- ired for heating or other purposes, shall located outside of the building, either der the sidewalk or in an extension, but no case under or within any portion of building used for theatrical purposes."

Every building code also fixes the width aisles, slopes of floors, width and num- of stairways, and the placing of seats; tant back to back, arm to arm, and the ximum allowed between intervening les or aisles and walls.

It might be added, however, that many the smaller cities realize that their code visions, copied from those of the lar- cities, as already mentioned, are not ays applicable or advantageous to nicipal development, with the result t the building and fire commissioners very often willing to be more lenient n the code implies. Nevertheless, it l be time, energy and money saved for prospective Moving Picture Theatre vners, to be thoroughly conversant with the code provisions, before closing their deal for a site for a new theatre.

It can readily be seen from the code extracts quoted, that the most desirable site for a theatre would be a corner property, facing three streets. Realty values are usually such, however, that it makes the investment very high. The same applies to properties with two facades on an intersecting corner, and the court provisions, if insisted upon by the authorities, tends even to make this unattractive. There is also the objection to giving up a valuable street front to the unsightly side facade, on which the owner does not wish to spend any money to treat architecturally, which results in a blank wall of the appearance of a warehouse. An excellent site is one on an inside lot, running through from one street to another, for reasons that will be taken up later under discussion of floor gradients and natural grades.

It is becoming more and more apparent that it is not necessary to spend money lavishly on a wide, showy entrance and superstructure in the very limited business districts of the smaller cities, where location is hard to get and front footage rentals extremely high. The necessity for securing an entrance from the main street is absolutely essential, and with this requisite in mind, an excellent method has been devised. A twenty or twenty-five foot arcade entrance from the main street to the auditorium in the rear is a solution. It has many advantages. The property on a rear lot is usually cheaper and not bound up with long leases and it is at once evident that it is easier to secure twenty or twenty-five feet on the main street than any larger widths. The space above the arcade can be utilized for excellent rental purposes as it does not come under the code limitations of the auditorium portion. The arcade makes a splendid lobby display and it reduces to a minimum the necessity for spending money on architectural treatment of a wide facade. It permits of a maximum seating capacity, as space is not required in the auditorium for lobby or vestibule purposes.

(Continued on page 1690)

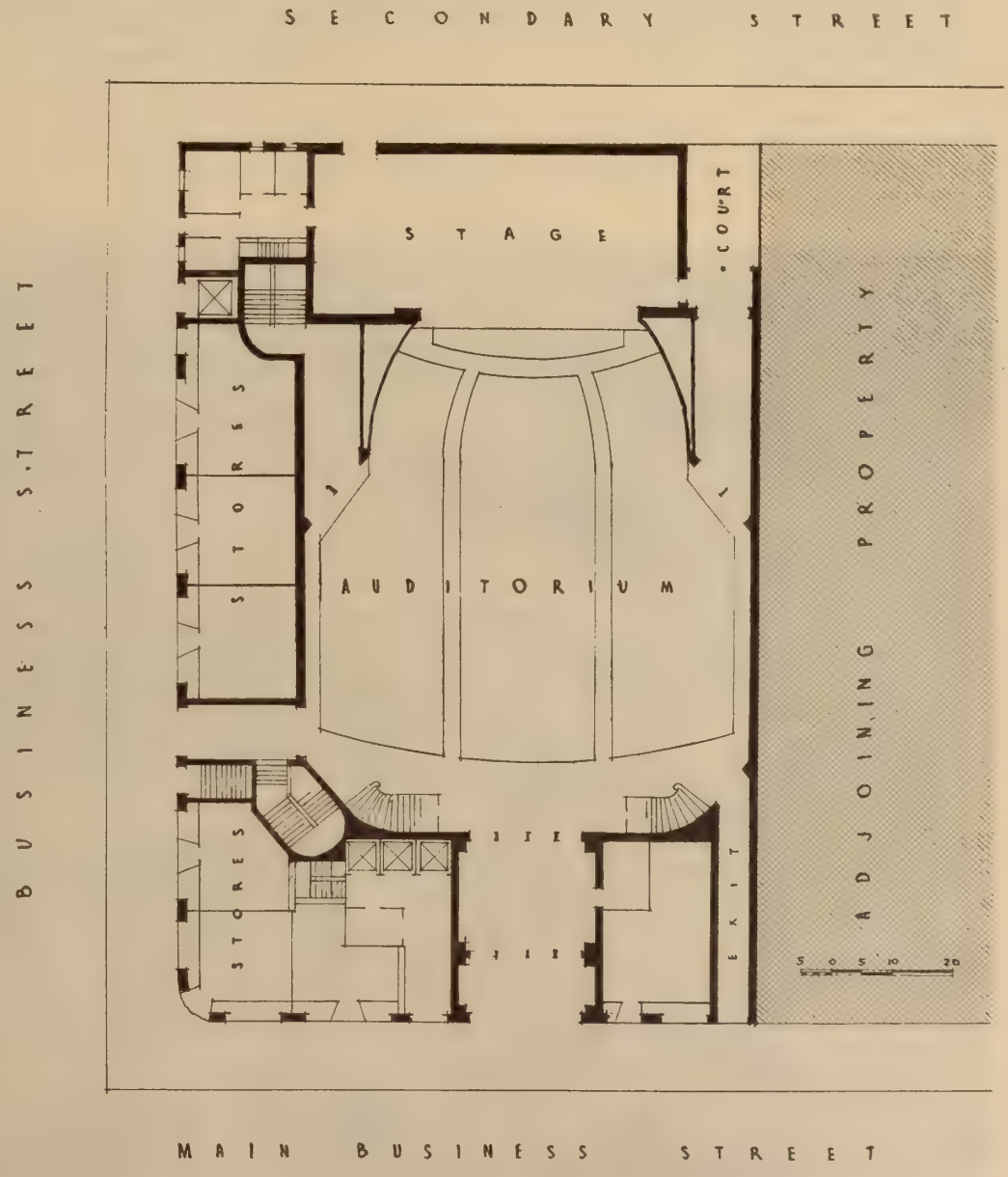


Plate No. 1 Example of corner property, using important street fronts for store rentals and office buildings above

A System of Indirect Colored Lighting Is One of Features of State Theatre

Finkelstein and Ruben's New Theatre in Minneapolis Opens to Largest Crowd in Mid-West Theatre History

ACCOMPLISHING what had been believed an utter impossibility in the last seven days of a construction period of almost two years, Messrs. Finkelstein and Ruben were able to open their new $1,000,000 State Theatre, located at Eighth street and Hennepin avenue, Minneapolis, Saturday evening, February 5, to the largest crowd that ever attended a similar event in the Mid-West.

The State represents the largest theatre, from a seating standpoint, between Chicago and the Pacific Coast and has been claimed by authorities one of the most comfortable and homey appearing large photoplay houses in the country. The exterior of the theatre is more or less deceiving in that, like the Circle Theatre of Indianapolis, it gives little indication of the immensity of the interior, or auditorium.

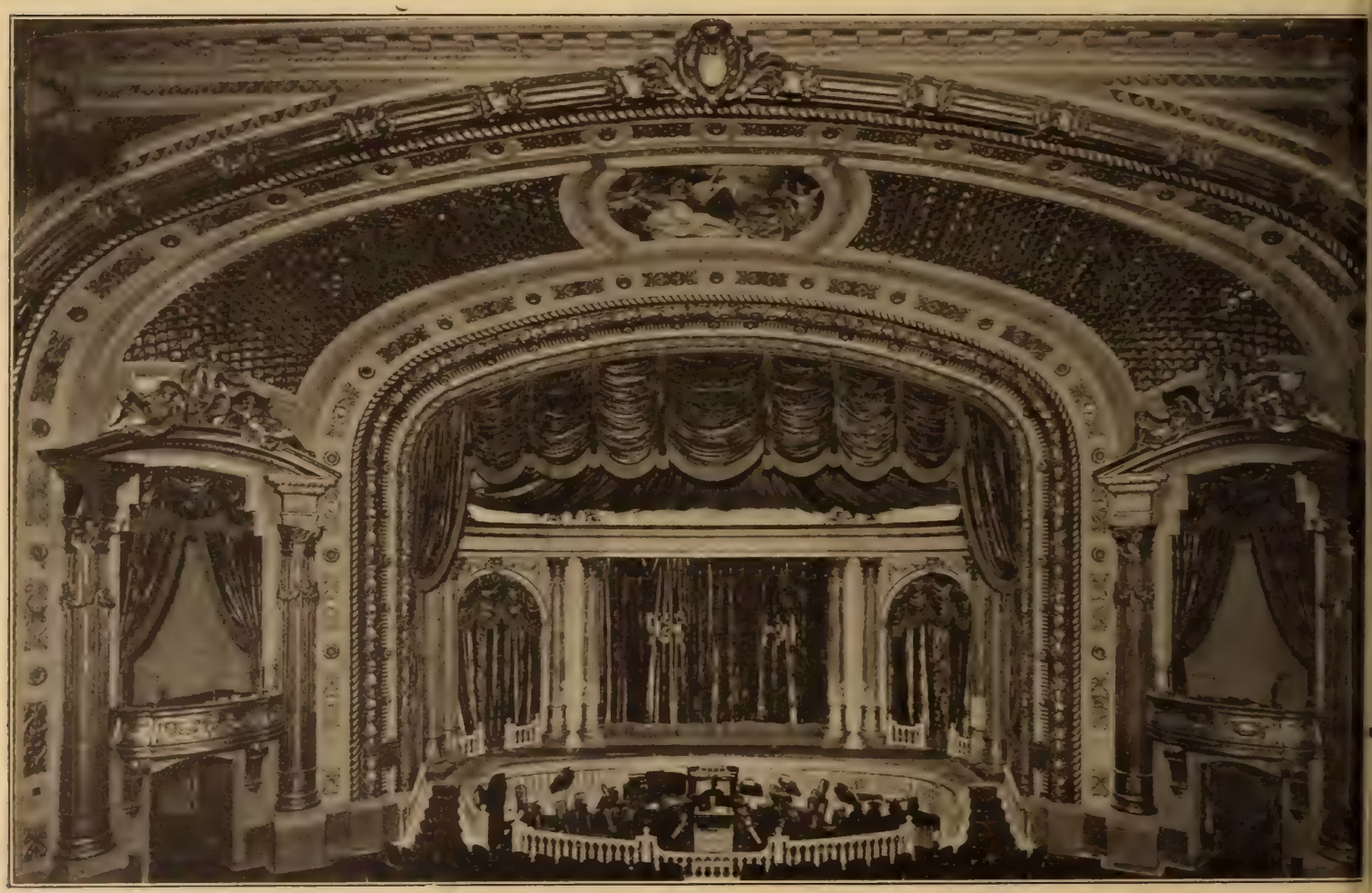
The auditorium is designed in a free motif of the Italian renaissance and its main feature is the noble proscenium arch which spans almost the clear width of the building and is richly treated in an original manner with massive Corinthian columns supporting the entablatures, which in turn carry two groups in gold representing Music, the Drama, and the Muse of the Cinema. This unusual treatment has given remarkable dignity to the grand sweep of the arch and forms a magnificent frame for the stage opening. A beautiful peristyle overdraped with a cloth of gold surmounted with drapes of royal blue richly embroidered gives the theatre one of the most striking stages imaginable. Each of the side panels of the peristyle is draped with royal blue plush curtains and royal blue plush drapes which pull upward as the picture is flashed on the screen cover the picture sheet. A good portion of the stage floor is of pebbled glass one and an eighth inches thick with six colors of 300 watt lights beneath, so that soloists are given an unusual lighting from all sides.

A thirty-piece band, under the leadership of Frank Pallma, former conductor of the Lagoon orchestra, Minneapolis, and previously a prominent figure in Pacific Coast musical circles, furnishes the music for The State presentations and the overture for the initial program was "The State," a snappy march especially written for the occasion by Clifford Reck Varied colored light effects are thr over the entire band as it plays the o tures and other selections and from hind the orchestra pit balustrade wi goes beneath the curve of the stage c delicate tints of blue, amber, pink green changing by dimmer simultaneo with the variation of the color scheme the lights of the auditorium. Atop auditorium hang six large cut glass cl deliers, each containing six colors of e tric bulbs which constantly change as performance goes on and giving a jewel-like appearance to the upper por of the theatre. Small cut glass ligh fixtures beneath the balcony and on sides of the theatre also change color blend in keeping with the orchestra sh and ceiling fixtures.

In each of the proscenium boxes placed various colored indirect li which throw their rays upon the l walls and ceiling of these boxes at in vals during the performance, adding the richness of the color scheme to mean extent.

A color scheme of delicate blue gold has been carried out throughout foyer, mezzanine and lobby and Ha A. Larsen, the decorator, has added m to the homey appearance of the build by his artistic small touches on fixtu railings and ceilings. The foyer cei

(*Continued on page* 1696)



Stage, orchestra pit and side boxes, State theatre, Minneapolis, Minn.

SAXE THEATRE, MINNEAPOLIS, MINN.

Cream Glazed Terra Cotta

CHAPMAN & MAGNEY, Architects

Attractive
By Night or Day

HERE'S a theatre-front that is more than a billboard on which to hang "feature" posters. It is much more than a mere easel for flashing electric signs by night. It is a theatre-front that is really beautiful in itself.

By day it stands out for the compelling beauty of its decorative details—its parapet, consoles, medallions, masks, and garlands. By night a thousand lights stud the facade, not as so much concentrated glare, but as integral parts of the decorations themselves, enhancing the beauty of the entire building and bringing out the inviting attractiveness of the big entrance arch.

There's no doubt about it; the Saxe Theatre is unusually attractive! It lures the casual passer-by by day, as well as the pleasure-seeker by night.

This whole front, plain surfaces as well as decorative forms, is executed in Terra Cotta. That means that there are no mere stucco or plaster effects that will chip off with the first bad weather; everything is actually part of the building itself, built to stay permanently.

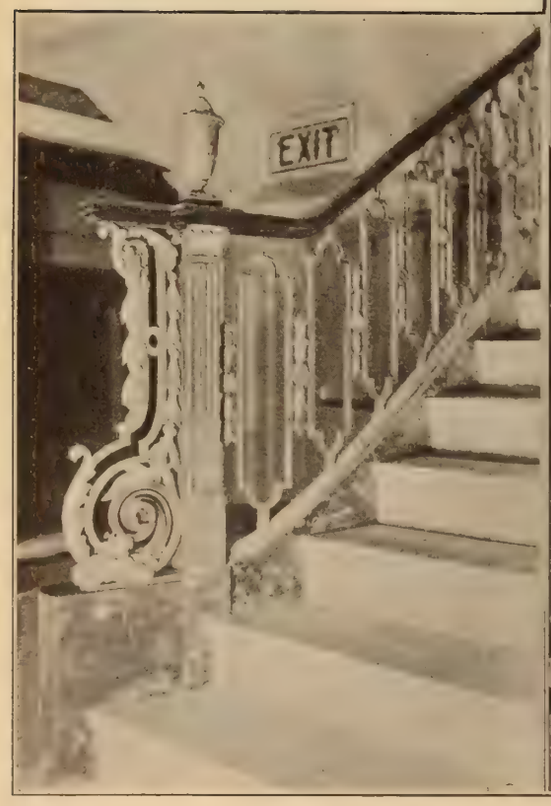
Terra Cotta comes not only in any shape or form, as is evidenced by this theatre, but in any color that your architect may specify. And its original color can always be restored by a simple washing-down with soap and water.

Add to such plasticity and color-range the permanence and fire-resistiveness of Terra Cotta. Can there then be any question that you want to know more about this material? Let us send you a copy of the new Terra Cotta brochure, "The Theatre." It tells you all about Terra Cotta and shows pictures of beautiful theatres in all parts of the country. Write for it to the **National Terra Cotta Society**, 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Views
of the
State Theatre
Minneapolis, Minn.



TYPHOON COOLING SYSTEM

THESE THEATRES USE AND BOOST TYPHOONS

ALABAMA
ANNISTON: Noble
BIRMINGHAM: Alcazar, Champion, Frolic, Gay, Mudd & Cooley, Strand
BREWTON: Vaudette
FLORENCE: Majestic, Strand, Theato
HUNTSVILLE: Hackworth, Lyric
MOBILE: Crescent, Dolphin, Empire
MONTGOMERY: Colonial, Strand
SELMA: Academy of Music
SHEFFIELD: Lyric, Majestic, Theato

ARIZONA
GLOBE: Dime, Elks
DOUGLAS: Grand
MIAMI: Unique
NOGALES: Nogales
PHOENIX: The Hub

ARKANSAS
DE QUEEN: Elite
FORREST CITY: Imperial
FORT SMITH: New, Fort Smith
HOPE: Crutchfield
HOT SPRINGS: Princess
JONESBORO: Grand, Liberty
LITTLE ROCK: Gem, Princess, Royal
MARIANNA: Regent
PARAGOULD: Majestic
ROGERS: Gem
STAMPS: Brown

CALIFORNIA
BAKERSFIELD: Bakersfield, Pastime
DAVIS: Strand
FRESNO: Kinema
GLENDALE: Glendale
LOS ANGELES: Victoria, Windsor, New Palace, Mission, Broadway, College
MARYSVILLE: Atkins
MARTINEZ: Novelty
PASADENA: Florence
REEDLEY: Star
SANGER: Sanger
SANTA PAULA: De Luxe
VISALIA: Visalia

COLORADO
COLORADO SPRINGS: Odeon

CONNECTICUT
BRIDGEPORT: Hippodrome
BRISTOL: Bristol
GREENWICH: Greenwich
MILFORD: New Capitol
WATERBURY: Moriarty

DIST. OF COL.
WASHINGTON: Circle, Crandall's, Garden, Knickerbocker, Liberty, Maryland, Metropolitan, Savoy, York

FLORIDA
DELAND: Peerless
JACKSONVILLE: Arcade, Casino, Hiawatha, Imperial, Republic, Strand
KEY WEST: Strand
LAKELAND: Auditorium, Casino
LEESBURG: Prince
MIAMI: Fotosho, Hippodrome, Paramount
PENSACOLA: Isis, Pastime
ST. PETERSBURG: Grand, Star
TALLAHASSEE: Dalton
TAMPA: Bonita, Strand, Victory
WEST PALM BEACH: Bijou, Rialto
WINTER HAVEN: Grand

GEORGIA
ATHENS: Georgia Amuse. Co
AMERICUS: Rylander's Theatre
ATLANTA: Alamo No. 2, Bonita, Criterion, Grand, Loew's Howard, Strand, Vaudette
AUGUSTA: Augusta, Kramark
BARNESVILLE: Palace
CEDARTOWN: Palace
GAINESVILLE: Alamo
MACON: Capitol, Criterion, Douglass, Palace
MOULTRIE: Capitol
ROME: Elite, Strand
SAVANNAH: Arcadia, Cornial, Folly, Odeon, Star
VALDOSTA: Alamo
VIENNA: De Soto

ILLINOIS
ALEDO: Aledo Opera House
AURORA: Fox, Rialto
CHICAGO: Leo Fiddleman's, M. Wolfe & Co., Panacea, Pantheon, Riviera, Stratford
DANVILLE: Central M. P. Corp.
DECATUR: Lincoln Sq.
ELGIN: Rialto
FARMER CITY: Kendall
FREEPORT: Strand
FINLAY: Okaw
GALVA: Gibbes
HERRIN: Hippodrome
MARSEILLES: Coliseum
PEKIN: Capitol
PEORIA: Apollo
ROCK ISLAND: Ft. Armstrong
RUSHVILLE: Princess
SHELBYVILLE: Seigmyer's
WILMINGTON: Wilmington
WILMETTE: Village

INDIANA
COLUMBIA CITY: Columbia City
DUNKIRK: Rex
ELWOOD: Grand Opera House
FOWLER: Dreamland
GOSHEN: S. F. Spohn
HUNTINGTON: Perfect
INDIANAPOLIS: Alhambra, Gayety, Lyric
LAFAYETTE: Luna, New Mars
LEBANON: Lebanon
LOGANSPORT: Paramount
MUNCIE: Lyric, Muncie
PERU: Victoria
RICHMOND: Richmond
SULLIVAN: Meghbben
SHELBYVILLE: Mirror
TERRE HAUTE: American, Terre Haute
VINCENNES: Alice, Pantheon
WASHINGTON: Grand Opera House

IOWA
BURLINGTON: Palace
CENTERVILLE: Majestic
DES MOINES: Strand
DUBUQUE: Strand
IOWA CITY: Pastime, Strand
LEON: New
MASON CITY: Star

KANSAS
ARKANSAS CITY: Rex
CHERRYVALE: Royal
EMPORIA: Star
PARSONS: Best
SALINA: Royal, Strand
TOWANDA: Crystal

KENTUCKY
COVINGTON: Lyric
LOUISVILLE: Alamo
MAYFIELD: Dixie
OWENSBORO: Empress, Queen
PADUCAH: Arcade
PRINCETON: Savoy

LOUISIANA
ALEXANDRIA: Pastime, Saenger
ALGIERS: Folly
BATON ROUGE: Columbia, Louisiana
CROWLEY: New
DE RIDDER: Elk
DONALDSONVILLE: Grand
EUNICE: Electric, Liberty
JENNINGS: Strand
LAFAYETTE: Jefferson
LAKE CHARLES: Arcade, Paramount
MONROE: Lyceum, Opera House
NEW ORLEANS: Bijou, Crescent, Empire, Family House, Globe, Happy Hour, Isis, Lyceum, Lyric, Liberty, Newcomb, New Ivy, Palace, Potpoller, Strand, Triangle, Tudor, Variety, Wonderland
OPELOUSAS: Princess
PLAQUENINE: Liberty
SHREVEPORT: Grand Opera House, Majestic, Opera House, Saenger, Star, Queen

MARYLAND
BALTIMORE: Bridge, Broadway, Brodie, Gayety, Red Wing, Wilson
CAMBRIDGE: Grand Opera House
CUMBERLAND: Strand
HAGERSTOWN: Colonial, Maryland

MASSACHUSETTS
HOLYOKE: Suffolk
SALEM: Federal
SPRINGFIELD: Bijou

MICHIGAN
DETROIT: Almo

MINNESOTA
DULUTH: Brunswick
FARIBOULT: Faribault
MINNEAPOLIS: Northern Blue House
ST. JAMES: Princess

MISSISSIPPI
BILEXI: Crown
COLUMBUS: Princess
GREENVILLE: Saenger Amuse. Co. Opera House
GREENWOOD: Saenger Amuse. Co.
HATTISBURG: Lomo, Strand
JACKSON: Majestic
LAUREL: City Investment Co.
MERIDAN: Princess, Strand
NATCHEZ: Baker Grand
STARKVILLE: Rex
VICKSBURG: Walnut
YAHOO CITY: Opera House
WEST POINT: Elite

MISSOURI
CAPE GIRARDEAU: Orpheum
JEFFERSON CITY: Jefferson
KANSAS CITY: Twelfth St.
ST. LOUIS: Booker Washington, Delmar, Jest-A-Mere, Lafayette, Novelty, Pauline, Shenandoah Am. Co.

MONTANA
WHITEFISH: Orpheum

NEBRASKA
GRAND ISLAND: Empress
LINCOLN: Colonial
OMAHA: Empress
YORK: Sun

NEW JERSEY
ATLANTIC CITY: Pier
BAYHEAD: Arcadia, Lorraine
BAYONNE: Empire, Plaza
BRIDGETON: Majestic
CAMDEN: Victoria
CAPE MAY: Liberty
DUMONT: Casino
EAST RUTHERFORD: Rutherford
EGG HARBOR: Colonial
ELIZABETH: Saenger Hall
JERSEY CITY: Minerva, National
KEARNY: Regent
NEWARK: Bergen, City, Clinton, Grand, Grand Palace, Liberty, Morris Scharff
NEW BRUNSWICK: Strand
PASSAIC: Garden
PATERSON: Garden, People's Park
PERTH AMBOY: Perth Amboy, Strand
PHILIPSBURG: Tuxedo
SOUTH RIVER: Star
UNION HILL: Bergen Line, Fulton, Pastime
WEST FORT LEE: Goldwyn Studio
WEST HOBOKEN: Summit Hippodrome
WEST NEW YORK: Rialto

NEW YORK
AMSTERDAM: Strand
ASTORIA: Steinway
BINGHAMTON: Amuzu, Stone Opera House
BROOKLYN: Alhambra, Atlanta, Brevoort, Century, Crown, Duffield St., Jamaica, J. H. Meyers Bros., Linden, Livonia, Loew's Metropolitan, Myrtle, New Seneca, Normandy, Nassau, Mr. Chas. Levin's, Peerless, Penn, Premier, Rialto, St. John's Place, Stone Ave., Weingarten's, West End
FREEPORT: Plaza
GLOVERSVILLE: New Glove
GOUVERNEUR: Gralyn
HAVERSTRAW: Haverstraw
HUDSON: Rialto
LAKE PLACID: Happy Hour
LARCHMONT: D. W. Griffith Studio
MALONE: Grand
NEW BRIGHTON: Star
NEW ROCHELLE: Koghlan
NEW YORK: Brevort, Bronx Golden Rule, Burland, Cityview, Clinton, Colony, Crotona, Greenwich, Harlem Strand, Loew's 86th St., Lyric, Madison Sq. Garden, Morningside, Nat'l. Vaud. Assn., New Strand, N. Talmadge Studio, 125th St., Orpheum, Palace, Palace Annex, Panama, Regent, Rialto, Rivoli, Royal, Sanjor Corp. Thea., Stuyvesant, Sunshine, Symphony, Tivoli, United States, Universal Film Co., Venice, Winter Garden, 86 St.
ROCHESTER: Baker, Rialto, Strand
SARATOGA SPRINGS: Palace
SCHENECTADY: Palace, Proctor's
TICONDEROGA: Carillon
TONAWANDA: Flash, Star
PORT WASHINGTON: Nassau
TOTTENVILLE: Palace
TROY: Proctor's
UTICA: Hippodrome
WHITESTONE: New Rialto

NORTH CAROLINA
ASHEVILLE: Strand
CANTON: Strand
CHARLOTTE: Imperial, McAden's
GOLDSBORO: Ace
GREENSBORO: Hill's Victory
GREENVILLE: White's
HENDERSON: Princess
HIGH POINT: Orpheum
KINGSTON: Oasis, Strand
LEXINGTON: Lyric Amuse. Co
MARION: Grand
MONROE: Strand
NEW BERNE: Athens
ORANGEBURG: Reliance
RALEIGH: Almo
ROCKINGHAM: Star
ROCKY MOUNTAIN: Masonic Op. House
SALISBURY: Victory
TARBORO: Colonial
WILMINGTON: Brooklyn, Royal
WILSON: Opera House

NORTH DAKOTA
MILNOR: Iris

OHIO
AKRON: Majestic
ALLIANCE: Smith Amuse. Co.
CANTON: Alhambra
CHILLICOTHE: Queen
CINCINNATI: Bijou, Family, Lincoln, Olympic, Star, Walnut
CLEVELAND: Alhambra, Broadway, Main, Newland, Victoria, Wilson, Woodland
COSHOCTON: Rialto
DOUSKY: Rialto
TOLEDO: La Grange St. A. Co, Lyric, White Eagle
YOUNGSTOWN: Dome

OKLAHOMA
CUSHING: Dixie
DEWEY: Gem
DURAND: Queen
GUYMON: Dime
MIAMI: Glory "B"
McALLISTER: Cozy
MUSKEGEE: Broadway
OKEENE: Majestic
OKLAHOMA CITY: Overholser
OKMULGEE: Hippodrome
SHAWNEE: Odeon
PRYOR: Lyric
TULSA: Majestic
YALE: Empress, New Yale

PENNSYLVANIA
ALLENTOWN: Hippodrome
ALBANY: Liberty
BEAVER FALLS: Colonial
BERWICK: Temple
CARLISLE: Orpheum
COATESVILLE: Palace, Y. M. C. A. Bldg.
DANVILLE: Luna
EAST LIBERTY: Camerphone
HOMESTEAD: Grand
JOHNSTOWN: Garden
LANCASTER: Rialto
NORTHAMPTON: Liberty
PHILADELPHIA: Amber, Arcadia, Astor, Bartram, Bell, Cedar, Colonial, Dunbar, Eureka, Family, Felton, 56th St., Globe, Grand, Great, Grant, Ideal, Imperial, Keystone, Leader, Lubin Auditorium, Model, Montgomery, Princess, Savoy, Star, Strand, Victoria
LOCK HAVEN: Martin
PITTSBURGH: Brighton
PORTAGE: Pastime
POTTSTOWN: Hippodrome
READING: Colonial, Pictureland
RENOVA: Dreamland, Renova
SHAMOKIN: Majestic
UNIONTOWN: Lyric
YORK: Hippodrome, Scenic

SOUTH CAROLINA
ANDERSON: Bijou, Grand, Strand
BAMBERG: Bamberg
CHARLESTON: Lyric, Majestic, Princess, Victory, Victoria
CHERAW: Lyric
CLINTON: Casino
COLUMBIA: Broadway, Ideal, Rialto, Rivoli
DARLINGTON: Liberty
FLORENCE: Crosland, O'Dowd, Tyson
GREENVILLE: Garing
GREENWOOD: Greenwood
ROCKHILL: Palmetto
SPARTANSBURG: Bijou, Harris, Rialto, Strand
SUMTER: Rex

SOUTH DAKOTA
FLANDREAU: Crystal
SIOUX FALLS: Jewel

TENNESSEE
CHATTANOOGA: Acme, Alcazar, Bijou, Bonita, Civil Center, Criterion, Fine Arts, Grand, Leader, Lincoln, Lookout Amuse. Co., Post, Rialto, Royal, Strand, Superba, Tivoli, York
CLARKSVILLE: Lillian
JELLICO: Palace
KNOXVILLE: Gem, Loew's Staub, Riviera, Strand, Queen
LENOIR CITY: Hayes Amuse. Co.
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MARYSVILLE: Palace
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SOUTH PITTSBURG: Signal Amuse. Co.

TEXAS
BEAUMONT: Crystal, Jewel
BEAUMONT: Liberty, Lincoln, Peoples Amuse. Co., Rex, Trovoli
CANADIAN: Pastime
CLARKSVILLE: Utagrand
CORPUS CHRISTI: Amusu
DALLAS: Jefferson, New Pulitzer & Burke, Queen
DENISON: Rialto
DENTON: Dreamland
DAYTON: Sterling
EL PASO: Ellaney, Unique
FORT WORTH: Hippodrome, Palace
GALVESTON: Crystal, Palace, Princess, Rex, Victory
HOUSTON: Queen, Washington
KINGSVILLE: Sterns
LAREDO: Rialto
LONE VIEW: Elk
MARSHALL: Elk, Queen
ORANGE: Airdome, Princess
RANGER: Ranger
SAN ANTONIO: Jewel, Lincoln, National, Pike, Wigwam, Zaragoza
TEMPLE: Grim
TEXARKANA: Royal, Saenger
VICTORIA: Princess
WICHITA FALLS: Empress, Majestic, Olympic

UTAH
PROVO: Strand

VIRGINIA
ALEXANDRIA: Grand, Saenger
DANVILLE: Southern Amuse. Co.
HAMPTON: Apollo, Lyric
HOPEWELL: Broadway
NORFOLK: Columbia, Manhattan, Rex, Star
PETERSBURG: Columbia
PHOEBUS: American
PORTSMOUTH: Palace
PULASKI: Elk's
RICHMOND: Bluebird, Brondway, Colonial, Hippodrome, Thorpe
ROANOKE: National

WEST VIRGINIA
CLARKESBURG: Odeon, Opera House
FAIRMONT: Dixie
KEYSER: Opera House
MARTINSBURG: Apollo, Central Opera House
MOUNDSVILLE: Park Theatre Co.
NEW MARTINSVILLE: Pastime
OMAR: Paramount
ST. ALBANS: Isis
WINDING GULF: Gulf Colliery Co. Theatre

WISCONSIN
KENOSHA: Burke, Butterfly

CANADA
MONTREAL: Midway
MOOSE JAW, SASK.: Sherman
TORONTO: Colonial

CUBA
HAVANA: Havana, Orento, Teatro Companor

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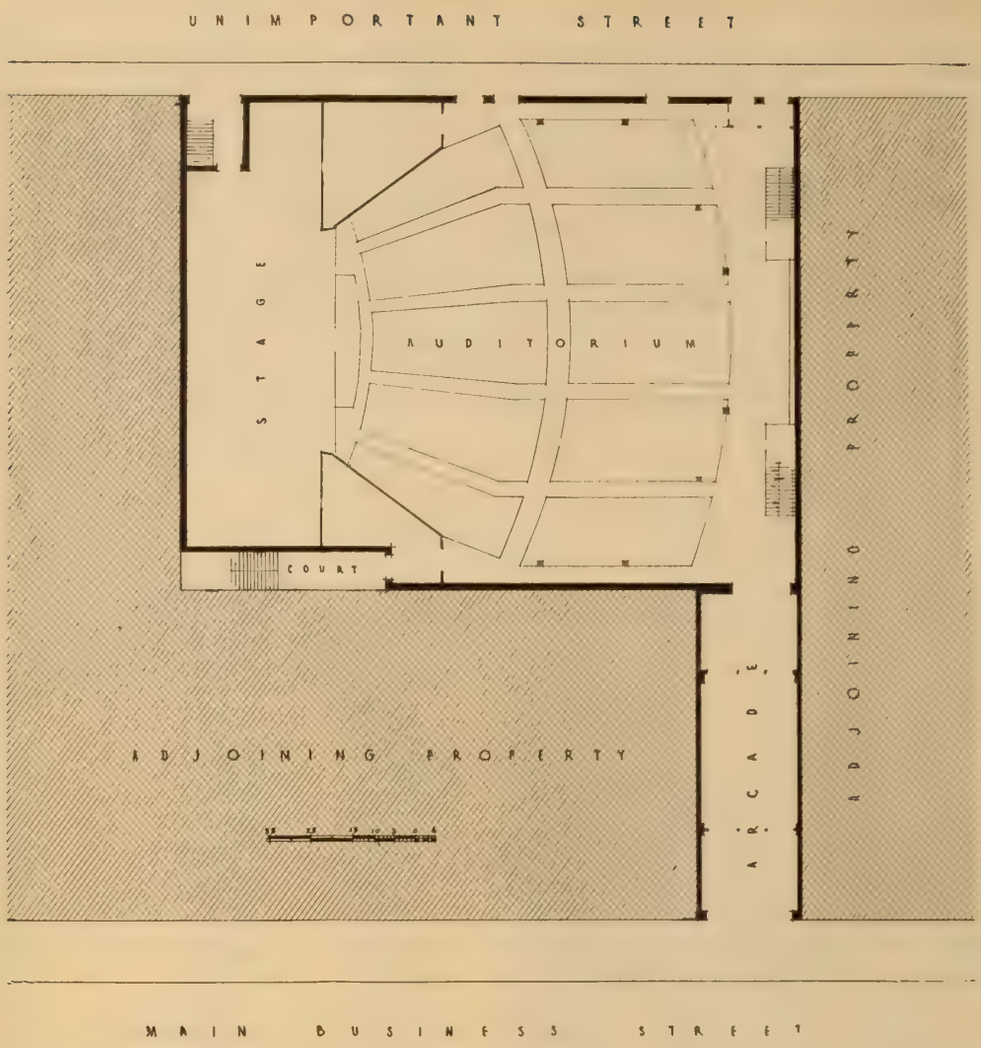


Plate No. 2 Arcade entrance with minimum expenditure for property on main business street

There are, of course, times when property cannot be purchased as ideally as that shown in Plate No. 2, but of necessity must be secured on a corner. In this condition, it would be preferable to be sure that you could utilize portions of the site for rental purposes as in Plate No. 1. Where it is possible to receive good store rentals, theoretically, the site would cost nothing, the store rental being usually sufficient to pay interest and taxes on the site, leaving only the cost of the building to be carried. Excellent results have been obtained by this method, also with a minimum architectural expense.

(To be continued)

700 Seat Theatre For Gadsden, Alabama

The Imperial theatre, Gadsden, Alabama, has been formally opened. It is said to be one of the finest theatres in Alabama, having 700 capacity, ladies' restrooms, smoking-room, typhoon ventilating system, magnificent pipe organ, and very artistic interior decorations. The building is of brick with stucco front, with spacious lobby. From screen to projection room it is a model of modern theatre construction. It was built by Washington, D. C., architects and contractors, and is operated by Southern Enterprises, Incorporated, of Atlanta. Roy L. McClellan is local manager.

Madison's Oldest Theatre to Be Rebuilt

THE Fuller theatre, the oldest show house in Madison, Wisconsin, and one of the oldest theatres in the state, is to be rebuilt at a cost of $150,000. The theatre has been featuring motion pictures for several years.

Contractors are being asked for bids on the remodeling of the old theatre building. The last attraction to appear in the old Fuller, which is located directly across the street from the state capitol, is booked for April and work on the new theatre will be started about May 1. It will reopen with pictures early in the fall.

The Fuller has had the reputation of being the center of amusement for the state's legislative bodies since the early days of its incorporation.

J. E. Pridmore, Chicago, specialist in theatre work, has practically completed plans for the new structure. Every partition in the building, the main floor, the balcony and gallery will be torn out before the actual work of rebuilding start

The main floor will be built of concret and will start at the sidewalk level, elim inating the present steps at the entranc The lobby will be directly in the cente and will be built of marble and glas There will be two entrance doors fro the street and two box-offices in order tha patrons may be taken care of as rapidly a possible.

Each side of the lobby will be marke with four exit doors, all leading from th foyer directly to the street. A six-foo stairway is planned on each side to lea from the foyer to the balcony.

The balcony will be constructed of con crete and the house will be practicall fireproof. One of the features of the nev building will be a mezzanine floor an promenade between the balcony and th main floor where patrons can visit be tween acts.

A parlor for women and smoking roon for men are also included in the plans fo the new Fuller.

All the present boxes of the old typ will be eliminated entirely. A new pip organ will also be installed. The nev house will contain about 1,600 seats.

Ambassador Opened on Feb. 5th

WHAT is termed the premier theatr for First National pictures in Lo Angeles, was formerly opened to the pub lic under the direction of Messrs. Gor Brothers and Sol Lesser, with S. Barret McCormick as Managing Director, on Sat urday evening, February 5th.

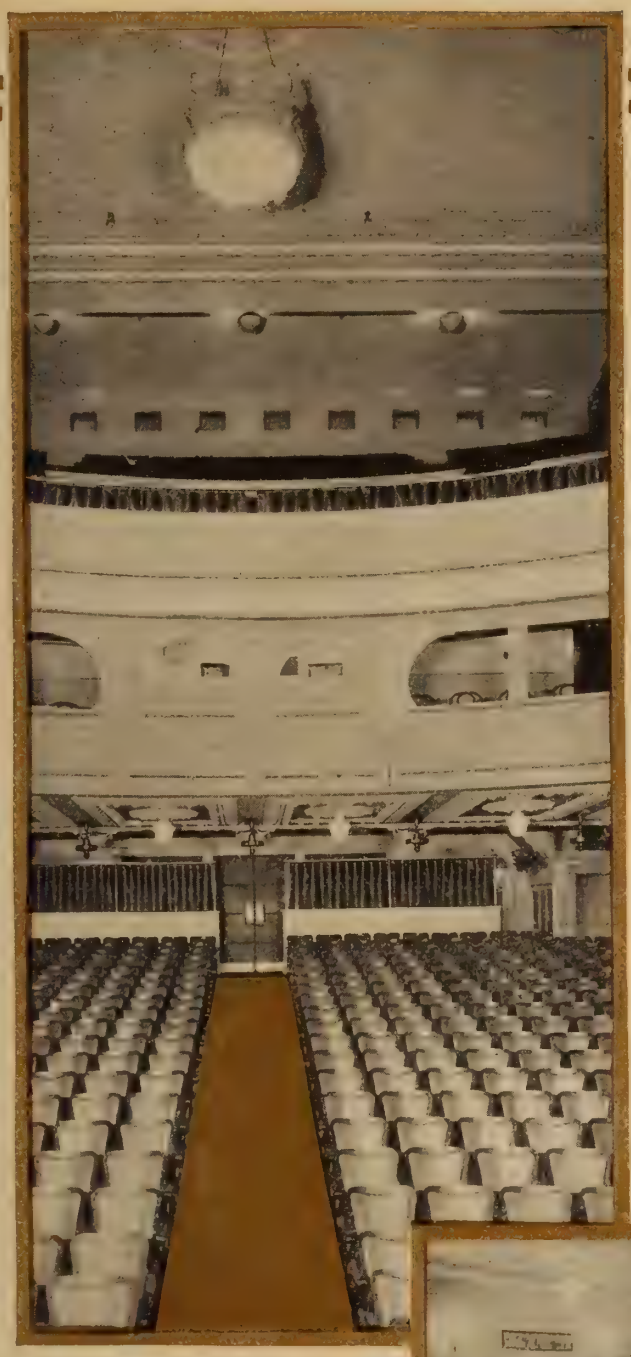
The theatre is named The Ambassado and is a part of the recently opened Am bassador Hotel.

The little theatre, for it is the cameo o Los Angeles screen houses, is located i a separate wing of the hotel buildings an egress to the house is made through the long corridors of the first floor of the hotel, which is occupied by shops of every description. The theatre is separated from the hotel by strong iron gates and instead of the usual lobby and box office there is a restful room of divans and comfortable chairs of every kind, with a ticket seller at a near-by desk.

The auditorium, with a seating capacity of 550, is laid out in three sections, right, center, and left, with leather chairs covering fully one-third of the floor space. These are termed "Divans." The stage is but a trifle more than ten feet in depth, with sufficient loft to accommodate settings, drops, curtain, and other necessary equipment.

The illumination is by an indirect method fitted with circuits that make possible changing the hues or tints to add atmosphere to the pictures. Normally a warm golden tint is used.

The theatre is fitted with a pipe organ



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and orchestra pit of sufficient size for sixteen piece orchestra.

Simplicity has been the kep-note of the decorative scheme, the walls and ceiling being of grey, with the cold effect eliminated by fitting suspending from the ceiling, which adds warmth to every portion of the theatre.

The pages or ushers are girls wearing black velvet costumes, especially designed by Peggy Hamilton. These are trimed with gold cloth batik, the colors being the same as those of the Sunbursts and wall lighting fixtures. Fish net hosiery is worn over batik stockings.

The staff of the house consists of about fifty people, including the orchestra, with Eugene Ochs as House Manager, Max Wiel Musical Director, under the supervision of S. Barrett McCormick.

The policy of the theatre will be to show First National productions a short time prior to release date. But two performances will be given daily, 2:30 and 8:30 p. m. Matinee prices will be 50c for orchestra seats, and $1.00 for Divans, evening prices $1.00 and $1.50. All seats will be reserved for each performance.

The opening bill consisted of "Passion," with an artistic prologue consisting of a dance of the three virtues, who were later captured by Passion, Golden Lure, and Lust. The lighting effects added artisticness to the prologue, which ended with the appearance of Destruction, tumbling the buildings when he appeared in a mass of flames.

Ventilating Fans on Sides of Proscenium Arch

In the installation of the Typhoon Cooling and Ventilating System, there are many problems that confront the firm's engineers, especially with reference to the proper location of the system to conform with the construction of the theatre under consideration.

The most popular method of installation has been and still is on the roof, because here pure, fresh air can be forced into the theatre from high above the street level, where the air is free from dust and dirt. Another reason for this method is that it takes up no valuable space from the theatre proper.

In many theatres, however, it has been necessary to make Typhoon installations in the attic space, or rooms above the theatre, due either to the peculiar construction of the theatre or other reasons which would not permit the installation on the roof, or because it was more accessible elsewhere.

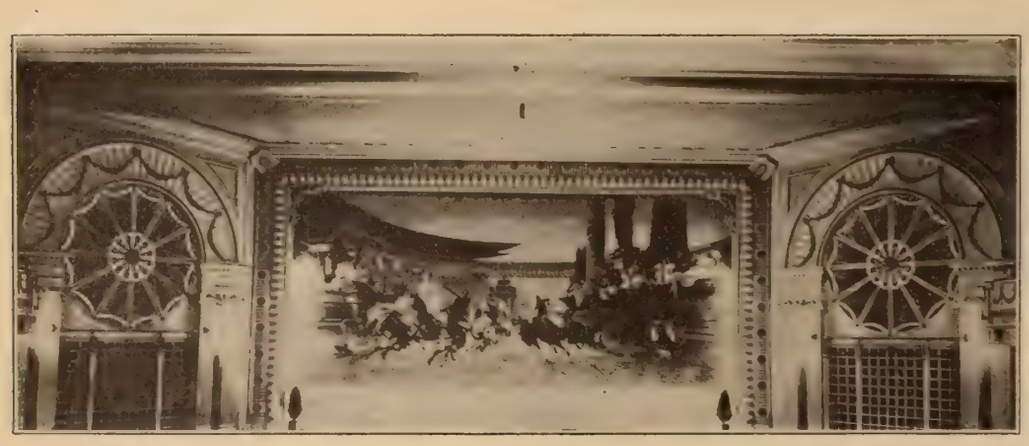
Of the various different kinds of installations in theatres made by the Typhoon Fan Company during the past ten years, none are of greater interest than the system installed in the Hippodrome Theatre, Okmulgee, Oklahoma. The equipment in this theatre comprises two twelve-foot fans. Each one of these enormous Typhoons is installed just under the proscenium arch, and on each side of the screen, as may be seen by referring to the accompanying picture. These fans operate in full view of the audience and the only grille work is the small decoration that may be seen directly in front of each fan. Running at low velocity, they force into the theatre sufficient air to completely renovate all the air in the entire auditorium once a minute or sixty times an hour without noise or draughts of any kind.

Fountain Effect at Mission Theatre

The most spectacular feature of the proscenium arch and stage decoration effect of the new Mission Theatre in Los Angeles is the fountains and cascades on either side. These add mystery to the setting by the "noiselessness" of their operation and the beautiful effects secured by hidden electrical apparatus which operates from below, and is constantly changing the colors of the water to all tints and colors of the rainbow.

When the theatre was first opened it was feared the fountains and cascades effect would have to be removed because of the constant noise from the falling water, but this feature has been overcome by incasing the fountains and cascades in heavy plate glass.

The changing of the colors is so slow and the colors themselves so soothing that it is believed that the artistic decorative scheme does not detract in any particular from the picture but adds to the theatre distinction that has already created ver valuable mouth to mouth advertising fc the house because of the mysterious mar ner in which the fountains and cascade are operated and illuminated.



Ventilation at the Hippodrome, Okmulgee, Okla., is provided by fans on both sides of the arch

Pittsfield, Mass., to Get 2000 Seat House

A modern theatre, to seat at least 2,00 and probably to be devoted largely to mc tion pictures, is to be erected at Pittsfiel Mass., by Kelton B. Miller, owner an publisher of the Berkshire Eagle of tha city, and a large realty owner in wester Massachusetts. Announcement of th plans were made last week, prior to M Miller's leaving on a trip to Florida. Cor tractors' estimates will be submitted an contracts let immediately following hi return. It is expected that the playhous will be ready for occupancy by early sum mer, or at least for opening of the fa season. The theatre site will be in th rear of the new Miller block on Nort Main street.

Decision to build the new playhous came, it was announced, as a result of M Miller's withdrawal from the Majesti Theatre Company of that city, in whic he was a heavy stockholder. After with drawing from the Majestic Theatre Com pany, Mr. Miller made an offer for buy ing of the entire property, it is understoo at a price considerably above that fo which the theatre was bought of John J Sullivan. Failure to secure the propert resulted in decision to build.

Announcement relative to the theatr does not specify definitely as to policy but it is understood it will be largely mo tion pictures. Plans will call for but on balcony, under which will be the foyer an rest rooms. There will be no boxes bu the space at the proscenium will be de voted to the pipes of a large organ. Loge will be railed off in the front of the bal cony for box parties. Lighting effect will form a large part of the decoratio scheme, arrangements being made t change the entire tone of the interior b lighting effects. Installation of the pip organ is taken, in theatrical circles, t mean that motion pictures will be the prin cipal offering at the house. The theatr will have entrance through an arcade i the Miller building, from North street and will have a frontage of 138½ feet o Renne avenue and 101 feet east and west

Rialto Has Been Remodelled Throughout

The theatre, formerly known as the Scen in Bloomington, Ill., has been entirely remod eled and renamed the Rialto. Mr. C. Jackso who was the manager and owner of the olde house was in charge of the changes which wer carried out at a cost of $10,000. A program o motion pictures and vaudeville is maintaine regularly at the Rialto. The new multiform electric sign on the front of Mr. Jackson's thea tre is said to be the finest in the city.

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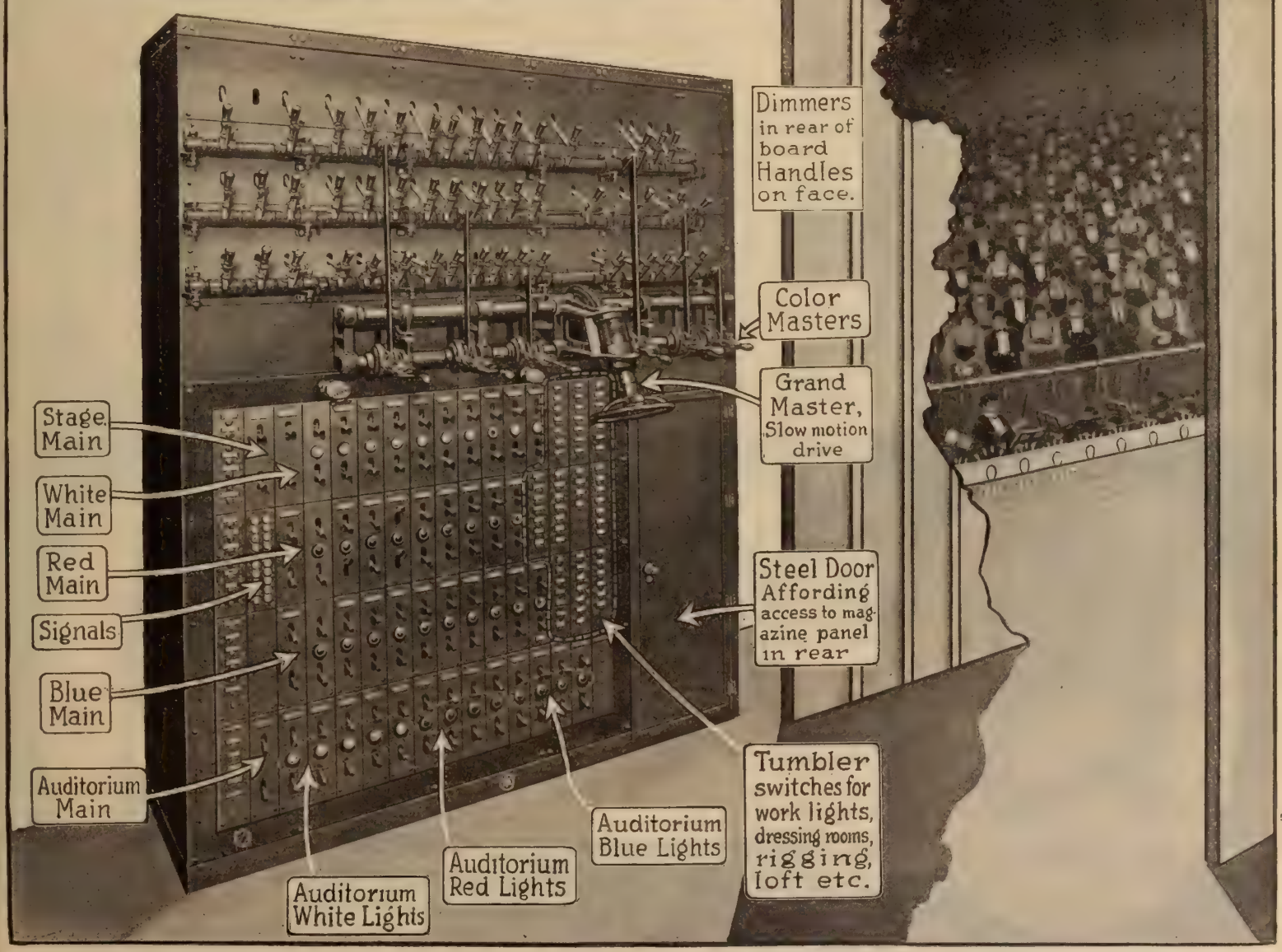

Riviera theatre, Nashville, Tenn., Manley & Young, Architects

Another Picture Theatre for Schenectady

ANNOUNCEMENT is made of the new Strand theatre to be located in Schenectady, N. Y., becoming the eleventh in the chain of Strand theatres, and which will cost in the neighborhood of $400,000. The house will have a seating capacity of about 2,500. Reilly and Hall of New York are the architects. Ground will be broken at once, according to Paul Reilly, who visited Schenectady last week, in connection with preliminary matters. The house will be located on State street, the main business street of the city, and will be so situated that it will have three entrances, one on State, the second on Liberty street, and the third opening on Erie boulevard, which is to be considerably improved.

It is expected that this newest of Strands will be completed in time to be opened the latter part of next December. The balcony will accommodate about 1,000 persons, the main floor about 1,500. Tapestry brick will be employed on that portion facing Liberty street, with a terra cotta front facing on Erie boulevard.

The entrance to the house will be most imposing, the grand foyer entirely in marble being 105 feet in length and 35 feet in width. Leading off of this will be the various anterooms, telephone booth and rest rooms. The ladies' rest room will be panelled in an early Colonial design. A checkered floor and side walls in gold, with a beamed ceiling, will be used in making the men's smoking room particularly attractive. This room will be 15 by 25 feet in dimensions, with a fireplace of Rockwood tile.

From this foyer will lead ramps to the rear of the orchestra, with marble balustrades at either side. At the head there will be a crossover to six loge boxes which will also have marble balustrades. Steps on either side, as well as in the center, will lead from this crossover up to the balcony proper, with its two banks of loges. The balcony will have four aisles.

The color scheme of the entire house will be of amber and gold, enhanced with marble. Silken amber panels will be used in setting off the side walls except in the center bay on either side, where there will be large oil paintings with cove lights. Carpets and seats will carry out the color design.

Much attention will be paid in securing a most beautiful overhead, the dome itself being 65 feet across and in many respects similar to the one in the Rialto, New York. Dimmers will control a three-lighting system. To this dome there will be vaulting from the four corners, a half dome extending over the colonnade.

The projection room will be large and equipped with the very latest mechanism. This room will be 38 feet in length and 10 feet in width, with a section given over for re-winding and toilets. Three machines will be installed. There will be a 160-foot throw to a 16 by 18-foot screen.

Adjoining the stage there will be eight dressing rooms for the use of the orchestra, as well as those who may be employed in connection with whatever prologues are put on.

How to Select a Theatre Site

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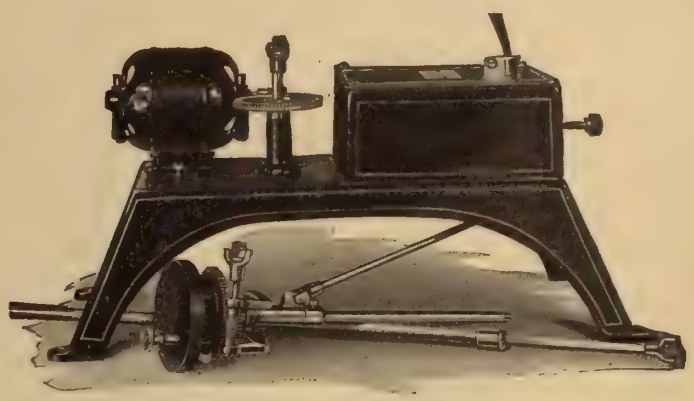

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Opening of State Theatre Minneapolis

(*Continued from page* 1686)

and mezzanine or entresol promenade are indeed marvels of richness and tasty coloring. Heavy blue carpeting adds to the distinctiveness of the theatre throughout and soft gray leather seats placed 36 inches apart add to the comfort of the patrons.

The State seats exactly 2,377 persons, all seats being uniform.

The projection is furnished by three Simplex machines and all of the latest booth equipment has been provided for the operators. Spot lights are thrown upon the stage from the projection booth and from a loge in the center of the lower balcony. The stage is large enough to accommodate a very heavy setting and enough fly-scenery for a large legitimate attraction. Lowell V. Valvert, managing director of the Capitol, St. Paul, will prepare the State presentations and his ideas will be carried out by Francis J. Murray, his assistant.

C. Harry Preston, formerly house manager of the Capitol, St. Paul, and for a score of years associated with the Keith and other theatrical circuits in Pittsburgh and New York, will look after the theatre. Christ Palmquist, former manager of the Palace theatre, Superior, Wis., is Mr. Preston's assistant manager and twenty-two ushers, two directors and two superintendents and four porters attending to the guidance of patrons. A graduate nurse, in addition to two matrons, is kept at the theatre at all times.

Cashiers and pages or ushers are clothed in a costume of French in conception resembling that of the typical artists, a tamoshanter or elephant's breath colored corduroy, a blouse and belt of bluish-black corduroy and unpressed full length trousers of grey corduroy. The blouse sleeves are completed with white linen cuffs and a grey silken bow tie and Buster Brown collar and each page carries a swagger stick of mahogany. Patent leather pumps and black silk stockings complete the outfit. Directors, superintendents and porters are garbed in a dark blue uniform similar to that of a French naval officer.

The Loring theatre, Minneapolis. Finkelstein and Rubens' 1200-seat house

The publicity for the State theatre will be handled by C. J. Bradley of the Finkelstein and Ruben forces and John LeRoy Johnston will direct the advertising and art work for the theatre. A souvenir program containing views of the theatre printed in offset within a folder of grey Castillian leather-paper embossed in gold, green and red was given away at all performances during the inaugural week.

Theatre News from Canadian Cities

Kashin's theatre, St. Lawrence Boulevard and St. Catherine street, Montreal, recently remodelled and opened by Morris Kashin, formerly manager of the Broadway theatre, New York, was damaged by smoke and fire when the premises over the theatre were partially destroyed. Kashin had wrought many changes in the theatre, which was formerly the Maple Leaf theatre, and had been doing good business as a result of his energy and judgment until the fire. Mr. Kashin recently announced that he would place his theatre on a profit-sharing basis with regular patrons.

The Olympic theatre, Quebec City, has been re-opened as the Theatre Canadien under the management of Mr. A. St. Germain.

The Empire theatre of Quebec also recently changed ownership.

The Queen's Square theatre, St. John, N. B., was recently re-opened and, under new regime, has enjoyed good business. Fox pictures are being featured.

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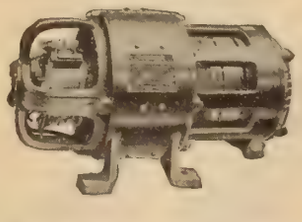

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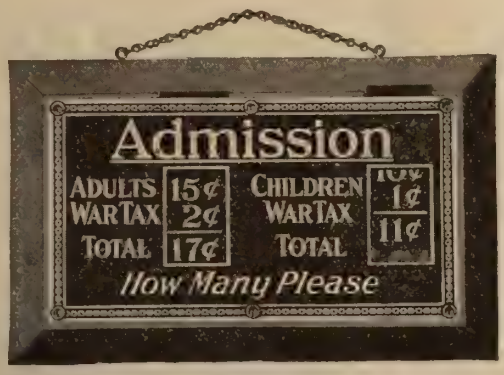

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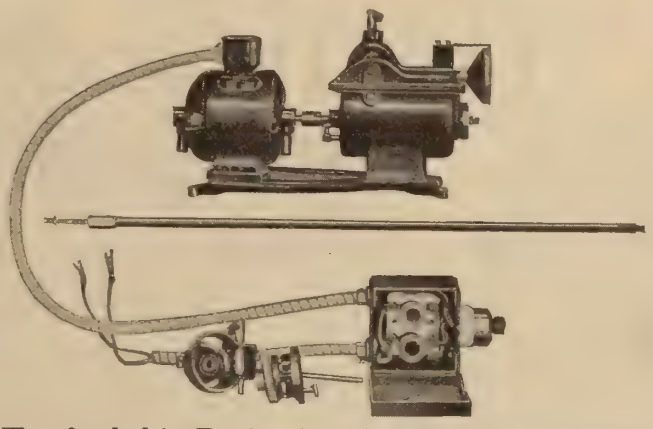

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DAYLIGHT SCREEN

Equipment Operating Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Describing the Theory and Principles of Slide Projection

(Continued)

Move the lamp back and forth until the largest number of filaments are focused on the screen. With the usual type of streopticon lamp, where the filaments are bunched together around the edges of a circle, much like a slattered barrel, only a few of the filaments can be focused on the screen at one time.

Fig. 13
As Great a Number as Possible of Filaments Focused on Center of the Screen. Projection lens has been removed

When the greatest number of filaments are in focus on the screen, *center the filament on the screen;* if the filament images are too far to the right on the screen, move the lamp to the *right;* if the filament images are too low, *lower* the lamp.

Due to the fact that a lens (condenser) has been placed in the light beam, the images on the screen are upside down and backward; hence the need for moving the lamp in the opposite way.

Just the same as with slides, they are put in upside down and backward in order to read correctly on the screen. Most slides are "thumb marked." Standing on the right of the machine (from the rear) the slide goes in the carrier with the marker on its upper rear right hand corner. To ascertain on which corner a "thumb mark" should go, hold the slide in its normal position, i.e., with lettering reading correctly. If the left hand now grasps the lower corner of the slide between thumb and finger, the position of the left thumb will be the proper place for the thumb mark.

After the lamp is focused, and centered, bring the mirror in. Move it forward and back until the images on the screen are as clear and distinct as those from the filament. Now try to place the mirror images as near as possible between the filament images, thus evening up the

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easy understandable language.

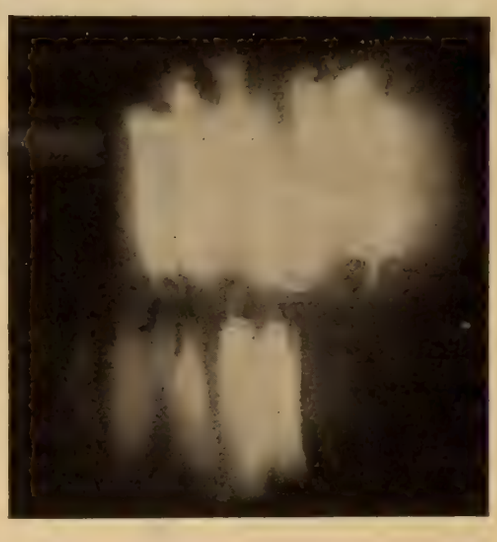


Fig. 14
The Mirror Image is Shown Here—Also focused but not placed as yet between the Filament Images

light. Without a mirror or with a mirror improperly placed, the screen may be streaked. The images should mesh together in much the same manner that is possible to fit the prongs of two forks into each other.

Replace the projection lens. If mirror and lamp are so arranged that they can be moved forward and back at the same time, do so, watching screen until it appears to be the brightest. If lamp has been properly centered and mirror correctly adjusted, the illumination on the screen should be fairly uniform.

Care of Lamps

Lamps, like human beings, may not always perform as expected. It is, therefore, always wise to carry more than one lamp. Life insurance companies, for instance, by taking the length of the lives of a great many persons, can tell how long on an average, a person may

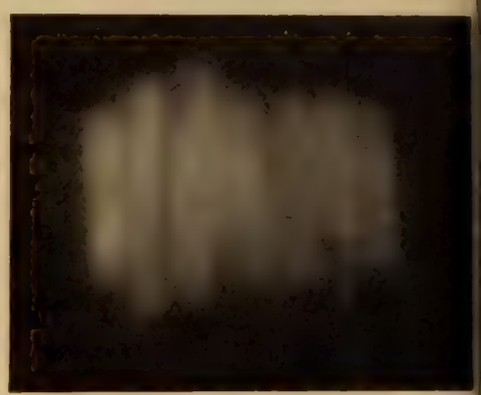


Fig. 15
The Mirror and Filament Images Have Be Intermeshed, Thus Evening up the Light Sour

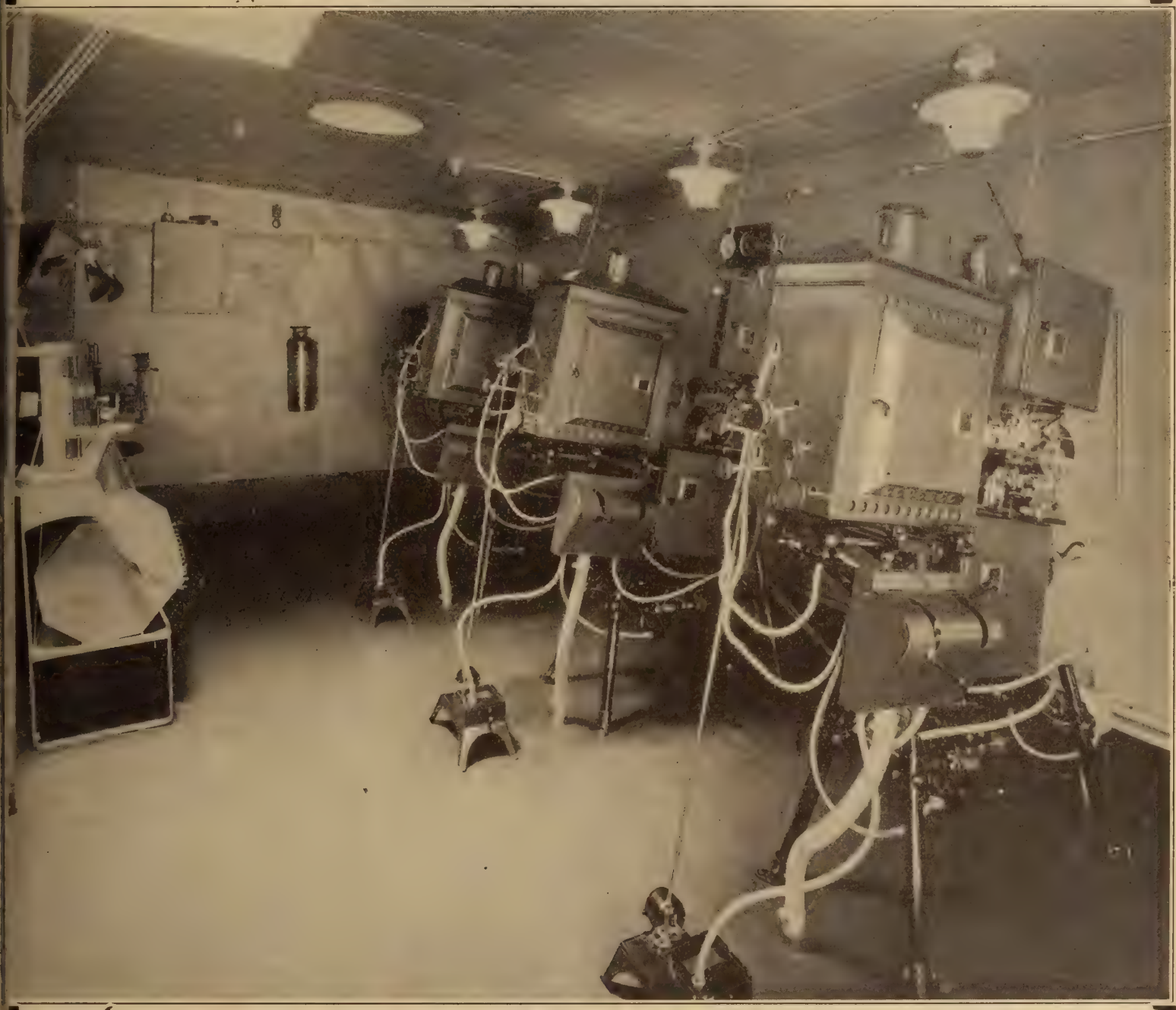
expect to be in the Land of the Living. B certain people will live a lot longer than th figure; others, will come out on the small end. So with lamps. Stereopticon lamps, f example, are rated to last one hundred hou but this is an average figure. Generally, th should run much longer, but, and this is a other very important but, when used for l hours, they should not be expected to give much light as a new lamp.

Most of us know that we cannot light a 11 volt lamp from a flashlight battery, nor ev from an automobile storage battery; and wh Because, in order to bring 110-volt lamps correct brilliancy (candle-power) 110 volts mu be applied. It is not well known, however, to the difference in the light obtained in tryi to run, for example, a 120-volt lamp on a 11 volt circuit. A 120-volt lamp should preferab never be run on a circuit less than 120 vol Running it on a 110 circuit would mean a d crease in candle-power of approximately 45 p cent.

Conversely, running a 110-volt lamp on higher, for instance 120-volt circuit, will give increase in the amount and brilliancy of t light. Such a thing is often done. Of cours the life of the lamp is reduced, but where co ditions have to be met, such as a poor scree semi-darkened hall, etc., the increase in cand power due to running a lower voltage lamp a higher voltage circuit, may be desirable.

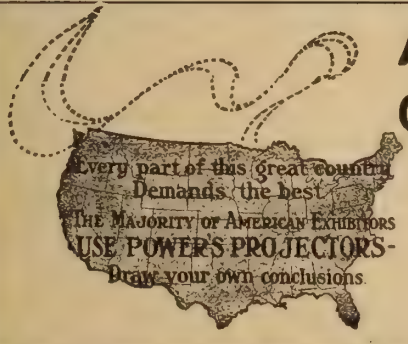
Again, the color of the light is depende upon how hot the filament is run. Running high voltage lamp on a low voltage line, whic means running the lamp at low efficiency, wi not bring the filament up to correct temper ture and, consequently, the light will be ye lowish.

THE NEW KINEMA FRESNO, CALIF. DEPENDS UPON POWER'S



KINEMA PROJECTION ROOM

ONE OF THE BEST EQUIPPED — — ON THE PACIFIC COAST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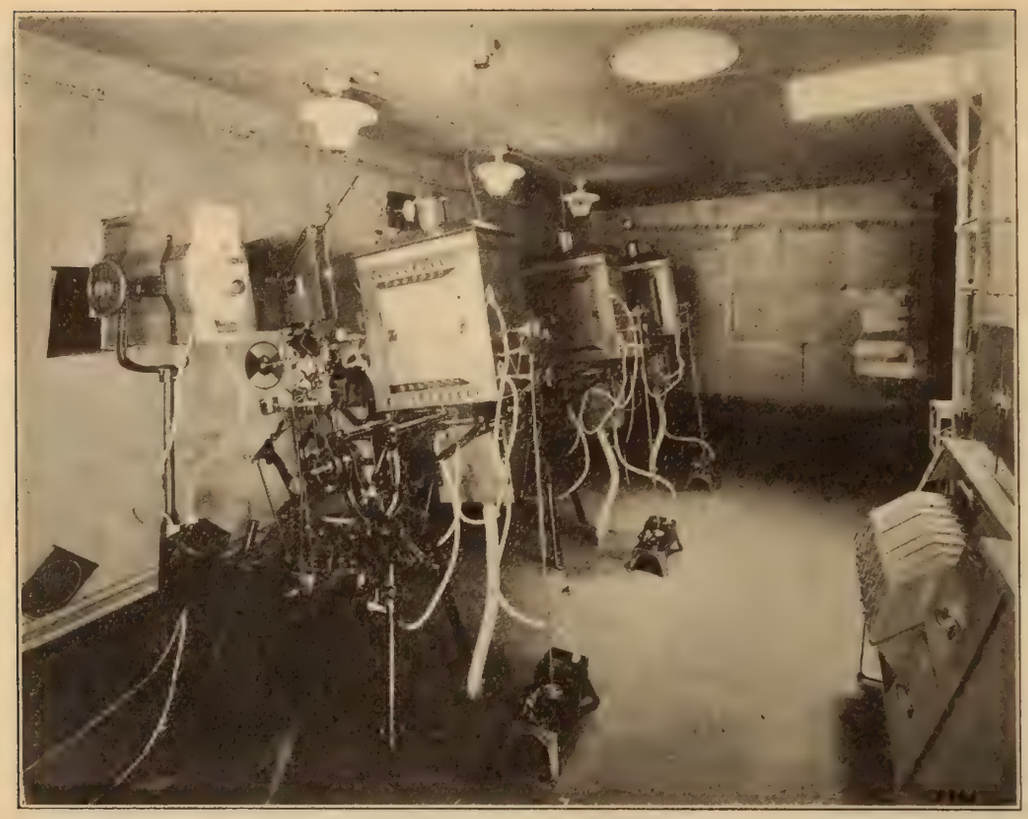

Excellent projection room of the Kinema thea tre, Fresno, Cal. The equipment consists of three Powers 6B machines fitted with Peerless Arc Controls

Wants to Be Better Acquainted with Mazda

Corporal Thomas Napoletano, chief of projection at the Marine Barracks, Paris Island, S. C., writes:

I am a constant reader of the Frojection Department in the MOTION PICTURE NEWS and I noticed in your issue of February 5 some very interesting information about the incandescent lamp for stereopticon purposes. I noticed that several months ago Mr. H. F. Barnes had articles about the incandescent lamp for motion picture projection, according to your paper, Although I have never had occasion to use this lamp for motion picture work, I am going to install a lamp of 600 watts on the Powers Projector and what I want to request of you is if it is possible for me to obtain the articles written by Mr. Barnes in regard to motion picture projection. Although I have had eight years as a projectionist I will admit that I am not very well acquainted with the Mazda lamp for motion picture projection, for my experience has been with motor generator outfits and the like, always using d.c. with the arc. One more question I would like to ask you. I understand from what information I can gather, that in using the Mazda lamp the projection lens used must be 2½ inches in diameter, and since the diameter must be one-half of the focal length of the lens, will it be necessary for me to use a size 5 E. F. lens? I am at present using a 4¾ E. F.

Any information you can give me in regard to the above will be greatly appreciated.

Reply: It may be that Mr. Barnes will have an extra copy of his article that he can loan you. Unfortunately our supply of this popular article is entirely exhausted or we would send you a set. We will ask Mr. Barnes to send you the articles if he is able.

As regards information on Mazda equipment you are no worse off than most projectionists in this country. There has been but little said on this subject by either the trade papers or the manufacturers for reasons known to all, but this will be changed shortly if the many rumors that are flying about are to be believed.

Your last question is a proper one to ask under the circumstances. As you say the physical limitations of optics practically prevent the manufacture of lenses with diameters more than half the focal length. But this does not mean that as the focal length increases the diameter of your objective will keep step with it and be at all times one-half the former. There are on the market now two sizes of lenses, known correctly as No. 1 and No. 2. The No. 1 lens has a diameter of 1¾ inches and is supplied in all focal lengths up to 8 inches focal length. The No. 2 lens is 2½ inches in diameter and can be obtained in focal lengths beginning with 5¾ inches. From these facts you can see that you cannot get a No. 2 lens for the size of picture you are projecting. However, the Mazda does not require absolutely the No. 2 lens but the gain in illumination is so pronounced through its use that most installations have purchased them as part of the incandescent equipment.

More Suggestions About Lens Focussing

Says R. E. Burnett, who writes from Danville, Ill.: In the December 18th issue of the NEWS you will recall where A. G. Smith of Dresden, Tenn., asked about focussing for different pictures. May I make a suggestion as to my opinion on the matter. I would say that the focussing would be due to the make of the machine he used, that is, if he runs a Powers projector he will have to focus each picture according to the thickness of the film. If he runs a picture at one time on Eastman stock and focuses his picture he will have to focus it again when he runs Pathe film as Pathe stock is much thicker than the Eastman product.

Now take the same case with a Simplex projector and the thickness of the film does not vary the distance of the object from the aj ture plate to the optical center in his lens, th fore any film of any thickness may be run the Simplex projector and the focus of previous picture will remain correct for pictures.

I will endeavor to explain the principle u which I base my line of reasoning. On Powers projector the tension at the apert plate is applied on the emulsion side of film; on a Simplex it is applied on the reve side of the film. Therefore on a Powers thicker the film the farther away from the c ter of focus of your lens is your object, w the reverse side remaining a positive dista from the point of focus of the lens. Then a Simplex the emulsion is at a positive tance from the point of focus of your lens the "slick" side or the film side varies as the thickness of the film which is not focus upon the screen and therefore the focus of lens does not have to be changed with the ference in the make of the film.

Reply: If Mr. Smith has a good qua sharp cutting lense it is very possible that reason outlined by the above writer is the c rect one.

A lens of excellent definition would show immediately any slight change in its worki distance. That is, the film and the screen conjugate points. A slight change in the d tance from the film to the optical center of lens would cause a much greater change in distance of the image plane.

In a cheaper lens that has not been so w corrected this condition would not show up plainly.

However, as a general rule the necessity constant refocussing is due to a movement the lens itself. If the average projectionist w watch himself he will find that he is none gentle when he places his 2,000 foot reel in upper magazine, snaps back the idlers, threa up and closes the magazine doors with a ba It takes very little of this treatment, especia if the lens rack and pinion is a bit loose, to al the lens sufficiently to affect the screen ima

Projection Room of Kin ema at Fresno, Cal.

The photograph on this page shows the pr jection room of the Kinema theatre at Fres Cal. The equipment includes three of the lat type Power's 6B projectors fitted with Peerle Arc Controls, Weaver Automatic Douwse Bausch and Lomb Stereopticon and Tesco sp lamp with special effects of all kinds. At t right is a Hooker Rewind and storage cabin with automatic cut-off. The machines a equipped with Hanks automatic End-of-r alarms. Westinghouse motor generator set wi special control devices are used to convert t current to d.c.

The openings in the front of the room are protected by drop doors working both aut matically and manually and are glazed wi optically true glass set at an angle to preve reflection. An automatic sprinkler system pr tects the room and the equipment from serio conflagration.

The entire lighting system was worked o by the Tesco firm. Special efforts were made properly develop the beautiful tints of the i terior decorations which are all tapestry.

Duplicate Exit Lights are provided which w automatically light up from storage batteries case the regular lights are extinguished by lo of current.

The words

"EASTMAN"

and

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are stencilled on the margin of the film that first made motion pictures practical.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Emulsion Is Bothering Again

C. M., Arizona: What is the best thing to use to prevent emulsion from new films sticking to aperture plate and springs?

Reply: There are more theatres using wax—either plain candles or one of the patented compounds—than any other method. Some projectionists have found that if the shoes are lined with thin strips of leather they have no more trouble from emulsion. Others claim that the trouble can be overcome by paying strict attention to the tension exerted by the shoes, that is, by carefully adjusting the tension during the first few runs until the heat of the arc has hardened the surface somewhat.

Questions and Their Answers

(*Continued*)

73. What are likely causes for picture jumping up and down?

Emulsion on tension shoes—too high or too low tension—vibrating machines or booth—worn intermittent.

74. What are likely causes of picture having side motion?

Too much end play in intermittent—sprockets out of line.

75. What are likely causes of film riding or jumping off of sprockets?

Pad rollers loose—emulsion deposits on sprockets—misalignment.

76. Give causes for condenser breakage.

Too high voltage for correct amperage—wrong position of arc too near condenser—draughts of air—poor ventilation in lamp house—carelessness when opening doors—poor condensers which need tempering.

77. What are likely causes for picture to be in focus on one side and out of focus on the other side?

Carbons set to one side of center of condensers. Spot not striking directly on aperture. Too small a spot. Condensors pitted. Condensors out of alignment. Oil on lenses. Loose lenses in sleeve. Screen not at right angles to projection machine. (Note—On all but last reason given, picture will not be out of focus but will have the same appearance, owing to the fact that light is not properly distributed on screen.) Most common reason for poor projection which would look as if lens was out is arc flame too close or too far removed from aperture or improper set.

78. If sprocket holes show on either side of the picture, what are the possible causes?

Intermittent sprocket out of alignment with other sprockets, teeth of sprocket worn, tension shoes worn uneven and with one side not gripping the film at its top. Occasionally film printed out of the center of the strip, and on old film sprocket holes out or splintered on one side.

79. If picture lacks definition, what are the possible causes?

Poor focus—cheap lens—dirty screen—insufficient illumination—dirty films and poorly developed film.

80. How should magazines be lined up?

Most magazines have an adjusting screw which allows of their being moved one way or the other to bring them directly in alignment with the film-way. A straight-edge can be used to see that the lineup is perfect.

81. Is there a particular blade or shutter that covers the lense while the film is in motion? If so, which one? What is the function of the extra blade or blades?

The cover blade—it is the one stamped with the name of the maker. The other blades are flicker or compensating blades. They are used to even up the dark periods, thereby tending to prevent flicker.

82. From the carbon crater to the screen where does the greatest loss of light occur?

Before the first condenser lens commences to function, that is, in the light source.

83. What is the function of condensors?

Condensors are a collecting lens—only.

84. What is the function of objective lense?

Objectives are really magnifiers.

85. Give detail explanation of why a picture is in focus, and why it is out of focus.

A picture is in focus when all points of the object assume corresponding points in the image. In other words when a point in the object is brought to a point in the image plane. It can also be said that a picture is in focus when the image as thrown by the objective is reflected by a screen placed at one of the conjugate points of the lens.

A picture is out of focus at all other times. There are but two conjugate points—the film itself is at one and the screen must be at the other.

86. What causes most of the scratches on film known as rain?

Scratches known as rain on a film are caused by holding the end of the film and turning the reel in order to tighten the film after it is in place on the reel, a proper tension should be placed on the film during winding in order that the above may not be necessary.

Equipment News from the Theatres

Matthew Aperature, general manager of the General Supply and Repair Co., of Portland, Oregon, has installed one of the new Type E Powers 6B in the Grand theatre at Camas, Washington.

National Anti-Misframe League Pledg

As motion picture operator who has the in terest of his profession at heart and is willing to assist in eliminating some of the evil practised in the operating-room, I promise tha I will to the best of my ability return films t the exchange in first-class condition. Further more, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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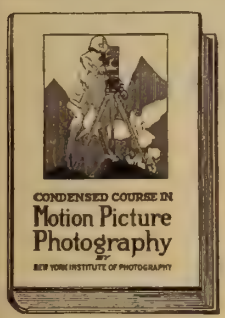

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Camera Laboratory Picture Making Studio Technique

The View Finder on the Akeley Camera

The method by which the inventor of the Akeley Camera has made it possible for the cameraman to view his film image in its exact proportions is interesting both from the optical and mechanical viewpoints. The illustrations used in this article were taken from patent specifications No. 1,310,776, which cover this particular feature of the camera.

The Akeley, as most cameramen know, is a double lens instrument. That is, there is one lens directing the light to the film surface and another matched lens which directs the light to the view finder, a feature of the Akeley.

Under ordinary conditions there would be a slight difference in the field covered by the two lenses due to the offset of the finder lens with respect to the main lens. For the usual run of outdoor work and particularly in news stuff this could be neglected or compensated for with sufficient precision, but accurate work such as studio production requires exact measurements. In the Akeley this is carried out by an ingeniously arranged set of prisms.

For normal operation the arrangement is as shown in Fig. 1. The light passes in through the lens marked 22 to the film, which passes down through the opening 24. The prism 23 is placed directly back of the film, but is not brought into play because of the fact that the second prism 25 fills the opening 26 and makes it light tight.

But supposing that the cameraman wanted to investigate his film image to see if his lens was covering the field in all directions. He could sight through the eye-piece 7 and through the matched lens 21, but the field as he would see it there would not correspond in its horizontal dimensions with that of the lens 22. Another more accurate method is provided for his use.

He can move the lever marked 29 against the action of the spring 30 (see Fig. 2). This action brings the second prism across the light ray of secondary lens 21, but at the same time makes it possible for the light rays which enter through the film lens 22 to pass through the film, through the first prism, then to the second prism, and from there to the ocular or eye-piece. The cameraman thus sees the image just as it will be impressed on the film. Only the single frame of film will be destroyed.

As soon as his study of the field has been completed the spring holding the second prism automatically carries it back to its normal position as a light-seal back of the film gate.

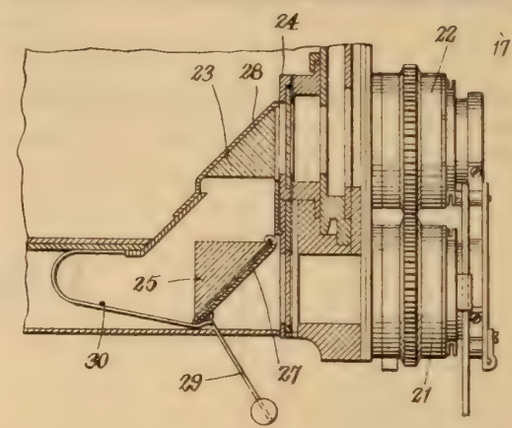


Fig. 2

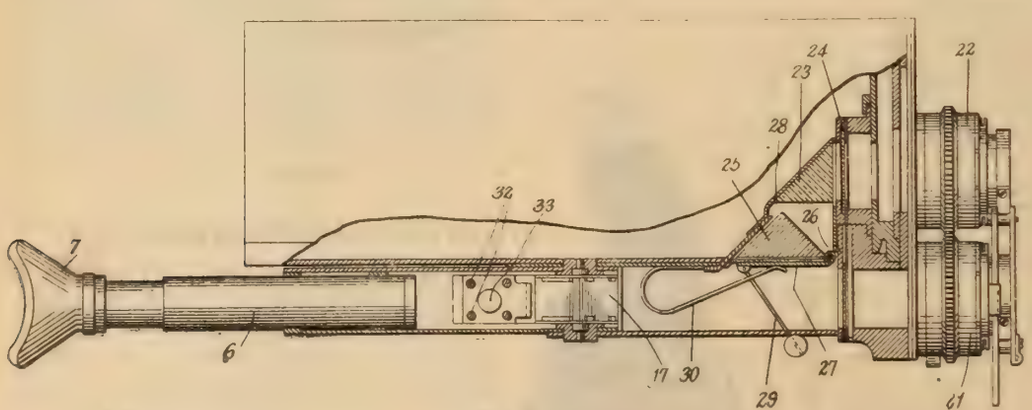


Fig. 1

Reward Offered for Stolen Pathe Camera

SOMETIME during the night of January 31, thieves broke into the studio at 517 West 54th street, occupied by the Labor Film Service, and got away with a Pathe Camera and many accessories owned by William Reinhart, well-known cameraman of New York. In the hope that the thieves may be caught, Mr. Reinhart has offered $100 reward for information that will lead to the return of his property. The camera was a No. 1 Pathe with a serial number of 1135. The accessories stolen include amongst many other things, a Kraus Zeiss F 4.5 lens numbered 108023; an automatic dissolving shutter, a Pathe finder, a Goetz Iris and Vignette and a mask slide in the camera on the left side.

Mr. Reinhart may be reached either through the NEWS or direct to 306 West 54th street, New York, N. Y.

New American Firm Making Dye Sensitizers

The Steen-Bleyer Chemical Company, Inc. with laboratory at Ridgefield Park, N. J., has been formed for the manufacture of photographic dye sensitizers and other related chemical products. Mr. Steen is well known throughout the industry through his association with the Bay State Film Company and the Wilart Camera.

The new firm is specializing at the present time in the preparation of pinacynol and of various dyes for color filters. Its pinacynol is said to be far ahead of the German pre-war product being completely soluble in water as well as in alcohol. The price, too, is said to be well under that of the foreign product.

Rothacker Tries Out Automatic Printers

The new Bell & Howell automatic printer was hailed as a marvel in the Rothacker Chicago laboratory after it had been given a thorough tryout in the printing room.

"The new printer is a splendid tribute to the inventive genius of the Bell & Howell technical staff," said Watterson R. Rothacker. "The motion picture industry will benefit tremendously as a result of their achievement."

J. H. McNabb, general manager of the Bell & Howell Company, was at the Rothacker plant to view a screening of First National releases printed on the working model of the new automatic.

"What I have just seen on the silver screen is most gratifying," said Mr. McNabb. "I really think the new automatic shows up much better in screen results than the present type of machine.

The machine in the Rothacker printing room is the working model. We wanted to try it out under actual laboratory working conditions. This test has been so successful that we shall proceed at once with the production of the automatic on a large scale, with a view to having the new printer on the market in three months."

"The new machine is all that 'automatic' implies," continued Mr. McNabb. "It will do everything except thread itself. After the girl threads the negative and positive and starts the printer, she can sit back in her chair until it is time to repeat the process. The new printer automatically makes all the light changes, eliminating the former hazard of the operator missing a scene entirely. It will even make a light change for a scene as short as six inches. It has a capacity of 105 light changes. One of the negative rolls tried out on the automatic called for 104 changes of the printing light.

"The automatic operates at a speed fifty per cent over the present printer, yet it makes a six-inch light change with perfect precision. The new printer will mean a reduction in laboratory costs, because two automatics and two operators will in the future turn out the work of three of the present machines and three operators."

The portable lighting plant, designed for "location" work, proving its worth on an emergency call when a building collapsed in New York. This plant, which was designed by the Autolectric Devices Corp., furnished the current for three Sun-Light Arcs

E. I. Society Guest of Synchronous Club

The Electrical Illuminating Engineer's Society, composed of the leading studio engineers on the West Coast were the invited guests of the Synchronous Club on February 8th. The evening was devoted to the reading and discussion of a paper on "The Use of Synchronous Motors."

Equipment News from West Coast

According to reports received from H. F. O'Brien, motion picture specialist of the Westinghouse Company, Los Angeles, business in motor generator equipments for motion picture theatres has been exceedingly brisk. One set was recently delivered to the Teatro Mexico located in Mexical. Mexico and five others found homes in the Savoy, and Jewel theatres and the Rabinson Cole Studio, all of Los Angeles, the Princess Theatre at Huntington Beach and a new theatre at Long Beach.

Republic Laboratory in New Quarters

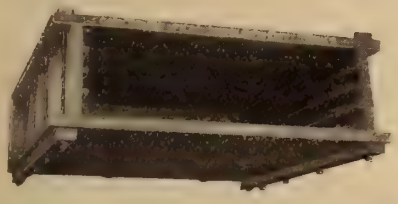
The entire staff of the Republic Laboratories is now comfortably situated in its new quarters at West 52d Street. The equipment is of the finest type and represents the latest advances in laboratory machinery. The floor space at the disposal of the company is such that it will be possible to take care of the unusual increase in business offered to Republic.

Charles Bass on Flying Trip to New York

Just as we go to press we receive a call from Charley Bass the premier camera dealer of Chicago. "Having" as Charley says, "been to Washington to decline a position in Harding's Cabinet" he stopped off in New York to see if there happened to be any surplus cinematographic supplies lying around loose.

Prizma Exhibits before I. E. S.

At the recent meeting of the Illuminating Engineering Society New York Section, Mr. W. V. D. Kelley, Technical Engineer of the Prizma Company presented an address on the latest developments in his branch of natural color films. William Crespinel, Prizma cameraman who was with the expedition to South Africa in 1920 also gave an interesting talk on his trip and illustrated it with several reels of natural color films taken at the time.



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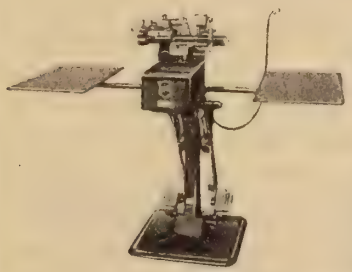

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Music and the Picture

(Continued)

of the Association of Motion Picture and Musical Interests.

Of course, in the consideration of the mere player in the orchestra, who reads his music and follows the conductor's baton, with no hope or desire of becoming something bigger and more prominent—this does not apply. One reads music the same, whether it be in the opera house or the private musicale. But in the selection of the scores, the making of programs, the arrangement of tempo, the color, orchestral balance and ensemble, synchronization of film and music, etc., there arises the need for specialized development.

How are the musicians of tomorrow to be prepared for the opportunities of the new channel of art possibilities in the film theatre, if he is not given a thorough grounding in the psychology of the "picture in music?" Touching upon the question, Ernest Voigt, of the Boston Music Company, a very scholarly gentleman, a Harvard graduate, a student of conditions, urged at the meetings of the Picture-Music Association, that the conservatories and music schools of the country, instal a department of motion picture instruction. The matter was one which offered little argument and was made immediately into a resolution. Almost instantly, the Eastman School of Music (a $5,000,000 institution of Rochester) through its director, Alf Klingenberg, announced that it would answer the call, by inaugurating the idea, through lectures by authorities and such other experimental work as might seem requisite. . . . Discussion brought forth the fact that the Bartola Company has a school for picture organists, that there are a few little institutions now giving courses—but the big conservatories must be shown the need for their active participation.

The psychology of picture music, calls for a dramatic instinct, an appreciation of the leit-motif plan of scoring, a wide knowledge of programmatic music and a willingness to adapt the classical to the needs of the theatre, without lessening the dignity and prestige of the masters.

In my concerts, ever since I could speak and how much more than a quarter of a century that is, I'm not revealing, I have been treating music in the way which is now being reversed in the picture idea.

In my theory of musical development, I have eliminated the technical and have considered music for the larger crowd purely in its human aspects. Music for the layman (not the musician) is happy or sad, exciting or calm, tragic or comic—and as many other variations of emotions and shades of feeling as you care to delineate. Music tells a story, shows a picture, reveals a mood. It is more eloquent than words, because it tells everything in a flash. (At Ellis Island, for the immigrants, I made this point: The man who was building the Tower of Babel should have used a violin and all would have understood; just as today, twenty-five languages fail where a single phrase of music unite this in conglomerate mass.) In my Globe concerts, the thing which has made them successful and has brought the millions to listen and grow enthusiastic over the classics, the plan I have given them to see the story in the music.

The musician who is to understand motion picture phychology must be able to see the picture in all music, to classify each phrase and movement according to those pictures, moods, descriptions. It is all rot that this process is making program music of all the pure music. Even the purest of the pure, creates a definite sensation, atmosphere or emotion. If it doesn't, it isn't music but mathematics! Therefore, in the development of the picture musician, he must first grasp this theory, and then he must apply it by the reverse method to the screen presentations. He must be able to play for each changing situation on the screen, the music which fits the picture!

After this has been caught, the biggest lesson is learned. But there is more—and the information which is to make the film musician, is worthy of the serious study by the serious musician.

Opera will continue, the symphony organizations will grow and develop. But the film world is calling for a new kind of composer, conductor and interpreter—and they may not lower the old classic standards, but seek to raise them—indeed yes, to raise them.

"THE BARBARIAN"

Musical setting specially compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Elegie" (Dramatic Moderato), Baron

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"Mountain Song," by Borch (2 minutes and 5 seconds), until—T: "In the wilderness."
3—"Hunting Scene" (Allegro Vivace), by Borch (1 minute and 15 seconds), until—T: "On the trail of the grizzly."
4—"Cavatine" (Dramatic), by Bohm (2 minutes and 55 seconds), until—T: "For two hours the stranger."
5—"Babillage" (Entr' Acte), by Castillo (1 minute and 15 seconds), until—T: "In the great city others are."
6—Tragic Theme (3 minutes and 5 seconds), until—T: "Home."
7—"Love's Fantasy" (Moderato), by Fromel (3 minutes and 45 seconds), until—T: "James M. Heatherton."
8—"Forest Whispers" (Allegretto), by Losey (1 minute and 55 seconds), until—T: "Once a year it was necessary."
9—Continue to action (2 minutes and 15 seconds), until—T: "Eric's New York—"
10—Theme (2 minutes), until—T: "He had seen Indian."
11—"Woodland Whispers" (Allegretto), by Czibulka (2 minutes), until—T: "Under orders to get a."
12—"L'Adieu" (12/8 Moderato), by Favarger (2 minutes and 30 seconds), until—T: "Another revelation to Eric."
13—"Indian Misterioso," by Levy (55 seconds), until—T: "At the boy's request."
14—Theme (1 minute and 50 seconds), until—T: "Eric was given his first."
15—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—T: "Heatherton was informed."
16—Theme (3 minutes and 40 seconds), until—T: "Eric's behavior at the."
17 "Caprice Joyeaux," by Seeligson (1 minute and 55 seconds), until—T: "Heatherton takes command."
18—"Serenade Lointaine" (Moderato), by Berge (3 minutes), until—T: "Eric had not forgotten."
19—"Moonlight Shadows" (Valse Lente), by Baron (4 minutes and 20 seconds), until—T: "A pretty girl, a pretty."
20—"Queen of My Heart" (Ballad Sentimentale), by Baron (50 seconds), until—T: "Won't you sing for me now."

NOTE: To be produced as vocal solo.

21—Theme (1 minute and 10 seconds), until—S: Girl stops singing.
22—"Love Song" (Dramatic), by Flegier (2 minutes and 5 seconds), until—T: "Legal advise."
23—"Lento Allegro" (From Symphonette Suite), by Berge (1 minute and 55 seconds), until—T: "Eric's visit to the."
24—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "After dinner."
25—"Twilight Fancies" (Moderato), by Moderato (2 minutes and 30 seconds), until—T: "Conducted by Eric."
26—"Dramatic Reproach," by Berge (4 minutes), until—T: "What we want to know."
27—"Dramatic Agitato," by Simons (2 minutes and 30 seconds), until—T: "Don't look so innocent."
28—Theme ff (2 minutes and 10 seconds), until—T: "Leave me immediately."
29—"Because You Say Good-Bye" (Ballad), by Levy (2 minutes and 30 seconds), until—T: "When brotherly love had."
30—Theme ff (2 minutes), until—T: "For the hills stand out."

THE END

"A THOUSAND TO ONE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic Love Ballad), Baron

1—Theme (1 minute and 30 seconds), until—S: At Screening.
2—"Sing Song Girl" (Chinese Characteristic), by Theile (1 minute and 35 seconds), until—T: "A city of Lights and."
3—"May Dreams" (And. con moto), by Borch (2 minutes and 15 seconds), until—T: "At the Pacific Club."
4—Repeat: "Sing Song Girl" (30 seconds), until—S: Flashback to gambling room.
5—Continue ff (45 seconds), until—S: Guest running out of gambling room.
6—"Dramatic Tension" (for subdued action), by Andino (3 minutes and 50 seconds), until—S: Interior of Newland's apartment.
7—Theme (1 minute and 15 seconds), until—T: "The arrival of Beatrice."
8—"Dramatic Recitative No. 2," by Levy (2 minutes and 5 seconds), until—T: "The closing net."
9—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 5 seconds), until—T: "It is only too."
10—"L'Adieu" (12/8 Dramatic), by Favarger (2 minutes and 5 seconds), until—S: Close up of hands.
11—"Dramatic Conflict," by Levy (1 minute and 35 seconds), until—T: "The nine-thirty is due."

NOTE: Watch explosion and accident.

12—"Tragic Theme" (for fatal or mournful scenes), by Vely (3 minutes and 15 seconds), until—T: "Unable to find Newlands."
13—"Roses That Die Bloom Again" (sentimental ballad), by Levy (4 minutes and 5 seconds), until—T: "Dawn and dull awakening."
14—Theme (3 minutes and 5 seconds), until—T: "The securities representing."
15—"Dramatic Suspense," by Winkler (4 minutes), until—T: "Donelly tells me."
16—"Melody" (Moderato), by Kretchmer (2 minutes and 20 seconds), until—T: "Mr. Newlands has been."
17—"Lovelette" (Allegretto), by Levy (1 minute and 5 seconds), until—T: "Forgetting the hurt of the."
18—"Dramatic Tension," by Andino (3 minutes and 35 seconds), until—T: "Georgeson, the trouble."
19—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until T: "Men, the boss is here."

NOTE: To action pp or ff.

20—Continue ff (1 minute and 45 seconds), until—T: "And the first thing."
21—Theme (2 minutes and 20 seconds), until—T: "Gibson, that was fine."
22—"Dramatic Agitato," by Simons (2 minutes and 15 seconds), until—T: "Boy, I have been talking."

NOTE: Begin pp. then to action.

23—"Adagietto" (Symphonette Suite), by Berge (3 minutes and 35 seconds), until—S: After the fight.
24—Theme (1 minute and 55 seconds), until—T: "Driving the workers."
25—"Dramatic Tension" (for general use), by Levy (4 minutes and 45 seconds), until—T: "A new cloud."
26—"Cavatina" (Dramatic), by Bohm (2 minutes and 15 seconds), until—T: "The trouble breeders."
27—"Half Reel Hurry," by Levy (4 minutes and 5 seconds), until—T: "The inevitable result."
28—Theme ff (40 seconds), until—T: "Then stop shootin' off."
29—Continue to action (3 minutes), until—T: "Gold chief."

THE END

"FINDERS KEEPER"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 10 seconds), until—S: At Screening.
2—"Moorish Rose" (fox trot), by Baron (55 seconds), until—T: "You may think it."
3—Continue pp (45 seconds), until—T: "This Mr. Jones has."
4—"Sleeping Rose" (Valse Lente), by Borch (1 minute and 20 seconds), until—S: Interior of dressing room.
5—"Hindoo Hop" (fox trot oddity), by Levy (50 seconds), until—S: Interior of cabaret.

NOTE: To action pp. or ff.

6—"Silver Threads Among the Gold" (25 seconds), until—S: Close up of music.
7—"Mysterious Nights" (Valse Dramatique), by Berge (3 minutes and 25 seconds), until—T: "Perhaps you don't want."
8—"Adagietto" (From Symphonette Suite), by Berge (2 minutes), until—T: "Mother, my necklace is gone."
9—Continue to action (2 minutes and 45 seconds), until—T: "We will phone you."
10—"Pizzicato Mysterioso," by Minot (1 minute and 10 seconds), until—S: Interior of cabaret.
11—"Sparklets" (Moderato), by Miles (3 minutes and 15 seconds), until—T: "When morning came."
12—"Dramatic Agitato," by Hough (3 minutes and 30 seconds), until—T: "Pardon me, I have."
13—Theme (3 minutes and 25 seconds), until—T: "You're going to let me."
14—"Twilight Reverie" (Melodious Moderato), by Berge (2 minutes and 10 seconds), until—T: "Come in by the fire."
15—"Serenade Lointaine" (6/8 Moderato), by Verge (4 minutes and 50 seconds), until—T: "I used to sing in church."
16—"Dramatic Reproach," by Minot (3 minutes and 30 seconds), until—T: "This is a surprise."
17—"Dramatic Suspense," by Winkler (2 minutes and 40 seconds), until—T: "I have the honor to."
18—Theme (3 minutes and 50 seconds), until—T: "You have been so good."
19—"Serenade Romantique" (Theme), (3 minutes), until—T: "Nobody but Keith."
20—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (3 minutes and 45 seconds), until—T: "You're wanted on the."
21—"Serenade" (And. Moderato), by Drigo (2 minutes and 20 seconds), until—T: "The minister is in the den."
22—"Dramatic Tension" (for subdued action), by Andino (2 minutes and 5 seconds), until—T: "There is your necklace."
23—Continue ff (1 minute and 30 seconds), until—T: "You, you thief."
24—Theme (1 minute and 40 seconds), until—T: "I played for high stakes."

THE END

"ROADS OF DESTINY"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic), Baron

Suggested Vocal Selection for Prologue, "The Roses That Die Bloom Again," by Sol P. Levy, a sentimental ballad
1—Theme (1 minute and 30 seconds), until—S: At Screening.
2—"Dancing in the Barn," by Turner (2 minutes), until—T: "Fate unseen is watching."

Note: To action pp or ff.

3—"Coronado Land" (Valse Lente), by Leath (1 minute and 40 seconds), until—T: "My dear young friends."
4—"Dramatic Tension" (For general use), by Levy (1 minute and 45 seconds), until—T: "You didn't send the money."
5—"Dramatic Reproach," by Berge (3 minutes and 45 seconds), until—T: "Midnight at the home."
6—"Dramatic Recitative No. 2," by Levy (2 minutes and 35 seconds), until—T: "You are my brother and."
7—Theme (1 minute and 45 seconds), until—T: "While the man is likely."
8—Continue to action (55 seconds), until—T: "Tired out, he drifts."
9—"Savannah" (One-step), by Rosey (1 minute and 50 seconds), until—T: "Fate shows David how."
10—Continue to action (1 minute and 50 seconds), until—T: "Round and round she."
11—"Adieu" (12/8 dramatic), by Favargar (6 minutes and 30 seconds), until—T: "Why don't you try your luck?"
12—"Dramatic Agitato," by Simon (1 minute and 10 seconds), until—T: "Yes, I threw the game."

Note: Watch shot.

13—Theme (25 seconds), until —T: "Fate shows David."
14—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 30 seconds), until—T: "The Long Island home of."
15—Theme (2 minutes and 25 seconds), until—T: "Pious MacPherson, corporation."
16—"Concert Waltz," by Durand (4 minutes and 40 seconds), until—T: "Harvey and I would like to."
17—Theme (45 seconds), until—T: "The reward of virtue."
18—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 55 seconds), until—T: "If you stay at home and."
19—"Chant Erotique," by Berge (4 minutes), until—T: "Sh—sh—baby's asleep."

Note: Ad. lib. tympany rolls during storm scenes.

20—"Dramatic Agitato," by Hough (4 minutes and 15 seconds), until—T: "You promised to send me."

Note: To action pp or ff.

21—Theme (3 minutes and 15 seconds), until—T: "David's vision is."

THE END

"PRISONERS OF LOVE"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

1—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 45 seconds), until—S: At Screening.
2—"Hindoo Hop" (fox trot oddity), by Levy (1 minute and 25 seconds), until—T: "I am thinking of men."
3—Theme (2 minutes and 5 seconds), until—T: "That kid's a bird."
4—"Dramatic Recitative" (for heavy intensive scenes), by Levy (3 minutes and 5 seconds), until—T: "Blanche had yet to learn."
5—Continue pp (25 seconds), until—T: "Give him a little kiss for."
6—"The Vampire," by Vely (2 minutes and 40 seconds), until—T: "A few days later."
7—"Dramatic Reproach," by Berge (1 minute and 30 seconds), until—T: "If your mother is told."
8—Continue to action (50 seconds), until—T: "And from that moment Blanche."
9—"Cavatine" (Dramatic), by Bohm (2 minutes and 10 seconds), until—T: "And so Blanche Davis now."
10—"Birds and Butterflies" (light Intermezzo), by Vely (30 seconds), until—T: "In Frisco one of those."
11—Continue to action (1 minute and 20 seconds), until—S: Close up of organ grinder.

NOTE: To be produced with ad. lib. grind organ effects.

12—"Budding Spring" (Moderato), by Castillo (1 minute and 50 seconds), until—T: "The junior partner."
13—"Queen of My Heart" (ballad), by Baron (3 minutes and 25 seconds), until—T: "When plans for the future."
14—Theme (3 minutes and 30 seconds), until—T: "I am doing only what I."
15—"Musical Thought" (Dramatic), by Titlebaum (1 minute and 30 seconds), until—T: "Time develops a flaw in."
16—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 40 seconds), until—S: Interior of cabaret.
17—"Because You Say Good-Bye" (Sentimental ballad), by Levy (1 minute and 10 seconds), until—T: "You have given me a wonderful."
18—"Sorrow Theme," by Levy (1 minute and 45 seconds), until—T: "Blair was amazed at the."
19—Repeat: "Dramatic Reproach" (2 minutes and 35 seconds), until—T: "The next few weeks."
20—"Sleeping Rose" (Light Moderato), by Borch (2 minutes and 10 seconds), until—T: "In the months that followed."
21—Theme (3 minutes and 15 seconds), until—T: "It was Blair that."
22—"Serenado" (Dramatic), by Widor (2 minutes and 15 seconds), until—T: "Tell me, Jim, is there any."
23—"Heavy Dramatic Tension" (for strong tense emotional scenes), by Shepherd (5 minutes and 10 seconds), until—T: "I have brought Blanche."
24—Theme ff (3 minutes and 35 seconds), until—T: "All I can tell you."
25—"Bleeding Hearts" (a floral poem), by Levy (2 minutes and 15 seconds), until—T: "Oh God, forgive me, forgive."
26—"Elegie," by Massenet (1 minute and 45 seconds), until—T: "It is suffering that brings."
27—Theme ff (1 minute and 10 seconds), until—T: "And for a long time."

THE END

"GUILE OF WOMAN"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Capricietta" (Allegro Moderato), Varley

1—"Swedish Peasant" (3/4 Allegretto), by Translateur (2 minutes and 20 seconds), until—S: At Screening."
2—"Saeterjentens Sandag" (Swedish Song), by Ole Bull (1 minute and 20 seconds), until—T: "Just before the great war."
3—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (1 minute and 35 seconds), until—T: "So she came to you."
4—Continue to action (1 minute and 15 seconds), until—T: "The Howe delicatessen shop."
5—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 45 seconds), until—T: "The office of the White Bean."
6—"Dramatic Agitato," by Simon (1 minute and 35 seconds), until—T: "Eager to tell Annie."

NOTE: Begin pp. then to action.

7—Theme (3 minutes), until—T: "If you are going to have."
8—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "You haven't got any proof."
9—Theme (2 minutes and 35 seconds), until—T: "Never again, Skole."
10—Repeat: "Swedish Peasant," by Translateur (1 minute and 30 seconds), until—T: "Crow's Nest—Captain."
11—"Courtesy" (Langey Moderato), by Langey (5 minutes and 5 seconds), until—T: "Why are you dressed like."
12—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 55 seconds), until—T: "Skole was right."

NOTE: Effect of steam whistle

13—Theme (1 minute), until—T: "Remembering with shame."
14—"Sparklets" (6/8 Moderato), by Miles (3 minutes and 30 seconds), until—T: "Two months after."
15—"Love Song" (Moderato), by Puerner (2 minutes), until—T: "The evening before the."
16—"Sinister Theme" (for scenes of impending danger), by Vely (50 seconds), until—T: "Yet that's most of bad."
17—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 5 seconds), until—T: "The wedding morn finds."
18—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—S: Close up of bride.
19—Theme (1 minute and 30 seconds), until—T: "Two minutes to twelve."
20—"Comedy Allegro," by Berg (3 minutes and 25 seconds), until—T: "Two hundred dollars he."
21—"Gavotte & Musette" (Allegro Melody), by Raff (2 minutes and 25 seconds), until—T: "Where is Hulda?"
22—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes), until—T: "You'd better go."
23—Theme ff (1 minute and 25 seconds), until—T: "I can't be just."

THE END

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Addressing *Printing*

News Notes of Theatre Construction

Marcus Loew, Mr. Bonright and G. J. Fleischmann, all of New York, were in Buffalo last week, inspecting the work on the new Loew State theatre, now being constructed on Washington street, with entrance from Main. Mr. Fleischmann is head of the firm of Fleischmann & Co., whose headquarters are in New York. After looking over the progress of the construction work, it was agreed that the theatre can be opened early in July. The completion of this enterprise will mark the beginning of a new Loew theatre in Niagara Falls on Third street. It is declared that the Buffalo State theatre will be one of the largest and most attractive in the extensive Loew chain.

The Lyric theatre has closed its doors for all time and housewreckers have commenced to raze the structure to make way for the new $1,500,000 New Lafayette Square theatre, which will be built on its site by M. Slotkin and associates. The new theatre which will be part of a ten story office building, will have a seating capacity of 3,500. The policy will be pictures and vaudeville. A total of $2,500,000 will be spent on the building. Officers of the Monument Theatre Company erecting the new theatre are: president, Solomon Jacobson; vice president and general manager, Morris Slotkin; secretary, J. Rosing, treasurer, I. Golding. According to Mr. Slotkin the largest girders ever used in construction work in Buffalo will support the balcony. Each will be 112 feet in length and 7 feet 10 inches in height, weighing more than 70 tons. The Family theatre at Washington street and Broadway, was also recently razed to make way for the big building.

A new motion picture theatre opens in San Diego, Cal., on or about Feb. 19th, to bear the name of the Rialto. Owning it are Carl E. Lundquist and Al G. Edwards. Mr. Lundquist, who will be the manager, was formerly manager of amusements at Coronado Tent City, a popular resort across the bay from San Diego. Mr. Edwards at one time was the owner of the Superba theatre, now one of the chain of Bush theatres. The Rialto has a seating capacity of 800, is equipped with two Powers 6-A machines and a Silvernitro curtain. The installation of the equipment, including the seating arrangements, was done by the Southern Electrical Company of this city under the direction of Claude O. Seaman, manager of the motion picture department of the company. It is planned to handle First National pictures, and to operate from 11 a.m. to 11 p.m. daily.

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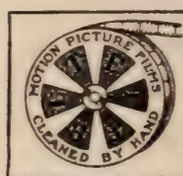

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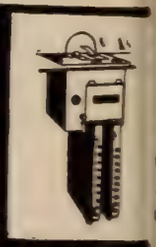

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

MINNEAPOLIS

G. N. Briggs, widely known newspaper man and who has been associated with Finkelstein & Ruben for the past two years as director of exploitation, will leave the firm this week to become editor of a local movie magazine. He is a brother of Briggs, the cartoonist.

Ward Allen, prominent Twin City musician, has been engaged as leader of the Blue Mouse orchestra.

Thursday evening, February 3, was film night at the Gayety theatre, Manager William Koenig entertained seventy young women, employes of the local Famous Players-Lasky and First National motion picture exchanges, who were given the opportunity of seeing Stone and Pillard's show as an acknowledgement of their splendid co-operation during the theatrical drive for the Hoover fund.

William T. Madigan, for the past two years assistant manager of the United Theatre Equipment Corporation, has been appointed manager, succeeding O. H. Dutton, who resigned recently.

DETROIT

John H. Kunsky has announced an increase of prices at the Adams for the engagement of "Passion," the scale ranging from 25 to 75 cents at the matinees and from 35c to $1.00 at night.

George Beban appears in person at the Madison with his picture "One Man in a Million" at the Madison.

A glass stage setting with bubbling fountains, built to duplicate the Cinderella episode scene in "Forbidden Fruit" is a part of the prelude to the showing of this picture at the Broadway Strand. Francis A. Mangan is responsible.

The Universal film exchange has been holding open house this week for state exhibitors. The plan, as conceived by Joe Friedman, office manager, was to induce state exhibitors to come to the city and to see the latest Universal releases screened. By registering at the exchange each exhibitor received his railroad fare for the round trip, in cash.

Bert Weddidge has incorporated the Michigan Motion Picture Supply Co. for $100,000. Mr. Weddidge organized the company about 10 years ago.

It is reported that W. S. Butterfield will build a new theatre in Adrian to seat 1,200.

FLORIDA

Talk about your crime waves; why, the whole City of Tampa, Fla. has been captured by Pirates. King Gasparilla, and his band of blood thirsty Pirates, sailed up the Bay last Monday, and the Mayor delivered the City over to them, without a struggle.

This annual pageant, combined with the South Florida Mid-Winter Fair, has kept Tampa playing to capacity for ten full days. The theatres all report excellent business, in spite of the great opposition.

Mr. C. D. Cooley, who operates the three largest Theatres in the City, saw a chance to put over a "stunt" picture. He engaged the world famous fliers, three in number, who are the feature attraction at the Fair, for the week.

With the Camera Man in one plane, and the other two ahead, a race thru the air was staged, with all the stunts known to aviators, shown on the trip of nearly seventy miles, to Belleair, the famous West Coast resort. The picture, when titled, will be shown here first, and then offered to other Exhibitors.

Arcadia, Fla., has a new Motion Picture Theatre. Mayer, Marquis & Townsend, three live wires, have leased the Arcadia Opera House, giving it a good overhauling, and adding much new equipment.

They opened Thursday, Feb. 3rd, with "The Killer," and from the patronage, and approval, given the new house, it looks like "sure fire."

St. Petersburg, Fla., now has a Theatre for negro patrons. The new house will be called "The Dream." It will open this week. All of the white theatres in this City, five in number, are operated by the S. A. Lynch Enterprises.

INDIANAPOLIS

The Keith vaudeville interests are understood to be behind a deal for the leasing of property in the heart of the business district at South Bend, Ind., for the purpose of erecting a 2,000 seat vaudeville and picture house and 300 room hotel thereon. Names of the parties who intend to secure the lease from Alexander Lippman and the Northern Improvement Company, owners, have not been disclosed.

B. H. Shelke, director of inspection for the American Society of Composers, Authors and Publishers, has been in Indianapolis to force local orchestras to pay royalties on pieces composed or owned by members of the society. Several orchestra leaders decided to stop playing music so controlled.

Following announcement of the newly formed Indianapolis Athletic Club that it will build a club house on the southwest corner of Meridian and Vermont streets, three blocks north of the heart of the business district, Gavin L. Payne and Charles S. Becker, local financiers, stated that they probably will put up an eleven or twelve story hotel and theatre building to cost approximately $1,500,000 on property next door.

Mrs. Charles Cook, proprietor of a neighborhood photoplay theatre at 430 West Washington street foiled burglars who came to the box office and pointed a gun at her by screaming and running from the booth. The burglars, four in number, also fled.

PORTLAND, ORE.

A. C. Raleigh, manager of the Columbia theatre, is on a two weeks vacation. He spent part of his time at Salem where the Oregon legislature is now in session and plans to take the remainder of his holiday in a visit to Seattle and Tacoma.

C. S. Jensen, senior member of the firm of Jensen and Von Herberg has announced his attention of obtaining season leases on all possible films. This, he believes, would make it impossible for persons to wait but two or three days after a production's first run at first run prices to see the same picture at a neighborhood house for 10 or 15 cents.

The Manhattan trio, male singers who enjoyed seven weeks run at the Liberty theatre, Portland, are now appearing at Art Laflar's "Grand Theatre," Salem, Ore. The trio will go to Ashland, Ore., now where they will sing in one of the George Hunt houses.

Henri Keates, master organist of the Liberty theatre, was the feature number at the vaudeville show recently put on at $10. a seat as a benefit for a children's hospital. The show was held in the city auditorium with more than 3000 persons in attendence. A two reel comedy was donated to the show by C. S. Jensen. Mr. Jensen is a Rotarian and he purchased $200. worth of seats for members of his force.

A six-footers' club has been organized among Portland theatre managers. Among those considered for membership are A. C. Raleigh, six foot one; F. W. Teufel, six two and a half; John Collins, six two and a half; Ralph Winsor, six two; Paul E. Noble, six foot and Bert Hall, six foot one. These men represent four of Portland's six first run houses.

Cameron Geddes, basso and war hero, will continue at the Liberty theatre, Portland, for another week as concert singer. He will then go to the Strand theatre in Seattle and from there to Spokane where an engagement awaits him.

Ralph Winsor manager of the Star theatre, has returned from Tacoma where he was a guest of his parents, Colonel and Mrs. H. G. Winsor. While on the visit he called at not only Tacoma but Seattle theatres for brief chats with the managers.

Paul E. Noble, manager of the Liberty theatre, has announced a newsboys early matinee the morning of the opening day for "Dinty." The matinee will be given in cooperation with the Evening Telegram. As there are but 200 Telegram newsies and the seating capacity of the Liberty approximates 2000, the Telegram boys will be hosts to all their other fellow workers in the city.

NEW ORLEANS

F. G. Evans, theatre owner, of Van Wert, Ohio, and his wife are among the guests at the De Soto, while spending a few days in New Orleans viewing the city's attractions and enjoying a period of recreation. Mr. Evans operates two large "movie" theatres and a legitimate dramatic playhouse and says the theatrical business in his section never has been so prosperous as now.

"There is a rich agricultural section around Van Wert," he says, "and the farmers there have been usually prosperous. It is said that in Van Wert county there is only 1½ acres of waste land, which we claim is a record for utilization of the soil."

Joseph E. Luckett, of New York, an official of one of the most important motion picture producing companies in the country, is at the St. Charles with his wife, coming here for a brief business trip. Mr. Luckett is one of the best known theatrical men in the United States and for many years was manager of one of the leading theatres in Washington, D. C.

New Orleans and the Fair Grounds tracks have been selected as the scenes for one of the greatest racing dramas ever put on the screen, larger and better even than "Checkers," according to Richard Stanton, noted director of the Fox Film Corporation, who produced "Checkers" as a photoplay and who arrived last week with a company of about thirty film actors and actresses of the Fox Company from New York, who are to appear in the new turf play.

The players expect to remain in New Orleans about two weeks, making all the exteriors for the photo-play in and around the city. Mr. Stanton will stage his own horse race for the picture at the Fair Grounds track and he stated that the public is invited to attend the filming of the play and to witness the horse race that will provide a stirring climax of the picture's dramatic action. This invitation will give New Orleans folks an opportunity to see how movie pictures are produced and also to participate as members of the crowd at the race track.

SAN FRANCISCO

W. D. Kofeldt, manager of the Pathe exchange announces that he has booked "The Devil" for an indefinite run at the Rialto theatre, commencing April 9. He says that the most extensive advertising and exploitation ever given for a picture will be launched on "The Devil" and it is expected the production will play for four to six weeks.

Three of the latest Pathe pictures, "The Killer," "The Money Changers," and "The Sage Hen" have been booked by the College theatre, formerly Newman's College, which has recently changed hands and will in future show nothing but big productions. The new owners who have acquired the property from the estate of Charles Newman who died recently, are: Edward A. Smith, formerly manager of the Rialto and Strand theatres of this city; William A. Casey, who remains as house manager; Frank Burham and Harry Hilp.

The Metro exchange has moved into new quarters on Golden Gate avenue, which is better and larger than the old offices. The new building complies with all the new fire department stipulations and underwriters suggestions and is in two separate sections, the business offices being divided from the shipping and film departments.

ST. LOUIS

Charles Chaplin's "The Kid" smashed all previous house records at the New Grand Central and West End Lyric Theatres, two of the string of Skouras Brothers Enterprises. Crowds surrounded the two theatres during all performances of the week of Feb. 6 waiting their turn to enter. Everyone is in accord with acclaiming the latest Chaplin release one of his greatest endeavors.

"Lying Lips," Associated Producers' picture, begins a week's run at the New Grand Central beginning February 13th. An extensive advertising campaign has been planned.

Mrs. E. M. Duerhas disposed of her interest in the Empress Theatre, Springfield, Ill., to a local syndicate formed specially for the purchase. The consideration is said to have been approximately $20,000.

SPOKANE

"A Small Town Idol" one of the few productions Mack Sennett has made in six-reel proportions, is playing at the Casino for a week's engagement.

"The Lost City," a serial in its fifth episode, is the film offering at the Pantages, while the picture program at the Hippodrome shows House Peters in "Closed Roads" and Lucy Lee Stewart in "The Eleventh Commandment."

"The Humoresque" had its third-run showing here last week and drew good houses at the Majestic. Bill Hart in "The Toll Gate" is this week's offering at the Majestic.

Jessen's Studio News by Wire

UNIVERSAL

Carl Laemmle has assigned Rolin Sturgeon to the task of making a special production, the name and character of which is being withheld. The scenario staff is now concentrating on this work.

William Fildew, cameraman for Tod Browning, is in Chicago to secure correct atmosphere scenes for "Fanny Herself."

The supporting cast for Harry Carey in "The Homeward Trail" besides Mignon Golden, will include Joseph Harris, Bill Gettinger, Charles LeMoyne, C. E. Anderson, Farrel McDonald, Arthur Millett, Otto Meyers, and Nobel Johnson.

The production cost of "Foolish Wives" has passed $750,000. Two or more months will be required for completion.

"The Truant," by Mann Page and Izolla Forrester will be the next starring vehicle for Frank Mayo. It will be directed by Robert Thornby.

"The Man Tamer," the next Gladys Walton picture, will be directed by Harry Harris.

Subjects recently completed are: "The Dangerous Moment," starring Carmel Meyers, under the direction of Marcel Desano; "False Colors," starring Priscilla Dean, under the direction of Stuart aton; "Li'Pl Miss Merridew," starring Gladys Walton, and directed by Harry Harris. The comedies include a two-reel Lyons and Moran burlesque on Shakespearean tragedies to be titled "Roman Romeos"; "The Bug House," directed by William Beaudine, featuring Dorothy Wolbert; "His Acting Wife," under the direction of Ward Hayes, featuring Billy Fletcher.

Director Eddie Dull has started filming the serial, "The Terror Trail," an international mystery story featuring Eileen Sedgwick.

Albert Russell is directing the production of "The White Horseman," a serial starring Art Accord. Beatriz Dominiquez is playing the lead.

Short Westerns in production are "Out of the West," starring Leonard Clapham, directed by Jacques Jaccard; "The Guilty Trail," by Malcom Boylan of Universal publicity staff, starring Jack Perrin, and directed by Edward Laemmle; and "Wanted: a Parson," starring Hoot Gibson, and directed by William Craft.

FOX

"Colorado Pluck," by George Goodchild, stars William Russell. Jules Furthman is directing and George Schneiderman is the cameraman. The cast includes Margaret Levington, William Buckley, George Fisher, Helen Ware, Bertram Johns and Ray Berger.

Director Millard Webb is beginning the filming of "Ismael," by Mrs. Edna Southworth. William C. Forster is the cameraman, and Harold Goodwin the star. In the cast are Lillian Hall, George Fisher, Correan Kirkham, Irish Ashton, Glen Cavender, Fred Kirby, Grace Goodall, Hayward Mack and Lillian Langdon.

Now in production are: "Tom Boy," starring Eileen Percy, under the direction of Carl Harbaugh; "The Night Horseman," starring Tom Mix, under the direction of Lynn Reynolds; "The Lamp Lighter," starring Shirley Mason, under the direction of Howard Mitchell; "Clung," an all-star Chinese spectacle, under the direction of Emmet J. Flynn, and "The Trail's End," starring Buck Jones, under the direction of Bernard Durning.

Jack Blystone is now at work on a super-comedy, to run five or more reels, featuring Clyde Cook. Four Sunshine Comedies are now in production, under the direction of Al. St. John, Del Lord, Ray Enright and Nate Watt.

GOLDWYN

Continuity is being prepared for the following: "The Purple Mask," by Gouverneur Morris; "The Ace of Hearts," by Morris; "From the Ground Up," by Rupert Hughes; "Hungry Hearts," by Anzia Yezierska; "The Romeo" and "The Foor Relation," for Will Rogers; "The Mother," by LeRoy Scott; "Jane," by Mary Robert Rinehart; "The Grim Comedian," by Rita Weiman; "Honest," by Thomas; "The Christian," by Hall Caine.

"The Romeo," a Will Rogers picture, is now being cast. Clarence Badger will direct.

Jessie Dejainette has been added to the cast of "The Alibi," now being directed by Frank Lloyd with an all-star cast.

Helen Chadwick, who has been ill with pneumonia for the past week has returned to work at the studio.

Julia Josephson, author of numerous original stories for Ince-Ray Productions, and since with Lasky, has been named associated Goldwyn editor. He will work with J. G. Hawks, managing editor. Two years ago Josephson was a small town school teacher in Washington.

LASKY

Director Sam Wood, Gloria Swanson and company, are using the residences of Burlingame, a fashionable San Francisco suburb, for exteriors for "The Great Moment," an Elinor Glynn story. The scenario is by Monte Katterjohn. Milton Sills is the leading man.

Director Tom Forman has completed "White and Unmarried," starring Tom Meighan. Forman will go East with Meighan to direct two pictures in Eastern studios.

George Melford and "The Money Master" company, headed by James Kirkwood, is in the North getting Canadian scenes.

FIRST NATIONAL

Work on "The Invisible Fear," by Hampton del Ruth, starring Anita Stewart, under the direction of Edwin Carew, is beginning at Mayer studios.

William Desmond has been added to the cast of "Muffled Drums." Little Richard Hedrick will play in this subject.

Finis Fox has been engaged by Louis B. Mayer to do special work on scenarios.

Jerome Storm will arrive in Los Angeles within the next few days to conclude negotiations with B. P. Fineman for the direction of Kathleen MacDonald in future First National productions.

Barbara Castleton has arrived in Los Angeles from New York to play the lead in the John M. Stahl production, "Muffled Drums." George Weber, who has recently filmed a number of subjects for Goldwyn, has been engaged as photographer.

Marshall Neilan left for New York last Saturday with Colleen Moore, Cameraman David Kesson, Business Manager Leeds Baxter, Lucita Squier, the continuity writer, and Daniel Gray, film director. They will return West when all scenes for the next subject are completed.

HERE AND THERE

Announcement is made this week of a contract being signed by Charles Conklin to appear in a series of twelve two-reel comedies to be made by the Atlas Film Company of Los Angeles. Max Asher, a well-known comedian, has also been engaged, and May Cummings, who has just completed a trip over the Pantages time will be the lead. Charles Diltz has been engaged as director and Clifford Blackstone as cameraman. Space at the Balboa studio, Long Beach, has been engaged for this production work.

Richard Kipling of the enterprises that bear his name, is to return East within the next week after spending two months on the Coast. While in Los Angeles Kipling has arranged for the opening of a film exchange to handle the products distributed through his organization. The present list includes the Sylvanite Productions, Midnight Riders, Outlawed, The Battling Kid and others. The exchange will be located at 802 S. Olive street, Los Angeles.

J. Swartz and M. Rice, owners of the Reviere and Liberty theatres at Milwaukee, are in Los Angeles to spend a few weeks getting acquainted with conditions respecting future productions.

METRO

Three companies are now active. Nazimova has just completed an important sequence for "Camille." Scenes were taken with three hundred players at the entrance to the Paris Opera House set, where the meeting of Camille and Armand occurs.

Director Wesley Ruggles, Alice Lake and the players in "Uncharted Seas," and John Fleming Wilson, have returned from Flagstaff, Arizona, where snow scenes were secured. The subject will be finished this week.

Dallas Fitzgerald is directing May Allison in "Dated."

REALART

Walter Hiers and Polly Moran have been added to the cast of "Two Weeks Without Pay," which will star Bebe Daniels. Joseph Henabery is directing. Frances Harmer has written the next Bebe Daniels comedy drama, entitled, "One Wild Week."

J. Roy Barnes has been engaged to play opposite Wanda Hawley in her next production.

Hector Turnbull has arrived to supervise the filming of two of his stories.

Percy Heath has been added to the Realart scenario staff by Supervising Director Elmer Harris. Mr. Heath will write for Wanda Hawley and Bebe Daniels.

VITAGRAPH

Albert E. Smith is outlining production plans for the Spring months, which provide for additional units.

"The Secret of the Silver Car" has been selected for Earl Williams' next picture. The story is by Wyndham Martyn. Kathryn Adams will play the female lead and Director David Smith is now casting for the other parts.

William Duncan, Edith Johnson and "The Fighting Fate" company are making final scenes with fifty players on the Kern river.

Larrie Semon's next will be entitled "The Rent Collector."

Joe Ryan and the "Purple Rider" company are working on Catalina.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

" His Fiery Beat "

(Sunshine Comedy—Fox—Two Reels)

THIS is largely a burlesque on a combination fire and police department, well directed, filled with good comedy types, and sufficient for average entertainment in any theatre. There are no outstanding thrills, but the picture ends with a pursuit over several miles of Hollywood boulevards, during which a Ford turns corners very precariously, and skids about in several circles.

Careful selection of the members of the fire department are responsible for some of the entertainment. They are fat and lean, tall and short. They are shown at rescue drill and at official inspection. They change very quickly into the police department, and when the body of the inevitable Ford is hoisted upwards and hanged to a patrol wagon body, the metamorphosis of the department is complete.

Bathing girls fill a brief space in the picture but do nothing besides romp about the beach in typical Sunshine fashion. Bobby Dunn is the Police-Fire chief and Olive Dale supplies the necessary amount of feminine beauty.

A shot taken above a man as he executes a high dive into a lake is a clever novelty and affords a much greater thrill than a long shot of the same scene.—*MATTHEW A. TAYLOR.*

" Something to Worry About "

(Chester Outing-Educational—One Reel)

IF you think your patrons will care to see views of Yellowstone Park clad in its winter mantle, here's one that will surely interest them, for the cameraman has made a round trip of this celebrated recreational reserve and hasn't missed a geyser or spring of any note.

The reel opens with some interesting scenes of the falls and then shifts to some views of the Yellowstone river.

Interest is aroused when travelers are seen emerging from their huts on skis prepared for the winter jaunt. The cameraman follows the adventurers along the trail and into the woods, in what might be called God's country, until they emerge at an opening and we see in the distance the wonderful springs and geysers for which the park is noted.

The cameraman now shows his grit and brings his instrument as closely as possible to the latter and in a series of pretty close-ups and long shots shows the spectator all he wants to know of these peculiarities of nature.

They gush and fizzle until they look like safety valves or percolators indulging in blowouts and when the travelers place their eggs in the water and ask one another how they will have them—boiled or scrambled—the spectator knows that what he has read about is true, for the waters boil to a strong heat.

A few views of the bear and deer in their winter haunts are also shown.—*FRANK LEONARD.*

" The Unhappy Finish "

(Mack Sennett Comedy-Paramount)

IT is a good "take-off" on the "fillum" business which Mack Sennett has concocted here in "The Unhappy Finish." He burlesques the executive end where the stars are hired and where the efficiency expert runs things according to the figures in his head and the figures of the aspirants to fame and fortune. Charles Murray is one of the magnates. His partner missed our identification. But Ford Sterling is easily spotted. Also Harriet Hammond and Phyllis Haver. A breath of hokum keeps the comedy going for a small amount of footage. Then the pretty aspirant comes on the scene and Murray has a busy time avoiding his wife and attempting to keep a date with the would-be star. The Sennett kid on his velocipede and the Great Dane enter into the festivities. It is a merry bit of jazz this comedy-one filled with some good gags and some nearly as good. Ford Sterling and Charles Murray supply the laughter. — Length 2 Reels. — *LAURENCE REID.*

" The Lion Hunters "

(Mutt and Jeff Cartoon—Fox—One-Half Reel)

THIS is another good cartoon of Bud Fisher's two funny folk. Besides a good comedy idea, the lions in the picture, and there are many of them, are cleverly and naturally drawn.

Mutt and Jeff are lion hunters, but Mutt does all the hunting. Jeff is a decoy—hung from a tree, just out of the animal's reach. Mutt unfortunately falls asleep and the little fellow is in a pretty had predicament when the lions come and begin leaping up at him. A bird steals the gun from the sleeping Mutt and drops it into Jeff's hands, who is thus able to kill the score or so of lions who have surrounded him. The antics of the wild beasts constitute animation of the highest type. It is a worth while comic in every respect.—*MATTHEW A. TAYLOR.*

" The Waiting Maid "

(Universal)

A VERY pleasing comedy with Dorothy Wolbert and Eddie Barry playing the leading roles. These two comedians indulge in many comedy situations and act as splendid foils for one another.

Barry as the eccentric minister plays his part in a droll sort of way, getting plenty of comedy out of the scenes in which he appears and this coupled with the short snappy action of the star, Miss Wolbert, puts over many scenes that would certainly fail in the hands of less competent actors.

All of which means that this is one of Dorothy Wolbert's best comedies. Not that it scintillates with funny situations but that it has a good logical story which explodes at intervals and then runs along in an interesting vein between the big moments.

The comedy is well directed and the star is supported by a cast of good comedians.

"The Waiting Maid" should interest and give good satisfaction wherever played.—*FRANK LEONARD.*

" Hiking the Alps "

(Kineto Review No. 42—Urban)

CONCERNING Swiss Boy Scouts, and proving that boys in any land are, after all, only boys. Would be particularly pleasing to a Saturday afternoon audience, and if followed by Review No. 43, "How the Swiss Boy Scout Spends His Vacation," the line up would possibly be composed of boys from all neighborhoods within reach.

Starting from the Federal City of Berne, the President of the Swiss Republic looks the boys over and pronounces them fitted to depart upon their journey hiking the Alps. They manifest decided interest in all interesting points, especially the St. Bernard dogs. They are well trained little soldiers and when time comes to travel on, pack up and make leave like veterans. Then in the sequel, the older heads in charge begin to exact character and stature-building tasks from the boys, but believing all along they are playing, instead of working, they accomplish wonders. They help in the poultry yards, reconstruct a fallen bridge, cut wood and become generally useful as well as healthful. The usual excellent photography identified with Urban subjects prevails.—*LILLIAN GALE.*

" Voices of the Sea "

(Bruice Scenic—Educational)

WE have seen many views of the sea during our lives, some of which were impressive and others—just ordinary, with nothing to attract or draw the eye.

When Robert C. Bruice takes up the megaphone and directs his cameraman in a scenic one may be sure to find something in it which will remain fixedly in the memory.

And so it is with "Voices of the Sea." This one reeler is nothing more or less than a series of interesting views of the sea and the surrounding landscape.—*FRANK LEONARD.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to October 30, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office reecipts good." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.
Exhibitor Comment—"A good crook picture."

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BIG PUNCH, THE (FOX) BUCK JONES ..... FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE ..... JAN. 22
"Entertaining picture made from fomous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST ..... FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE ..... FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH ..... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN ..... FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN. 8
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC. 18
"Picturesque story with Kerrigan in heroic role."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO ..... FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST ..... FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business." "Big business. Meighan one of the most popular screen stars. Our patrons like him and like the kind of pictures he appears in." "A whimsical story, well acted, which seemed to please the crowds."
Consensus—"Average picture, average puller."

COUSIN KATE (VITAGRAPH) ALICE JOYCE ..... FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business.' "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining." "This one went over big and the box-office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST ..... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.
Exhibitor Comment—"This one went over good and brought more than the average business." "Only a fair picture. If properly advertised it will get the money."

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS ..... JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.

Box Office Reports continued on page 1714

French Film Men In Arms Over Heavy Taxation

ENFIN! Voilà assez de chinoiseries! which being rendered into plain, if somewhat vulgar English, is not an attack on the Chinese, as might at first sight be supposed, but merely the French Moving Picture Directors' way of telling the French government to put an end to its "monkey business" and to stop treating their business like a pariah among the national industries! Yes, the French Moving Picture trade is smarting under a long outstanding grievance to which I have already called attention. This grievance is nothing less than the heavy system of taxation under which they are penalized and which they assert is throttling them. After submitting passively until now, they realize that the time has at last come when resistance is imperative to prevent them from sinking under the burden of taxation which is eating up their meagre profits and threatening them with bankruptcy. Here are the facts of the case in a nutshell: The French government, persuaded that the Motion Picture Industry is an extremely lucrative proposition, in the sense that the cost of production is out of all proportion with the receipts therefrom, has decreed a special system of taxation for all Motion Picture theatres in France. This tax amounts to as much as 35 per cent. of the gross receipts, and is divided up between the state and the Poor Relief Fund. Along comes now the Paris municipality waving the text of a law passed last year authorizing them to levy a further tax attaining as much as 50 per cent. of the amount of the state tax according to locality, thus bringing the combined tax in certain cases to 40 per cent. of the receipts. This was, however, the last straw. Stung into action by the memory of past wrongs and threatened with what they consider a further injustice, the Paris Moving Picture Directors called a meeting of protest on Saturday last and the following resolutions were voted: That Motion Picture theatres should be placed on the same footing of tax assessment as the legitimate theatres—that is with a 6 per cent. tax; that a parliamentary statute should be granted them recognizing their existence and public utility and further that a group should be organized in parliament for the protection and advancement of the entire moving picture industry. Failing redress the directors threatened to close down their houses. The situation at present is stationary. Meanwhile the government has fallen and until the new minister of finance has been allowed to assume his functions no action can be expected. But the directors are marshalling their forces for the conflict which they do not intend to shirk. Facts and figures are being brought to prove that the charge of excessive profits which is supposed to explain the heavy taxation, is a myth. Here are some of the figures: The charge for seats has been raised between 180 and 300 per cent., but the cost of living has increased in Paris by 445 per cent. The increase in the price of seats in the legitimate theatre amounts to 280 per cent., but in the picture houses to 266 per cent. But, the theatres pay only 6 per cent. tax, while the pictures contribute over 30, and are threatened with more. And as regards working expenses and cost of production: The lighting bill which in 1914 totalled 1,000 francs now totals 5,000; three feet of film which then cost a quarter of a franc now costs a franc and a quarter; and as a result whereas French films were 63 per cent. of the country's total, they have now fallen to 13 per cent, and as the majority of imported films come from America where the exchange is more than three times above normal, it is difficult to see, assert the directors, the justification for such excessive taxes on the alleged grounds of large profits. Supporters of the government tax have further added fuel to the fire of the directors' wrath and indignation by suggesting that the moving picture is after all a form of luxury and not a genuine utilitarian form of business. To which the motion picture representatives reply by pointing to the amazing development of the industry in other countries, especially in America, where it holds such a prominent rank among the nation's industries. Others similarly unkindly disposed pile on the abuse by hinting that the motion picture is not morally free from blemish and that numerous are the films calculated to corrupt the ideals of the youth of the country, etc. But the picture men refute this charge with ease by calling attention to the moral laxity of the present day French stage, where liberty is synonymous with license and the nude and the vicious are openly flaunted before the spectators. Thus the controversy goes on. Personally I do not for a moment believe that the picture theatres in Paris or anywhere else in France will carry out their threat to close down. On the other hand the seriousness of the situation from the point of view of the proprietors and of all those engaged in the motion picture game cannot be denied. Something will have to be done and done quickly to remedy a condition of things which has become financially intolerable.

Apart, however, from the justifiable complaint of the French theatre directors, there is no getting away from the fact that the whole motion picture business in France is far from attaining that progress and development which are being registered in other countries, notably in America, England, Italy and even Germany. The French complain that the home industry is, if not in a retrograde state, at least at a standstill, which properly analyzed, comes to the same thing, according to all the laws and principles of sound business. The prime and most obvious cause of this lack of progress and underdevelopment is undoubtedly the tightness and scarcity of money. Picture producers in France complain that they are unable to turn out films, either as regards quality or quantity that will compare even favorably with those of the foreign market. Here again America is cited as the chief offender in setting a standard that cannot be attained in France. Without money they state it is impossible to build suitable studios or acquire the requisite equipment. The result is that the public favor foreign films because of their obvious superiority in technique and finish. There is, however, another handicap under which all films in France are suffering. This is the scarcity of theatres. In the whole of France in 1914 there were 1,500 houses where pictures were shown. To-day, after seven years, the total is only 1,800. It has been figured out, however, that the cost of production for a film to-day has increased six-fold. It will therefore be readily seen that the French film producer is in need of a far greater number of screens than the country possesses if he is to reap returns corresponding with the cost of production. Thus it comes about that in seeking a remedy for this unsatisfactory state of affairs French producers have begun openly a campaign of agitation against the foreign film which they maintain should be penalized with additional import duty and in order to force proprietors of theatres to give preference to French films, an additional tax of from 3 to 6 per cent has been proposed on all programs not including a certain length of French produced film. This form of protection, however, is recognized as a dangerous weapon with a double edge and as reprisals would most likely not be long in forthcoming from other countries there is good reason to believe that the project will be abandoned. Another form of protection aimed especially at American films is the project of a Latin union between France and Italy whereby each each party should pledge itself not to purchase films from other countries except after previous consultation together. It is even stated that one of the principal French distributing houses has signed a contract on these lines with a large Italian concern, but I have been unable so far to obtain confirmation of this report.

But in spite of the wailings and moanings of the French trade their production list continues to mantain a good level, both as regards quantity and quality. I have figured out that there are either ready or in course of production, some fifty films, many of which can be classed as both commercially and artistically certain of success. Among these may be mentioned "The Wheel," a sensational film depicting the life of modern railroad, produced by the famous Frenchman, Abel Gance, the same who produced "J'accuse," "Phroso," from the novel of Anthony Hope, now being produced in the south of France by another eminent producer, Louis Mercanton, and in which one of the most sensational scenes is the interior of the famous Cafe de Paris, at Monte Carlo; the leading role in "Phroso" is played by the American actress, Malvia Longfellow, a direct descendant of the poet. Others include "Atlantide," with Napierkowska; "The Agony of the Eagles," founded on the famous Napoleonic incidents; "The Three Musketeers" and "Robinson Crusoe." This last is now being produced by the Monat Film Co., of Paris, in Sicily. The scenario is taken from the work of Defoe is in two episodes of 5,000 feet each. The first episode is enacted in England and centers around a pretty little love story between Crusoe and a young English girl. The scene is then transferred to the famous island where Crusoe meets with those wonderful adventures which we all delighted in as children. I understand that the production of this film is on a very lavish scale. It was begun in December last and is expected to be finished in March. New York is likely to see it soon after.

FRANCIS J. TUCKFIELD.

New Exchange Formed on West Coast

Supreme Film Company of California has been organized with a capital of $100,000 to conduct exchanges in Los Angeles and San Francisco for the distribution of re-issues and other films of the Triangle Distributing Corporation. The company has taken over the business of the Los Angeles Triangle Exchange. The officers are Geo. N. Montgomery, President; C. E. Edwards, Jr., Vice-President; A. P. M. Narlian, Treasurer, and J. G. Connors, Secretary.

Sam Taylor "Gag Man" with Harold Lloyd

Sam Taylor is the latest addition to the Hal Roach comedy forces on the Coast, and is responsible for the scenario of "Now or Never," the three-reel Harold Lloyd comedy which will be released on March 13 by Associated Exhibitors through Pathe Exchanges, Inc.

This is Lloyd's first three-reel comedy and one filled with gags from beginning to end. Mr. Taylor, in addition to writing the scenario, served as "gag man" during the production of the picture. The picture is claimed to set a record for clever and original comedy stunts, a great many of which take place on a railroad sleeper.

Mr. Taylor entered the picture industry as a film editor for the old Kalem company, and was responsible for many of the familiar Ham and Bud slapstick comedies. He has also written continuity for Harry Morey, Bessie Love and Alice Calhoun, and previous to joining the Harold Lloyd company, was a director of Century comedies.

Nick Carter Series Are Going Well Is Report

Reports reaching the headquarters of the Pioneer Film Corporation from its exchanges extending from Maine to California, indicate that a new record for bookings on a short subject will be established by the Nick Carter two-reel features which are now being nationally released, and which are causing a stir in film circles. The series of Nick Carter pictures is made up of fifteen two-reelers, and is taking hold in every section of the country, declares a statement from Pioneer.

Exhibitors' Own Box Office Reports

(Continued from page 1712)

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE .....NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business." "Its too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused." "Most unsatisfactory First National ever shown here."
Consensus—"Average picture, average puller."

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine." "Farnum always goes over big in a Western picture." "This is the type of picture they like Farnum in. Extra big business three days." "Great picture, well liked. Went over big."
Consensus—"Good picture, good puller."

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST .....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days." "Not as good as some of her previous pictures, but Miss Minter is always pleasing." "Two days to big and average business." "Fair picture to fair business. Star popular."
Consensus—"Average picture, average puller."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST .....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.
Exhibitor Comment—"Excellent. Very funny and pleases the patrons who enjoy high class comedy." "A rather poor picture to poor business two days." "Good—one day to extra big business."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH .....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts." "Better than 'Miss Hobbs.' Miss Hawley is likable in this sort of a story. Big to average business two days."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business." "Very entertaining feature which the popularity of Thomas Meighan with our patrons helps to put over in good shape. Did excellent business."

FURNACE, THE (REALART) SPECIAL CAST.....DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts." "Very high-class society picture with beautiful costuming and sets which appealed particularly to the women and did splendid business." "Weak story of marriage that played to average business."
Consensus—"Good picture, good puller."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 11
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY .....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office receipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed very much pleased with it and business was fine."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good production and attracting good business for week run." "Good picture well worth seeing, which was attested by my houses, which were pretty well crowded." "Did well and held over second week. Like most second-weekers here unless they are far above the average or highly advertised it petered out." "An excellent picture in every respect and business grew all week." "One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run." "Excellent. The patrons of this theatre filled the house at each performance every day for the entire week." "Broke all records for two years as the poorest drawing card. One million per cent. overrated and 1,000,000 per cent oversold picture. Otherwise a good picture with none of the muchly promised Hearst free advertising, even an extra $700 advertising appropriation could not put it over." "Thoroughly nice picture. Ought to go with most any kind of an audience."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

Box Office Reports continued on page 1716

"THE SAPHEAD"
(Metro)

Rather Spotted, But Provides Some Good Entertainment

WINCHELL SMITH'S invasion of the photoplay producing field as a "personal supervisor" hasn't set the world on fire. "The Saphead," an adaptation of Mr. Smiths stage play, "The New Henrietta," isn't a photoplay, like "The Fortune Hunter" or "Lightnin'." It will just about slide by as good entertainment, principally because Buster Keaton succeeds in making his "saphead" character likeable and most of the time humorous and because some very good farce comedy gags in the latter part of the offering have been provided.

The principal fault with the production lies in the fact that it is neither hay nor grass." The dramatic basis plot of the play is given considerable development. In between times they pay attention to the comedy, which is rather on the slapstick order. Buster plays his comedy role and the rest of the cast, including the co-star, William H. Crane, stick to drama. The result is a picture that is neither farce comedy or a serious production.

However, the picture does provide some good laughs, the production is very good throughout, and both Mr. Crane and Buster have roles for which they are eminently fitted.

The story of "The Saphead" concerns a Wall Street king, Mr. Crane; his "saphead" son, Buster; a daughter married to a crooked broker who tries to ruin him, and a foster daughter with whom the son is in love. Most of the real comedy is provided by a scene supposed to be on the floor of the New York Stock Exchange, in which the "saphead" buys the stock being sold by order of the crooked son-in-law, without knowing that in so doing he is saving the family fortune.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Nicholas Van Alstyne	William H. Crane
Bertie Van Alstyne, his son	Buster Keaton
Mark Turner	Irving Cummings
Rev. Murray Hilton	Edward Jobson
Watson. Flint	Edward Alexander
Dr. George Wainwright	Jack Livingston
Musgrave	Edward Connelly
Hutchins	Jeffrey Williams
Mrs. Cornelia Opdyke	Odette Tyler
Rose Turner	Carol Holloway
Agnes Gates	Beulah Booker
Hattie	Katherine Albert
Henrietta Reynolds	Helen Holte
Hathaway	Alfred Hollingsworth
Valet	Henry Clauss

PRESS NOTICE—STORY

"The Saphead," starring Buster Keaton and William H. Crane, is to be the feature photoplay offering at the ———— theatre for a ———— days' showing beginning ————.

The picture is recommended for those who enjoy the clean comedy drama founded on a clever idea, that has been faultlessly acted not only by the co-stars but by the entire supporting cast. The story of "The Saphead" tells how Buster as the "saphead" son of a Wall street king foils the crooked broker who has planned to ruin the family fortunes and also wins the girl of his heart.

The picture is an adaptation of Winchell Smith's "The New Henrietta." Mr. Smith, who is America's most prominent playwright and author of such successes as "The Fortune Hunter," "Three Wise Fools," etc., personally supervised the filming of the production.

Besides Mr. Crane and Buster Keaton are such well known players as Irving Cummings and Edward Connelly. The production which Metro has given "The Saphead" ranks with the really big pictures of the year. Several big sets, among which is an exact reproduction of the New York stock exchange are provided.

PROGRAM READER

For the feature picture to be shown for a ———— days' run beginning ———— the ———— theatre will present "The Saphead," a comedy drama of American big business and romance in which Buster Keaton and William H. Crane, one of the most distinguished actors of either the stage or screen, are co-starred.

"The Saphead" is the sort of picture that young and old of all audiences really like, just pleasant entertainment with a likeable set of characters providing plenty of laughs, with no unpleasant sex theme to be solved or intricate problems to be worked out.

Mr. Keaton plays the role of a "saphead" son of a New York stock exchange king (Mr. Crane). The co-stars are supported by a strong cast among which are such well known players as Irving Cummings and Edward Connelly. The story of "The Saphead" has to do with a plot to ruin the Wall street operator and how it was frustrated by the "saphead." It is a picture of "big business" and big laughs.

SUGGESTIONS

We would bill the author, Winchell Smith, the co-stars and the title about even, stressing the comedy angles as much as possible. The character of "the saphead," played by Keaton is such that it could be nicely doubled as a "ballyhoo." For presentation ideas we refer you to a page of the Service Bureau describing the prologue which is being staged at the Capitol theatre this week.

CATCH LINES

Yep, Buster is a "saphead" in this but he saved the family fortune even if he didn't know that he was doing it.

His girl was due to arrive at the Grand Central at 6:30 so the "saphead" waited until 3:00 G. M. at the Pennsylvania before he made up his mind that somebody had made a mistake.

He was nobody home, saphead, boob, and plain dumbell but his fool luck held good and when his crooked brother-in-law tried to double-cross the family, he saved the day.

"PARTNERS OF FATE"
(Fox)

A Good Average Program Attraction

IT'S really too bad that a picture like "Partners of Fate" shouldn't have received better treatment. Like many more of its kind, to use a technical term, it starts off like a million dollars and then drops down to a common level, until the last few scenes, when a killing is resorted to in order to revive it and make a strong finish.

And this brings up the old question, "Why will story writers or scenario writers persist in the time worn idea of inventing splendid introductions and endings, only to let the rest of the tale drift along in a mediocre way, to take care of itself as best it can.

"Partners of Fate" has a rather novel introduction in that two couples are married at the same altar and start on their honeymoon together on the same boat.

The scenes on the boat are rather amusing, and when a steward is introduced with the healthy caption, "One who believes himself to be the real cause why girls leave home," the spectator is apt to settle himself in his chair and expect a delightful evening's entertainment.

But right here the plot takes the usual twist; a shipwreck occurs, causing a mixup of husbands and wives, who land on the usual tropical island to go through a series of scenes of the usual variety. To give the plot action the couples land on different parts of the island with a crew from the ship. One of the couples remain faithful to their vows, while the other, for contrast, indulges in wild love making, the steward turning out to be a despicable villain.

The usual ship arrives and carries away the unfaithful couple, leaving the others to die. They don't and live to triumph over the others.

"Partners of Fate" is a good average program picture. It should have received better treatment.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Helen Meriless	Louise Lovely
John Fraser	William Scott
Frances Lloyd	Rosemary Theby
Byron Millard	Philo McCullough
Purser	George Sigmann
Bill Ricketts	Richard Cummings
Baby	Eileen O'Malley

Story by Stephen Chalmers.
Scenario by Robert Dillon.
Directed by Bernard During.

PRESS NOTICE—STORY

"Partners of Fate," the latest Fox production featuring that delightful actress, Louise Lovely, will be the attraction at the ———— theatre on ———— of next ————.

The story is rather novel in that two couples are married at the same altar and set out on their honeymoons together only to be shipwrecked when the boat is disabled off the shore of a tropical island.

And then one of the most peculiar tales ever written begins, for the couples are mixed up in the wild confusion, each receiving the other's husband and wife.

The story becomes more exciting when one of the couples, forgetting their vows, indulge in wild love-making while for contrast the other remains faithful to the ones they love.

And while all this is passing before the eyes of the spectators, we wonder what is foremost in their minds?

Do they forgive the offending pair for their unfaithfulness? Are they thrilled at the finish when the unfaithful wife kills the unfaithful husband? You, Mr. Reader, should become a spectator and judge for yourself.

The production is excellently directed, has some enhancing exteriors and is acted by a splendid cast, including William Scott, Rosemary Theby, Philo McCullough, George Seigmann, Richard Cummings and Eileen O'Malley.

PROGRAM READER

"Partners of Fate," which will be shown at this theatre on next ————, is a story of extraordinary strength with an extraordinary role; and to this role Louise Lovely measures fully.

The story by Stephen Chalmers concerns four well-intentioned young people who gamble in the same game of matrimony and find themselves the winners of uncongenial mates. A ship upon which all are traveling is wrecked and in the confusion each husband finds himself cast up on a lonely island with the other fellow's wife.

Here's a state of things which brings out all the best and worst qualities of the group—with the survival of the fittest the natural outcome of various perils and temptations, in situations strongly dramatic.

As the loyal wife of a man with whom she had nothing in common and through the trying experiences of an enforced sojourn on a lonely island in the South Seas with the man she idolized and who she knew loved her, Miss Lovely rises to dramatic heights that make her characterization a constant delight.

Stephen Chalmers, who has contributed more than one classic to the screen, is the author of this gripping tale.

SUGGESTIONS

This production has good direction, a fair story with plenty of interest cropping out here and there and a fairly good cast in the principal roles.

You can advertise it as strongly as you wish without any fear of a comeback, provided you do not lay too much stress on any particular angle.

You might excite interest in your town papers if you stress the unfaithful angle which is one of the principal points in the story, and then for contrast run a series of short stuff on the faithful angle.

Also be sure and run as many catch lines as you can on the story, for they will certainly attract.

Play up the cast and after mentioning the star, do not fail to mention Rosemary Theby, who does some wonderful acting throughout.

CATCH LINES

See Louise Lovely in her latest Fox production, "Partners of Fate." It is a picture showing how fate shuffles the cards in the game of life.

If you want to see a picture which will make you think, go and see Louise Lovely in her latest Fox production, "Partners of Fate," which will appear at the ———— theatre.

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PICTURE BRAND STAR RELEASED PLAN BOOK

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhibitor Comment—"A good picture to average business three days."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET .....NOV. 27
"Good production given average story."—M. P. News.
Exhibitor Comment—"Satisfactory picture both as an entertainment and as a box office attraction. Average good business.

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH .....FEB. 12
"Trite story makes poor screen material."—M. P. News.

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual."

HONOR BOUND (UNIVERSAL) FRANK MAYO.....NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day."

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business." "A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good-sized houses." "Did not expect this to go but it grew each day and what surprised us was that it pleased, or rather we got no kicks." "An extraordinary picture which brought good business." "Consider this a fine picture though it brought us only average business."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Going over very well indeed. Good picture." "Playing to excellent business through second week." "Seemed to take with my patrons and we had good business." "Went over very nicely and the box-office showed business somewhat above the usual."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL.....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.
Exhibitor Comment—"A William Russel picture of more than average value and the box-office results were pleasant." "A pleasing Western picture, well acted and produced. Did capacity business."
Consensus—"Good picture, good puller."

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

JUST PALS (FOX) BUCK JONES.....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Wonderful picture and greatest box-office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week." "Broke all records for week run. Carried over for 2nd week." "Smashes all records in the history of this theatre." "Broke all house records first week and was held over for second week."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
"Thrilling story given splendid production."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER.....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.
Exhibitor Comment—"Unable to handle the crowds. Broke house record even at advanced prices." "Opened fine and improved daily. Wonderful acting on part of Otis Skinner. Marvelous sets." "Wonderful picture. Consistently large attendance. A masterpiece, according to general talk around town." "Broke all attendance records. The kind of picture that points to big things in 1921 picturedom. A remarkable production in every way." "Wonderful picture. Brought great box office reports." "Extra good to extra big business two days." "Not a record breaker, but played to above average business. Pleased averagely well." "Pleased tremendous crowds who call it a great performance in every respect. Such pictures as this insure the steady growth of motion pictures." "Wonderful production and biggest business since 'While New York Sleeps.'" "Splendid production and Otis Skinner's name helped to bring in crowds. Did splendid business first part of engagement and is starting well the second week." "This went over very big. Audiences seemed enthused with it." "Crowds came and I packed them in. Surely a wonderful production." "This picture did only average business at this theatre. Fair feature."
Consensus—"Good picture, good puller."

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST.....DEC.
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one." "One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children." "Here is one that gets the money, though why we can't understand for it is too bloody. The name of this classic is its best advertisement."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE .....DEC.
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy." "Fair picture, fair business. Some thought it great, but it is a question whether or not the public wants Arbuckle in long features." "Good picture as far as entertaining value goes, but did only average business during run."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC.
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY.....NOV. 1
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM .....DEC. 1
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three days." Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box-office attraction it just manages to get by." "Failed to draw after big advertising campaign. Louise Glaum's name is not a box-office getter."
Consensus—"Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret."
Consensus—"Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD .....JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run." "Brought out all the Douglas Fairbanks admirers and then some. It went over big and in the estimation of most people who saw it, it is the best thing Doug has ever done." "One of the best Fairbanks pictures in a long time. Drew capacity houses during its two week's run." "Sure did go over great. Packed houses each performance. Box office receipts very satisfying."
Consensus—"Excellent picture, big puller."

Box Office Reports continued on page 1718

"GOD'S GOOD MAN"
(Stoll Film Corp.)

A Poor Production From All Angles

"GOD'S GOOD MAN" is ten years behind the times. In fact it hasn't one redeeming feature, unless it be a few pretty exteriors, which would place it on a par with any of the ordinary program pictures of today.

The story, the continuity, the subtitles, the acting, the action and especially the lightings and sets, remind us of the early days when the General Film Company was bidding for popularity.

For instance, the story which was written by Marie Corelli and deals with the elite and "simple country folk" is so jumpy that it is decidedly difficult to follow, the director giving entirely too much footage to unnecessary scenes.

To be concise, in one scene where the heroine has met with an accident we see the young lady being carried on a stretcher down a steep flight of stairs and up a lane with all the solemnity of a funeral; in another the hero and heroine have a long drawn argument as to whether it is proper for a lady to smoke cigarettes, and in still another the camera grinds away while hunters and dogs are getting ready for the chase. These are only a few instances of the many long drawn out situations. When we come to the interiors, the actors think nothing of walking up and down the stage before the action is given and then it is of the slow deliberate sort.

The subtitles are decidedly preachy and melodramatic and will never do for an American audience. In one instance when the villain is thrashed for his boldness, he points his whip at the heiress as she rides away and remarks, "You shall repent of this one day, me fine lady."

And then again the lightings are so bad in many cases that the faces either cannot be distinguished or appear dimmed, one scene in particular being played practically in the dark while the light shown outside.

Although the acting is sincere, the actors loose their naturalness for they have no idea of playing before a camera. The writer sees little possibilities in this production.—Length, 5 reels.—*Frank Leonard.*

THE CAST

The Rev. John Walden.....Basil Gill
Maryllia Vancourt.....Peggy Carlisle
Jack Andrews.....Barry Barnard
Lord Rexmouth.....Julien Henry
Bainton.....Edward Arundel
Mrs. Spruce.....Kate Gurney

Story by Marie Corelli.
Scenario by Kate Gurney.
Directed by Maurice Elvey.

PRESS NOTICE—STORY

"God's Good Man," the latest Stoll Film Company production will be the attraction at the ———— theatre on ———— of next week.

The story which is from the pen of Marie Corelli, the well known English novelist, is filled with incident dealing with English life as it was known to the well known writer.

As Miss Corelli's novels have been widely read for the past generation, it may interest many to know that "God's Good Man" has been produced in keeping with the book, the director selecting many quaint exteriors and interiors in England where the scenes in the novel were laid.

The story, which deals with the elite and the country folks, has as its principal character Maryllia Vancourt, a beautiful young aristocrat.

She is the last of the Vancourts and quits gay London society and flees to her country place at St. Rest, pursued by many fortune hunters. There she meets John Walden, the village pastor, who disapproves of Maryllia's former life and her friends.

Maryllia has discharged a rascally employee and the latter takes his revenge during a hunt meet. He rides down the heiress and leaves her at the point of death on the field.

While she languishes and her life is despaired of John Walden spends much of his time with her and his role of clergyman and spiritual adviser is merged into that of lover.

The production has several big scenes among which are the hunting scenes in which hundreds of dogs and horsemen participate and the May Day festivities in which many children do the maypole dance while their elders look on.

PROGRAM READER

How would you like to be a young and beautiful girl, the last of an old English aristocratic family with wealth at your disposal and everything to live for and at the same time have to live a lonely life amid shams and deceits in gay London, while your castle at St. Rest, the old-world village, remained empty except for a brief annual visit?

This is what happened to Maryllia Vancourt until in despair she quits the gay London society and flees to her country-place pursued by fortune hunters, titled and untitled.

There she meets John Walden, the village pastor, who disapproves of Maryllia's former life and her friends.

This is a brief outline of "God's Good Man," a Stoll Film production which will appear at the ———— theatre on ———— of next week.

The story is from the pen of Marie Corelli, the well known English authoress who has written many interesting tales of English life, and is well known to readers in this country and Canada.

The story is well handled, the closing scenes showing John Walden acting the role of clergyman and spiritual adviser to the young heiress when her life is despaired of, the result of being thrown from a horse during a hunting party by a rascally employee.

The final scenes show the whole countryside joining in the folk dances and about the maypole while the two lovers give their promise.

He was a young minister and she a member of a wealthy aristocratic family. They fell in love—and then the young minister disapproved of her former life and her friends. Did she finally come to his way of thinking or did she decide to follow her own course? See "God's Good Man," from the novel by Marie Corelli —at the ———— theatre ————.

"IT ISN'T BEING DONE THIS SEASON"
(Vitagraph)

Inadequate Story, But a Veritable Fashion Show

THIS adapted magazine story does not seem a happy choice on the part of Vitagraph. They have given it to a star, however, who can help a great deal to make up for its deficiencies in plot value by supplying a great amount of concentrate feminine pulchritude and wearing a great variety of chic and modish gowns, which will bring joy to the heart of the ladies who are seeking "the latest thing." It is a continuous fashion show—each scene allowing the star to display diverse afternoon frocks, evening gowns, and tailored suits.

The story itself is not the type to hold the interest throughout. It is of the frothy society type, dealing with a girl who follows her mother's advice to avoid poverty by marrying a rich man even if, by doing so, she must stifle true love. There is a bit of a dramatic conflict as we see her choose the wrong man, but a very noticeable sagging in the middle, when friend husband dies and she is free once more to marry the man of her choice, who is waiting for her.

Here is a desperate effort on the part of the continuity writer to keep up the interest. She does not marry him at once, though why she hesitates it is hard to say, for she is wealthy now, and he has been a success in a small way. But they only form a business partnership and journey to Turkey to interest a fez-topped individual in a Oriental rug agency in America. She wins the contract by a bit of vamping, and when the Turk tries to kiss her, her lover is watching through the window. Thinking he is to lose the girl, the hero seizes a knife and wants to stab all concerned, when she tells him "it isn't being done this season." There is an explanation of this final incident—that the girl is testing her lover's fidelity—which we do not believe the average spectator will be able to gather from the picture.

George H. Sargent, the director, has, pictorially speaking, turned out a good piece of work, for the sets and locations are nicely selected and carefully planned. Opposite the star is Webster Campbell, who makes an attractive leading man. Sally Crute, Charles Wellesley, John Charles and Nell Spencer support the star very capably.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Marcia Ventnor.....Corinne Griffith
Mrs. Ventnor.....Sally Crute
George Hunt.....Charles Wellesley
Oliver Lawton.....Webster Campbell
Afif Bey.....John Charles
Gladys.....Nell Spencer

Adapted from the story of the same title by Thomas Edgelow.
Scenario by Graham Baker and Harry Dittmar.
Directed by George L. Sargent.

PRESS NOTICE—STORY

"It Isn't Being Done This Season" is the catchy title of a quite as unique and original photoplay story in which Corinne Griffith, Vitagraph's "best dressed woman of the screen" is being starred and which will come to the ———— theatre for a ———— days' engagement beginning ————.

The picture is a magnificently staged drama with its locale laid in New York and Smyrna, city of mystery and intrigue as well as oriental rugs.

The theme of "It Isn't Being Done This Season" is to be found in that ever interesting question of womanhood, "whom shall I marry?" Miss Griffith in the starring role has the part of a young girl who, acting on her worldly mother's advice, marries for money, and finds herself unhappy and unloved as a result thereof. How fate finally unties the knot and reunites her with an old sweetheart makes an interesting drama of the screen.

Miss Griffith is given a role of remarkable dramatic depth and is convincing in her many emotional scenes. The role calls for many new and fashionable gowns making the picture quite a fashion show as well as a strongly dramatic vehicle. The picture is in five parts and has been produced by Vitagraph with George L. Sargent directing. Among the supporting cast are such well known players as Sally Crute, Charles Wellesley and Webster Campbell. The picture is an adaptation of a story appearing in "Breezy Stories" under the same title, written by Thomas Edgelow.

PROGRAM READER

"It Isn't Being Done This Season," a romance of absorbing interest and dramatic strength, with its locale laid in New York and Smyrna is the feature offering at the ———— theatre for a ———— days' showing beginning ————.

The production is presented by the Vitagraph company and has a star popular Corinne Griffith famous for her portrayal of emotional roles as well as for her reputation of being the best dressed woman on the screen. In support of the star are such well known players as Sally Crute, Charles Wellesley, Webster Campbell and others of a like reputation.

"It Isn't Being Done This Season" is a dramatic picture founded on the ever interesting question to womanhood, "Whom shall I marry?"

In this case there are two weddings with Miss Griffith as the bride. The first choice of the star as the heroine of the story, dies after disclosing his unworthiness. The second marriage to an old flame turns out just as we all like to have our romances end.

The picture is in five reels and has been magnificently produced. The production is an adaptation of a short story appearing in "Breezy Stories." It was directed by George L. Sargent from an adaptation by Graham Barker and Harry Dittmar.

A picture of romance, intrigue and absorbing interest, that contains a lesson for every woman who wants her domestic future to be happy.

The Index to The Complete Plan Book

(Continued from page 1716)

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MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand." "It took well for the entire week. Audience seemed to like it." "Fine picture playing to good business." "Good show—opened to moderate business." "People here educated to like these extravagant pictures, and they take very well. Held up to better than average business for two weeks." "Holding up nicely in second week of its run. Fair crowds." "Holding up fairly well in third week." "This one brought only average business for one week." "Fair picture with business about as usual." "Played to average crowds all week at one theatre. At another the crowds were sufficiently large to justify our booking it for another week." "Found this to be a good entertainer and business was slightly above average during run."
Consensus—"Good picture, good puller."

MISLEADING LADY, THE (METRO) BERT LYTELL ..... JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it." "Bert Lytell an excellent hero of cave-man love-making comedy that attracted only fair business." "Fair production which brought about average business." "Good business with this one. It seemed to entertain them well."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE) ..... NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.
Exhibitor Comment—"Good—consistently satisfactory business all week." "Went over in fine shape. Corking good story with plenty of action, and it scored nicely."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE ..... FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY ..... JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

NEW YORK IDEA, THE (REALART) ALICE BRADY ..... DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY ..... JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions."
Consensus—"Good picture, good puller."

OFFICER 666 (GOLDWYN) TOM MOORE ..... NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS ..... JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, howeve." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART ..... FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN ..... JAN. 29
"Character study is satisfying offering."—M. P. News.

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN ..... JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST ..... DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON ..... JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST ..... NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns." "Wonderful attraction from all angles. Praised by critics and patrons alike." "Favorable comments were the order of the day. They all liked it but some thought it a bit gruesome. Business fine."
Consensus—"Good picture, good puller."

PLUNGER, THE (FOX) GEORGE WALSH ..... NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has been tried out for a week here. Even in the week before Christmas it drew."

POLLY WITH A PAST (METRO) INA CLAIRE ..... DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep."

PRAIRIE TRAILS (FOX) TOM MIX ..... JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON ..... JAN. 29
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON ..... JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON ..... DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT ..... JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS ..... JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON ..... JAN. 29
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY ..... JAN. 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hour's Leave.' Box-office excellent."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST ..... JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM ..... DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions. Pleased our audiences. Business good considering general conditions."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD ..... NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN ..... JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT ..... FEB. 19
"Long on fashion, short on drama."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN ..... JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST ..... FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER ..... NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

Box Office Reports continued on page 1720

"BURIED TREASURE"
(Cosmopolitan-Paramount)

Spectacular Production, But Story Is Unimpressive

THE spectator who patronizes this feature will certainly find entertainment in some very impressive scenes which have been conceived by Joseph Urban. He will notice that the director has achieved some good action and incident and as far as the moving quality of the picture is concerned he will observe that it is of a high order. But if he becomes analytical he will find the story a hodge-podge, based upon a fantastic and far-fetched idea of reincarnation. The production is everything here and really saves "Buried Treasure." It may be that the author or director did not intend to have the picture taken too seriously in regard to its plot material.

One cannot take much stock in a subject which has defied scientists. And presenting it via the subtitle and flashes of action nothing is left to the imagination. It is a theory which might better be left to the thought processes of a powerful intellect. Translated on the silver-sheet it assumes the outline of a grotesque serial. It even becomes ridiculous in its trance episodes for the action becomes preposterous. A heroine is betrothed to a young man against her father's wishes. In order to cure her of romantic fancies he lugs her aboard his yacht for a cruise in the South Seas. It is then that she enters a trance and becomes the reincarnated spirit of a Spanish senorita. Another trance enables her to describe accurately the actual spot where bloodthirsty pirates buried a treasure chest two hundred years previously. And the sequence peoples the action with her immediate relatives and associates. Her trance proves to be correct for the treasure is found which enables her to present her lover with a dowry.

One must simply overlook the fantastic idea and find entertainment in the romantic scenes of Spain a century or two ago, and in the pirate action aboard the ship. The episodes are full of life and color and exude a romantic glamour sure to be caught by anyone with imagination. Director Baker is at his best with the graphic scenes of the piratical plunder. Urban has made these sets truly impressive and they are most artistically lighted. Soft focus enters into the scheme every once in a while which makes it genuinely appealing. The continuity is easy to follow except for the supernatural touches. The spirit world and the world of actualities seem to bewilder one at times. The players suffer from too much direction to appear natural. It is as if each one were told to crowd a scene with emotion. The exploitation possibilities are immense.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Pauline Vandermullen ..... Marion Davies
Dr. John Grant ..... Norman Kerry
Wm. Vandermullen ..... Anders Randolf
Mrs. Vandermullen ..... Edith Shayne
Joeffrey Vandermullen ..... Earl Schenck
Duc de Chavannes ..... John Charles
The Captain ..... Thomas Findlay

By F. Britten Austen.
Directed by George D. Baker.
Photographed by Hal Rosson.

PRESS NOTICE—STORY

The theory of reincarnation forms the basis of a vivid and romantic picture called "Buried Treasure," the same title under which the story by F. Britten Austen was published in a popular magazine. It comes to the ———— theatre next ———— with Marion Davies as the star. The story begins with a masquerade at a millionaire's villa at which the heroine's father selects the costume of a pirate. The other guests are attired in antique costume. Pauline Vandermullen, the daughter, has an idea that long ago she had worn the same garments and was a Spanish senorita.

Many picturesque incidents are shown, one of which features a love affair between Pauline and a young physician. In order to interrupt the romance, the father announces her engagement to a nobleman and that they will sail in the morning to the South Seas. She develops a trance and writes some mysterious symbols which prove to be a guide to a certain locality of buried treasure. She enters another trance and reads a pirate story and the scenes described in the telling appear to her in a vision. In the end she is led to the scene of the actual buried treasure, outwits her father, and by means of the treasure her young lover is enabled to marry her. The picture presents some vivid action of pirate days on the Spanish Main. Miss Davies is supported by a capable cast.

PROGRAM READER

You will be transported to the picturesque days of pirate ships, of mutinies and gay romances in Marion Davies' latest Paramount picture, "Buried Treasure," which comes to the ———— theatre next ————. It is a picture dealing with the question of reincarnation and communication of the living with the dead. "Buried Treasure" is one of the most picturesque features ever shown at the ————. A modern romance is deftly interwoven with a romance of the days when pirates sailed the seven seas. How the star in the role of the heroine proves to be the reincarnated spirit of a Spanish senorita and has communion with a departed lover is told in six reels of exciting and colorful drama. The picture is lavishly staged.

SUGGESTIONS

This picture presents a very fantastic story which it would be advisable to keep from exploiting. Simply tell your patrons that a picture of startling theme, characterization and incident will be unfolded to them on the ————. Play up the theory of reincarnation. Whether your crowd is familiar with the subject, the exploitation of it will stimulate interest. You can stage a prologue with considerable local color. It can be arranged around a pirate ship. If you cannot obtain the mechanical effects, then have an ensemble singing stirring songs, the company attired in pirate costumes. Or have a singer attired in modern Spanish costume singing a native song. Play up the title, the director and the star.

"THE EASY ROAD"
(Paramount)

Rather Mild for Thomas Meighna

THOMAS MEIGHAN'S latest picture, "The Easy Road," follows too rapidly upon the heels of "The Frontier of the Stars." One hasn't had time to forget the highlights in the former to overlook the shortcomings of the current release. In the first place the story is of the garden variety, being extremely commonplace and uninspired, and the characterization is practically colorless. The director has been able to extend the mild action throughout five reels, but in doing so has resorted to padding. "The Easy Road" is a picture of interiors, with the players walking from one set to another. And when they are not walking they are sitting around indulging in conversation.

One expects more from Thomas Meighan after witnessing his recent pictures. The crook photoplays have been so vital that in giving him something different his sponsors have overlooked the fact that he is of heroic mould. The star appears to be miscast in the role of the self-made young man who marries money and decides to have an easy time of it. As far as the realities are concerned the offering is faithful. It is natural for any one to take things easy when the opportunity presents itself. But such an idea isn't adaptable to the screen unless it possesses screen ingredients. "The Easy Road" is too easy. It doesn't move with any spontaneity. With the action subordinated the acting should be dominant. But it isn't aside from the star's forceful performance. As the hero he marries early in the story and makes up for lost time by taking life easy.

Padded scenes are introduced concentrated around by-play of interruptions as the young benedict tries to woo the Muse. Remembering what has constituted Meighan's pictures in the past, one waits for something to happen—and waits in vain. The wife leaves him to go on a European pleasure jaunt, followed by the "heavy." Which is the opportune time to emphasize the drama. The hero, incapable of getting ahead because there is no need of hard work, sinks to the depths and is about to commit suicide when a girl, more unfortunate, plunges in ahead of him. His effort to save her destroys his suicidal impulse. And her influence in the passing months effects a regeneration. There is a bid for a dramatic situation when the "heavy" attempts to place a wrong conclusion, but a reconciliation brings the ultimate happy ending. Lila Lee gives a good performance as the girl who is saved.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Leonard Fayne ..... Thomas Meighan
Isabel Grayce ..... Gladys George
Katherine Dare ..... Grace Goodall
Heminway ..... Arthur Carew
Ella Klotz ..... Lila Lee
Minnie Baldwin ..... Lura Anson
Laura ..... Viora Daniel

By Blair Hall.
Scenario by Beulah Marie Dix.
Directed by Tom Forman.

PRESS NOTICE—STORY

What is considered one of the most human and appealing pictures that has ever appeared on the screen is coming in "The Easy Road," a Paramount offering with Thomas Meighan in the star role. The picture will be the feature attraction at the ———— theatre next ————. The story is that of a young author who has battled through adversity to success and who marries a woman of great wealth. When he finds himself on Easy Street, his ambition wanes and he develops into a drone. His wife leaves him and he sinks into the depths, but is finally regenerated after a series of interesting events.

"The Easy Road" brings forth a big dramatic human story enacted by a star and company in a thoroughly compelling manner. In fact the offering is said to carry the same elements as Mr. Meighan's previous successes. Prominent in his support are Gladys George, Grace Goodall, Arthur Carew, Lila Lee and Viora Daniel. The picture is adapted by Beulah Marie Dix from a short story by Blair Hall, which appeared in a popular magazine. Tom Forman directed.

PROGRAM READER

Thomas Meighan is the star of "The Easy Road," the Paramount picture which comes to the ———— theatre next ————. This is an adaptation of Blair Hall's short story, "Easy Street," which was published in a popular fiction magazine and afforded the Good Luck Star with a role which is ideal for his personality. The picture carries the moral that when a worker reaches Easy Street, he is apt to learn ambition is waning and that work is the spice of life. The feature fairly bristles with action and it may safely be assumed one of the best in which this virile star has appeared in several months. It is excellently photographed, carrying scenes charged with remarkably fine atmosphere. In Mr. Meighan's support are Gladys George, Lila Lee, Arthur Carew and others of equal calibre. Tom Forman directed.

SUGGESTIONS

This is a picture adapted from a story which might have been written with Meighan in mind, so well does it fit his personality. Tell that this star is rapidly coming to the front in pictures which are worth while—pictures which are rich in entertainment values. You can state that it is on a par with "The Prince Chap," and "Conrad in Quest of His Youth." The title of the story, "Easy Street," from which the picture is taken, can be exploited in a teaser campaign. You might play up the moral outlined in the Program Reader and such a course wouldn't be giving away the plot. Play up Lila Lee and Gladys George. Bill it as a heart-interest drama with the most virile actor on the screen giving it expression.

CATCH LINES

After years of toil he gained riches and decided to play for a while. He chose the Easy Road. Where did it lead him? See Thomas Meighan in "The Easy Road."

The Index to The Complete Plan Book

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PICTURE BRAND STAR RELEASED PLAN BOOK

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY.....JAN. 29
"Rather frail but backgrounds save it."—M. P. News
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART.....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY.....NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business." "Went over big at opening and though only average next few days, it went big at closing. Pretty good picture."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business." "Pretty good picture as far as entertainment goes. Average business."
Consensus—"Average picture, average puller."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked." "This picture went over extra big during run. Held for one week where usual run is three days." "Box-office results on this picture are quite satisfactory. Fairly entertaining."
Consensus—"Good picture, good puller."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH.....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT.....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN.....NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average." "An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to close-up." "Big business three days."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST.....NOV.20
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST.....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER.....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

"Flashbacks" on Earlier Releases

"Everybody's Sweetheart" (Selznick)—"Poor in general and only saved by Olive Thomas' beauty. Drew only mediocre crowds."

"Sins of Rozanne"—"Only fair business. No high points of interest."

"Something to Think About" (Paramount)—"Starts second week. Playing to big crowds. Expect to equal if not exceed record made by 'Humoresque,' which ran for three weeks here. Capacity houses during second week's engagement. Title has a lot to do with its success. Simplicity is its keynote and it carries its message so simply that it appeals to big percentage of patrons."

"Mutiny of the Elsinore"—"A strongly dramatic offering that drew fairly well. Not the best of this class and a bit too brutal for many."

"Held in Trust" (Metro)—"The title is the only redeeming feature of show. May Allison is only fair or possibly poor as a drawing card. An average production. Business about as usual."

"The Best of Luck" (Metro)—"The funniest show you can imagine. Had the house in continual gales of laughter. Big audience attraction."

"The Restless Sex" (Paramount)—"This production which is a lavish sex attraction, did much better business than expected. Business was good for week run. A fair picture, business about average during run. A fair picture and box-office attraction which keeps up the suspense well. Contains some rather lavish spectacles of studio life. Went over big. Fair picture. Business good."

"The Love Flower" (Griffith)—Excellently produced Griffith picture that attracted very good business, part of which however, must be attributed to the Buster Keaton comedy on the bill."

"Married Life" (Sennett)—"Despite its length, this comedy keeps up the interest throughout and was a good laugh-producer."

"Big Happiness" (Robertson-Cole)—"Dustin Farnum, who has not been seen on the screen in a long while in Buffalo, returns with an entertaining vehicle in which he does some good character work in a dual role. Held up well despite holiday season slump."

"The Wonderful Chance" (Selznick)—"The best story O'Brien has had for some time. Business fair."

"The Love Flower" (Griffith)—"A sure fire production. Went over big all week. Patrons seemed well pleased, which was echoed by the box-office."

"If I Were King" (Fox)—"Only brought average business. Fair attraction."

"The Devil's Pass Key" (Universal)—"A very good melodrama which played to very good business."

"Old Dad" (First National)—"Only fair picture. It received only fair patronage. Mildred Harris is not a drawing card out here."

"A Chorus Girl's Romance" (Metro)—"Good feature which brought more than usual business."

"Best of Luck" (Metro)—"Fair picture. Did not seem to draw well. Business about average."

"The Girl With the Jazz Heart" (Goldwyn)—"Fine production. Box-office receipts heavier than usual."

"THE ROAD DEMON"
(Fox)

A Fine Auto Race Picture With Tom Mix

SEEKING to answer the great demand for "something new"—Fox has come across with the "The Road Demon." Tom Mix is announced as the star, but the best parts belong to some half a dozen racing automobiles. For this is an auto racing picture and one so well done and so crammed full of excitement and suspense and it should prove a more than adequate substitute for the usual Tom Mix western.

Mix, however, is not thrown too much in the background. The youngsters and thrill lovers who are so fond of seeing this star ride and shoot will find that he is just as much of a hero as ever. And he shows that he is just as much of a daredevil as in the pictures when he made a horse, and not an auto, do tricks.

The Los Angeles-Phoenix road race forms the bulk of the picture. This race is not on a banked track for a certain number of laps. It is a cross-country, up-hill-and-down race over rough country roads and perfect highways, and because of this Director Reynolds has been able to make more than a blur of speeding machines across the screen. The human element of the race is ever brought forward. We get a close up of Mix bouncing down a roadless hillside to take a short cut, and another as he stops just in time to avoid disaster at a broken bridge. The suspense is heightened and the interest aroused to a greater degree when the star loses the race, having been doubled-crossed by the villain. So they bring in a second race at the Fresno speedway. Here Mix wins. The scenes seem to be actually taken at the race and the audience will catch a bit of the glamour and excitement of that historic event.

The picture ends with a bit of old-time cowboy stuff. Mix's pals, cowpunchers all, take matters into their own hands to frustrate the villain—a manufacturer of a rival car. They ride into the hotel and up the elevator, still on horseback, and use strong arm methods.

The story does not make a lot of difference. It is probable, but of familiar texture, dealing with corrupt racing drivers, and a struggle between two rival auto manufacturers for a foreign contract. Mix acquires his car in the first place by swapping it for his horse. He cuts capers about in the desert and, not being able to stop it, rides through almost every building on his father's ranch. Claire Anderson is his leading woman.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Hap Higgins.....Tom Mix
Patricia O'Malley.....Claire Anderson
Pad Higgins.....Charles K. French
John O'Malley, Patricia's father.....George Hernandez
Luther McCabe, auto driver.....Lloyd Bacon
Lone Weatherby, Higgins' ranch foreman.....Sid Jordan
Wade Waters.....Charles Arling
Johnny Brooks, Hap's mechanic.....Harold Goodwin
Wilson.....Billy Elmer
Japanese business man.....Frank Tokawaja
Ryan.....Lee Phelps.

Story, scenario and direction by Lynn F. Reynolds. Photography by Frank Good.

PRESS NOTICE—STORY

Tom Mix, popular star in cowboy roles, has discarded his chaps for the time being and appears as a rough rider of a bucking automobile in his latest William Fox photoplay, "The Road Demon," which is to be the feature attraction at the ———— theatre for a ———— days' engagement beginning ————.

"The Road Demon" is a picture of speed and thrills, stunts and romance with the star handling a car with all the ability that he displays in riding bronchos. In the role of "Hap Higgins," Mr. Mix "swaps" his horse for a motor car and then all sorts of things begin to happen. He meets a girl, has a thrilling time winning a race against world famed rivals and finally outdistances all competitors in both love and automobile competitions. This is a new type of western, retaining all the speed and action of the horse type with many new innovations added. The race shown in the film is extremely realistic. In fact to be exact, the scenes shown are from the recent world record track meet for cars held at Fresno, Cal.

In support of the star is a strong cast of Fox players including Claire Anderson, Charles K. French, George Hernandez, Harold Goodwin, now a star in his own right, and Lloyd Bacon.

PROGRAM READER

Tom Mix, ———— favorite, is scheduled for a ———— days' engagement in his latest feature, "The Road Demon," a story of romance, adventure and thrills, beginning ————.

In this latest starring vehicle, Mr. Mix has turned his broncho out to pasture and does his daredevil riding in an automobile. He wins an automobile race against famed drivers, and also runs away with a lady's heart against formidable competition. As "Hap Higgins," Mr. Mix has one of the most likeable roles of his career. He is a cowboy who trades his horse for a car, a car that is better than it looks, as is shown when it wins the big national event. The romance of the yarn is furnished by Tom and Claire Anderson, who plays the role of "Patricia O'Malley."

An exciting road race in which Mix in his old car finally wins is a feature of the production. The picture has a good story, plenty of action and heart interest and will rank with the best productions of the day. It also gives Tom Mix a new sort of role, one in which he adds to his justly earned laurels.

Among the supporting members of the cast are Charles K. French, George Hernandez, Lloyd Bacon and Harold Goodwin. Mr. Goodwin is now a Fox star, having been lately elevated to this position. The production is directed by Lynn F. Reynolds.

SUGGESTIONS

Play up the fact that the star has discarded his broncho for this picture and does his stunts in a car. Feature the automobile race as being thrilling and exciting. A chance to tie up with car agencies and sundries stores is presented. For your newspaper ads. use a scene cut showing Mix driving in the race. Make your selling talk and catch lines snappy, using automobile "talk" in framing your sentences.

"THE BARBARIAN"
(Pioneer)

Fine Backgrounds, But Very Little Action

THERE is uncovered in this picture of the open spaces as fine a collection of backgrounds as ever found their way to the screen. And this goes for the sponsors of the scenic releases. With such a display of nature's handiwork the spectator is truly transported. If he is a dyed-in-the-wool fan he will realize the gap between the production and the story. Surely one expected more from the title and the star. One anticipated a story of he-man dimensions which would carry crackling action and suspense, interspersed with colorful incident. But it doesn't assume the proportions identified with a tale of the Northwest. It is a one character picture that revolves around a conventional theme and which has to do with painting the contrast between a product of the big outdoors and a girl and her associates of a cultured environment.

The hero is called a barbarian because he doesn't appreciate the barrier between his station in life and the girl's. He holds title to property which furnishes the conflict. The heroine's father and his vicious agent are desirous of obtaining the precious land for a right of way. But this conflict is held in abeyance until the closing reel. Meanwhile the barbarian is indulging in romance. The scenes which emphasize this note bring forth the big outdoors in bold relief. A birch-bark canoe which carries the picturesque hero and the girl, gliding along under a radiance of the moon, with the silvery waters for a background, is a scene which would cultivate romance any time. Donald Crisp has placed his camera at several advantageous points so that mountains, forests and streams are admirably caught. But his action is exceedingly mild.

In fact there is not one outstanding dramatic situation. Considerable argument and romantic by-play predominate. Yet one cannot deny that the picture is saturated with local color and atmosphere. If the story becomes obvious the spectator may permit his gaze to dwell upon the backgrounds. And these never tire. The conclusion shows the girl falling in love with her barbarian, who has proved his right to her affection through his manly qualities and the fact that he is a diamond in the rough. The titles are rather flowery and too descriptive. Many of them miss their mark in advancing the action, while others are totally out of place. The acting is praiseworthy.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Eric Straive.....Monroe Salisbury
Elliot Straive.....Geo. Berrell
Mark Brant.....Alan Hale
Floria Heatherton.....Jane Novak
James Heatherton.....Barney Sherry
Mrs. Heatherton.....Elinor Hancock
Redwing.....Lillian Leighton

By Theodore S. Solomons.
Scenario by E. P. Heathe.
Directed by Donald Crisp.

PRESS NOTICE—STORY

"The Barbarian" is the name of the feature which comes to the ———— theatre next ———— and ———— with Monroe Salisbury as the star. This is a story of the great outdoors—a story of a native son of the woods who has never known the culture of civilization. Eric Straive has inherited his father's property. Everything is serene in his life until a party of wealthy Easterners journey to the wilds. Ostensibly they are seeking recreation, but in reality the capitalist is anxious to secure title to Eric's land. The young man is considered a barbarian by the daughter. He acts as a guide for the party. A time comes when Mark Brant, the agent of the capitalist, endeavors to close the deal by underhand methods, but Straive circumvents him. His culture being exceptional, his education being praiseworthy, Floria learns to appreciate him. Eventually she falls in love.

The picture is crammed with most colorful backgrounds, the scenery of the big outdoors being exceptionally displayed. There is a fine flavor of romance and the dramatic portions of the story are well emphasized. Monroe Salisbury makes the title role a rugged portrayal. His support includes Jane Novak and Alan Hale. Donald Crisp directed.

PROGRAM READER

He had never been to the places of civilization. His life had been spent in the great outdoors. He had been brought up to think nature ideal. Then into his life entered a woman from civilization. She called him a barbarian. But he taught her the love of the great outdoors. He taught her to glory in the sunsets, the skies, the woods, the streams. He was different from any man she had known. Then romance crept into their lives and both understood. "The Barbarian" is the name of the feature which comes to the ———— theatre next ———— with Monroe Salisbury as the star. It is a very entertaining offering which carries some truly picturesque backgrounds and is well directed and acted.

SUGGESTIONS

You can exploit this feature as a study of the great outdoors. If you can get hold of the "paper" picturing the canoe rides and the exteriors it would help a lot in putting this picture across. Play up Monroe Salisbury, too. Your crowd will remember him if you have ever featured him on your screen. His personality is unforgettable. Play up the title. Tell that the picture is a fine study of life in the big outdoors. Tell that it offers a tale of primitive life, love and romance and sentiment in the open spaces of the North. Feature Jane Novak. She is well known to your crowd. But your best bet is the exploitation of the marvelous scenery. For local color, you can have some one attired in native costume reciting some poem from Service or Drummond.

CATCH LINES

See Monroe Salisbury in "The Barbarian," a picture of life and love in the open spaces of the North.

"THE EDUCATION OF ELIZABETH"

(Paramount)

Billie Burke Has Real Opportunities in Polite Comedy

IT has been such a long time since Billie Burke has had a good picture that when one does present itself with plenty of sparkle and permits her a chance to assert her personality the offering should be given due credit. It is a will-o'-the-wisp story that is featured here—a story which despite its light substance somehow reaches out and entertains. The star looks like herself again in the picture and she scores in her own distinctive way. It is quite an achievement for Edward Dillon, the director. He has taken a thin plot on the surface and extended it, supplying incident here and there, with the result it is kept fully nourished to the finish. There is very little evidence of padding, so natural are the sequences and so spontaneous the comedy.

While it isn't a picture which furnishes laughter, still the raucous laugh isn't striven for, if one may judge from the subtleties of plot and characterization. A story of a chorus girl of a garrulous disposition the director has painted her life back stage with considerable color. He has used a set reproduced from the Follies to introduce his plot and develop his romance without losing the thread. For contrast a family of Colonial ancestry is introduced—a family "withering on the stalk" for lack of romance. A bald-headed member becomes enamoured with the gay chorine and lugs her out to the manor to meet the approval of his old maid sister. Thus begins the education of Elizabeth. While she is learning her p's and q's of deportment, she is subtly teaching her associates the art of putting "pep" into their conduct and manner of dress. Her fiance's brother, a book-worm, attracts her and during the absence of the bald-headed one she finds it convenient to become hopelessly old-fashioned so that he will break the engagement. And so Elizabeth gets an education, finds the man of her heart and revolutionizes the household.

There is a sparkle to the comedy even though it is polite and a trifle too refined for the lover of broad farce. The picture carries clever by-play, is excellently acted by the star and a cast that includes Lumsden Hare, Donald Cameron, Edith Shayne and Frederick Burton. The latter has quite a small bit, which is quite a come-down after his "Heliotrope" role. The feature is adequately staged against appropriate backgrounds and except for one or two lapses in the lighting is technically high class. The titles are helpful in advancing the humor.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Elizabeth Banks.....Billie Burke
Harry Fairfax.....Donald Cameron
Thomas Fairfax.....Lumsden Hare
Charles Middleton.....Frederick Burton
Reggie Hanky.....Harold Foshay
Lucy Fairfax.....Edith Shayne
Blanche McIntyre.....Helen Dahl
Lily Kerr.....Kay MacCausland
Whitby.....Frank Goldsmith

By Roy Horniman.
Directed by Edward Dillon.
Photographed by George Folsey.

PRESS NOTICE—STORY

Billie Burke, the dainty Paramount star, will be seen in her latest picture, "The Education of Elizabeth," at the ———— theatre next ———— commencing ————. This feature presents Miss Burke in the role of a chorus girl and she does some of the most enjoyable work of her career. The story deals with the education of a rough and ready girl by members of an aristocratic family and is said to offer many laughable scenes. While Elizabeth Banks is acquiring the deportment of the drawing-room her teachers are being subtly taught how to wear their clothes. Which proves the old adage—that one cannot impart any knowledge without receiving anything in return.

The chorus girl meets a staid descendant of an old Colonial family—a family which has remained unmarried. Thomas Fairfax falls madly in love with her and asks her to marry him, but first invites her to visit his home and meet his sister's approval. Fairfax is called to Texas and the education of Elizabeth is left to the sister and a brother, Harry Fairfax. The latter is a bookworm to such an extent that he neglects his personal appearance. But the girl awakens him to an interest in life. So when Thomas returns from Texas he discovers that he no longer loves her because of her transformation into an old-fashioned girl. This is but a deeply laid plot to make him lose interest. So she accepts Harry, while Thomas marries another member of the chorus who still has plenty of pep. The picture is well acted by the star and a capable cast and is excellently directed by Edward Dillon.

PROGRAM READER

It is as a charming, a fun-loving chorus girl who is very real beneath her rouge and powder, that Billie Burke will be seen in her newest comedy-drama, "The Education of Elizabeth," which will be the feature attraction at the ———— theatre next ————. No role that Miss Burke has had in recent productions has been better suited to her vivacious and captivating personality than that of Elizabeth Banks of a New York musical revue, in this photoplay. How she meets an old Colonial family and falls in love with a couple of its staid members—how she receives an education in deportment while she tutors the family in the manner of attiring themselves correctly is told in five reels of delightful comedy—the kind of comedy that one associates with the piquant star. A fine cast supports Billie Burke.

CATCH LINES

She was a member of the chorus. But she busted into aristocracy. Come and see how she put pep and ginger in a staid Colonial household. See Billie Burke in "The Education of Elizabeth."

"SOCIETY SECRETS"

(Universal)

Heart Interest Drama Is Mild But Entertaining

A HEART interest picture, with emphasis placed upon the pathos, is offered in "Society Secrets," Universal's latest release. In giving prominence to the sentiment and the heart touches the director has neglected the romance. But since the idea exploited is sure-fire there is no question of its success. The theme is woven around snobbishness as it concerns the offspring of aged parents. The latter haven't progressed with the times in their little Connecticut village and the children residing in New York feel ashamed of them. The entire action of the picture is dependent on the older figures keeping up appearances. They are expected in the metropolis for Christmas, but the son, believing that their homespun mannerisms and attire might queer him with his fiancee, tries to discourage their visit.

The characters are overdrawn. Some will doubtless regard them as entirely false. It is difficult to become reconciled to the idea that old people, thoroughly settled in their attitudes, would countenance any effort of a young person to teach them manners—especially when the antique figures come from New England. They might also bury their humiliation in the deepest part of their hearts instead of giving expression to it. Yet there is a tug in the pathos because of the naturalness of the old people as represented by George Berrell and Gertrude Claire. It is really their picture instead of Eva Novak's. The star is the haughty fiancee who journeys up to the small town and ingratiates her personality with the son's parents. But the director brings into play a motion picture conception and the plot loses some of its humanity in the burlesque of the characters.

They completely undergo a change in manner and attire. The father gets a hair-cut, smokes cigarettes through a holder, discards his frock coat for college clothes and eats with his fork. The mother bedecks herself in the latest fashion—short skirt et al. The author or the director, instead of working a transformation in the souls of the children, blames the elders. Had the latter been drawn with an idea that their customs and clothes were correct and compelled the children to come to them the picture would ring more genuine even though it might have lost some of its contrasts. There can be no sympathy extended the children because they are snobs at heart despite the fact that the parents make them feel at ease by appearing correct. With its faulty characterization the picture manages to sustain the interest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Louise.....Eva Novak
Mother.....Gertrude Claire
Father.....George Berrell
Aunt.....Clarissa Selwyne
Arthur.....William Buckley
Lucie.....Ethel Ritchie
George.....L. C. Shumway
Squire.....Carl Stockdale
Squire's Wife.....Lucy Donohue

By Helen Christine.
Scenario by Douglas Doty.
Directed by Leo McCarthy.

PRESS NOTICE—STORY

The story of a New York son and daughter who are ashamed of their small town parents and how the old folks take intensive training in the artificial graces of society to win back the love and esteem of their children is offered in "Society Secrets," Universal's latest picture featuring Eva Novak. The production will appear at the ———— theatre next ———— and ————. It is a heart interest story which rouses a tug in the throat because of the sympathy generated in the characterization. The children have progressed beyond their parents to the point where they are ashamed of them.

To circumvent a Christmas visit the son writes them the unpleasant news that circumstances will prevent their being entertained. While this humiliates the old folks it also kindles a feeling to keep up to date. The son's fiance comes up to the little town to look over the aged parents and sneer at them. But she stays to learn respect for age. It is she who effects a transformation in their customs and attire. Eventually they come to New York and the children are happy to find that the parents have kept up with the times. The picture is well acted by George Berrell, Gertrude Claire, Clarissa Selwyne, L. C. Shumway and others.

PROGRAM READER

They were ashamed of their parents. They left the small town, migrated to the city and entered society. Their rapid progress brought out the contrast in the lives of the family. One day the old folks realized that their children were ashamed of them and decided to earn their respect by keeping up to date. They were tutored in the artificial graces of society and were able to win back the love of their children. This is the outline of "Society Secrets," the Universal feature which comes to the ———— theatre next ———— with Eva Novak as the star. It is a heart interest drama, enacted against a background of rich atmosphere and local color. A capable cast supports Miss Novak. Watch for further announcements.

SUGGESTIONS

If you have been having good audiences with the Universals which star Eva Novak there is no reason why you shouldn't get them with "Society Secrets." It is a heart interest picture which carries a wealth of pathos and it would be well to emphasize the fact. Play up the idea used here. It is sure-fire. Ask leading questions for teaser display such as "Are you ashamed of your parents?" Spread them about promiscuously so it won't arouse objections. Tell of the general appeal, the small town atmosphere. You might put on an effective prologue by concentrating upon golden weddings and a reunion of the family, characters singing old songs and making merry with homespun dances or the old-fashioned square dance. Play up the excellent cast. Bill it as a simple but appealing play of real people.

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and

"Sowing the Wind"

Two Mayer-made specials directed by John M. Stahl and presented through First National with ***Rothacker Prints.***

Mr. Watterson R. Rothacker,
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Chicago, Ill.

Dear Mr. Rothacker:

I take this opportunity of expressing my sincere appreciation of the whole hearted courtesy extended to me during my several visits to your establishment. I may add that this courtesy was surpassed only by the wonderful work you did on my production "The Woman in His House." Please accept my thanks and congratulations.

Sincerely yours,

(Signed) John M. Stahl

Mr. Watterson R. Rothacker,
Rothacker Film Mfg. Co.,
1339-51 Diversey Parkway,
Chicago, Ill.

Dear Mr. Rothacker:

You might be interested in knowing that as a result of the run of "The Woman in His House" in Washington, where it played to packed houses for three weeks, I have received a number of comments on the exquisite beauty of the picture. *A goodly share of this praise belongs to you for your part in the finishing of the production.*

In addition to the Anita Stewart Company, I will shortly have two all-star units busy on production. In fact, John M. Stahl, who directed "The Woman in His House" and "Sowing the Wind" has already started on the first all-star picture of a series which will be known as John M. Stahl productions.

The negatives from these additional companies will be sent to you for printing in due time, and I feel sure that the prints will have the same consistently high standard and excellent quality that have marked your work in the past.

Yours sincerely,

(Signed) Louis B. Mayer

Rothacker

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MARCH 5, 1921

Motion Picture News

Reg. U. S. Patent Office

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¶ If no classification of circulation is made—ask why not?

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The News Alone Covers the Field

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Sterile Advertising

THE importance of great posters to the exhibitor cannot be over-emphasized, for ticket sales are begotten of two parents. The photoplay is one—the poster is the other, but the mediocre poster is quite sterile. The judgment, and the thought, and the care, taken in the selection of the film is likely to go for naught if the same policy is not carried one step farther, for a photoplay—no matter how excellent in itself, has to be seen by a good sized audience to be of any real value to the exhibitor—and the size of that audience will largely depend upon the quality of the posters used.

If the exhibitor is satisfied to leave so essential a matter to chance—well and good. Any poster he gets *may* be satisfactory, but if he is not satisfied to gamble—if he insists upon having a poster that will, beyond the slightest shadow of a doubt, bring in the returns to which he is justly entitled—then he must assure himself that RITCHEY posters are to accompany the film in question.

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THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Jesse L. Lasky presents

WILLIAM DeMILLE'S

Production

of SIR JAMES M. BARRIE'S FAMOUS PLAY

"What Every Woman Knows"

"Every woman knows that, John. It's the one joke that every wife has on her husband. The one thing she daren't let him know!"

Maude Adams' great stage success. The play that is a delicious joke on the whole male sex--but one that the men will enjoy as much as the women!

with
CONRAD NAGEL
and
LOIS WILSON

Scenario by Olga Printzlau

A Paramount Picture

Jesse L. Lasky
Presents

WILLIAM D. TAYLOR'S
PRODUCTION

"THE WITCHING HOUR"

with ELLIOTT DEXTER

A SMASHING drama of the unseen forces that make life so strange and wonderful. A startling illumination of the mysteries that surround us, and the story of a love that lasted beyond death and time.

The mighty stage success, powerfully produced. With Ruth Renick. Mary Alden, Winter Hall and Robert Cain.

By Augustus Thomas
Scenario by Julia Crawford Ivers

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures *for* March

"STRAIGHT IS THE WAY"
Cosmopolitan Production with Matt Moore.

"THE CALL OF YOUTH"
Hugh Ford British Production.

"THE EASY ROAD"
Starring Thomas Meighan, with Lila Lee.

"O'MALLEY OF THE MOUNTED"
Starring William S. Hart. A Wm. S. Hart Production.

"BEAU REVEL"
Ince-Vance Special, with Florence Vidor, Lewis Stone and Lloyd Hughes.

"THE GILDED LILY"
Robert Z. Leonard production with Mae Murray.

"THE IDOL OF THE NORTH"
Starring Dorothy Dalton.

April

"THE FAITH HEALER"
George Melford's production, with Milton Sills and Ann Forrest.

"THE DOLLAR A YEAR MAN"
Starring Roscoe "Fatty" Arbuckle.

"BURIED TREASURE"
With Marion Davies, Cosmopolitan Production.

"THE WITCHING HOUR"
William D. Taylor production with Elliott Dexter.

"THE LOVE SPECIAL"
Starring Wallace Reid. With Agnes Ayres and Theodore Roberts.

"THE GREAT DAY"
Hugh Ford British Production, with Arthur Bourchier.

"WHAT EVERY WOMAN KNOWS"
William DeMille's production of Sir James M. Barrie's famous play, with Conrad Nagel and Lois Wilson.

"THE HOME STRETCH"
Starring Douglas MacLean. Thomas H. Ince Production.

Smile Insurance

WHEN you see the crowds coming toward your box-office, you can't help smiling and feeling good.

And once you know that they will keep coming, night after night, you haven't got a thing to worry about!

Fortunately every exhibitor can have that assurance. He can keep them coming by sticking up that sign "A Paramount Picture"!

And he knows that he can depend on Paramount to keep up the supply, because he's been told just what pictures Paramount will give him for the rest of the year.

The best smile insurance is to show and advertise

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Price—?

That's the first question a salesman has to answer these days.

You will find that a Realart salesman can give you an answer to your question that will satisfy, for Realart Pictures are not exorbitantly priced, despite their manifestly high quality.

Realart does not want more than you can afford to pay. It cannot afford to take more. It cannot afford to profit at the expence of the persons on whose good will it depends for success

Therefore, if price means anything, every motion picture patron in the country will be able to enjoy Realart Quality pictures.

You've heard all this before, of course. *Doubt it?*—The best way to convince yourself that we are sincere is to write. wire or phone our nearest exchange-

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION

469 Fifth Avenue ~ New York City

Had to send S.O.S. call for

POLICE!

—says Manager Garand

"'Outside the Law' smashed all records of attendance and receipts competing against first-run double bills of West End Theatres of this city," wires Manager L. S. Garand, of the Holman Theatre, Montreal. "We had to send an S. O. S. call to police force. It was really a riot. Women fought with men to get tickets. S. R. O. one hour after opening. Ticket office closed and house jammed one hour and a half after opening. 'Outside The Law' the talk of Montreal."

CARL LAEMMLE presents

PRISCILLA DEAN

supported by LON CHANEY
in TOD BROWNING'S Great
UNIVERSAL – JEWEL

OUTSIDE the LAW

DOROTHY PHILLIPS

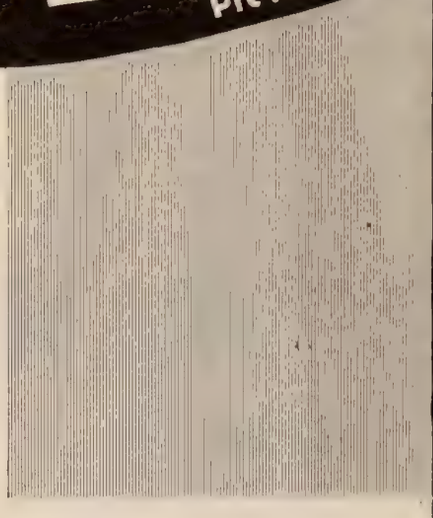
SUPPORTED BY MARGARET MANN
In the Greatest Heart-Picture of a Generation
DIRECTED BY ALLEN HOLUBAR

"ONCE to EVERY WOMAN"

"STRONG men cried like babies here during every showing of 'Once to Every Woman,'" writes Len S. Brown, manager of the Colonial Theatre, Lethbridge, Alberta, Canada. "For the first time in fifteen years of the show business I'm sick and tired of having my patrons thank me and congratulate me. My right arm is about worn out. The picture is the biggest boost my theatre ever had."

2 BIG MONEY-MAKING UNIVERSAL-JEWELS

Presented by Carl Laemmle



"FROM a box-office standpoint 'The Devil's Passkey' more than surprised me," writes Manager Harwood, of the National Theatre, Cleveland. "The house was packed at 7.45 to the extent that *I could not sell any more tickets* and a line waited outside for over 40 minutes until the end of the first show. On the second night the attendance was equally extraordinary."

Von Stroheim's MASTER PICTURE

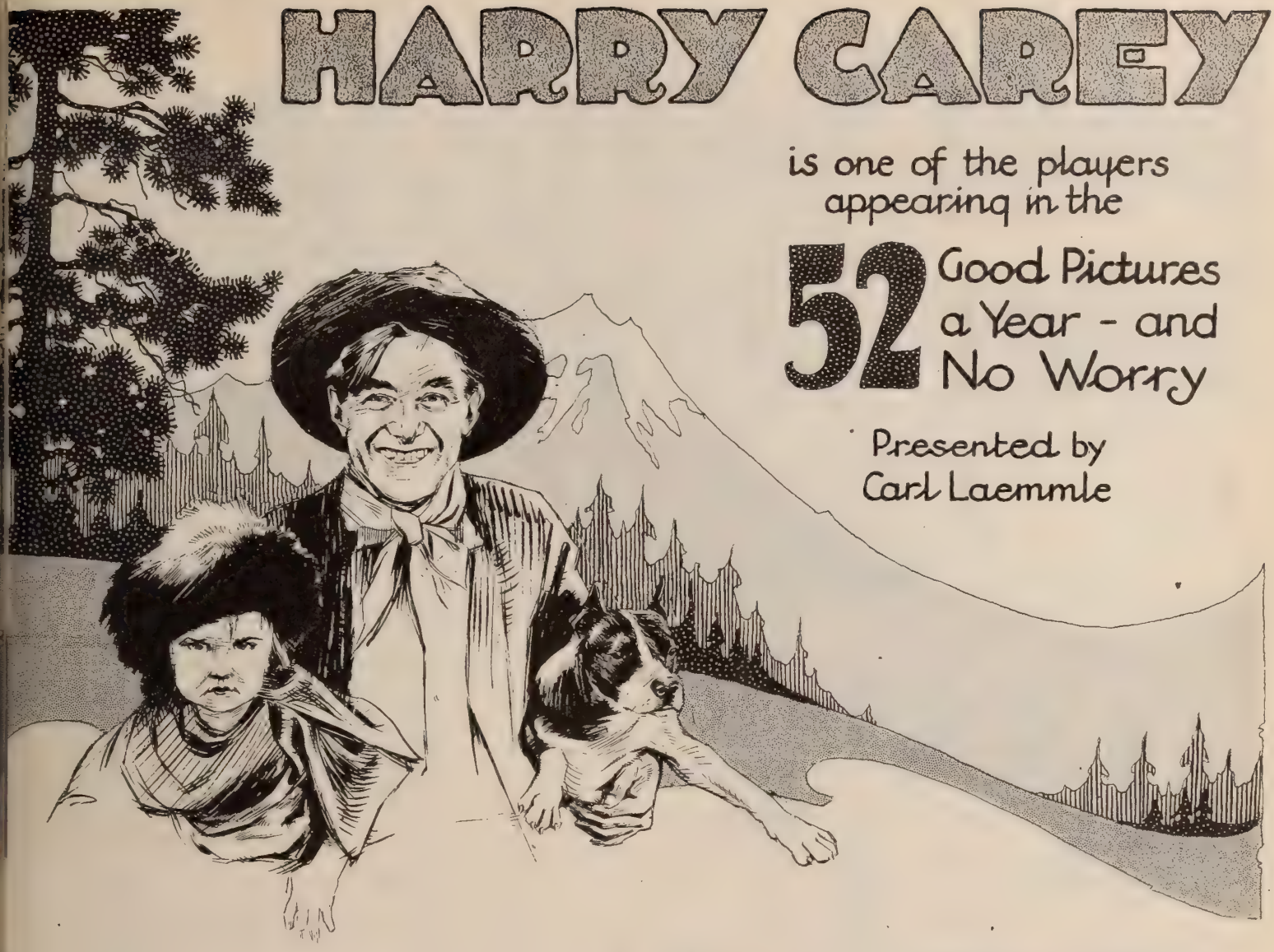
"The DEVIL'S PASSKEY"

HARRY CAREY

is one of the players appearing in the

52 Good Pictures a Year - and No Worry

Presented by Carl Laemmle



VARIETY of subject is another one of the hundreds of elements considered and applied by Universal in making those "52 Good Pictures a Year." And variety in well-balanced week-in-and-week-out entertainment demands, among many other things, an occasional Western picture of the proper sort. Clean, vigorous, actionful, and with a healthy out-of-doors atmosphere, Harry Carey's western pictures are the kind your patrons want. But Carey's pictures are more than just Westerns—they are pictures with dramatic power and human depth such as to make them, along with the other of those "52 Good Pictures a Year," warmly welcome at theatres where the best in entertainment is required.

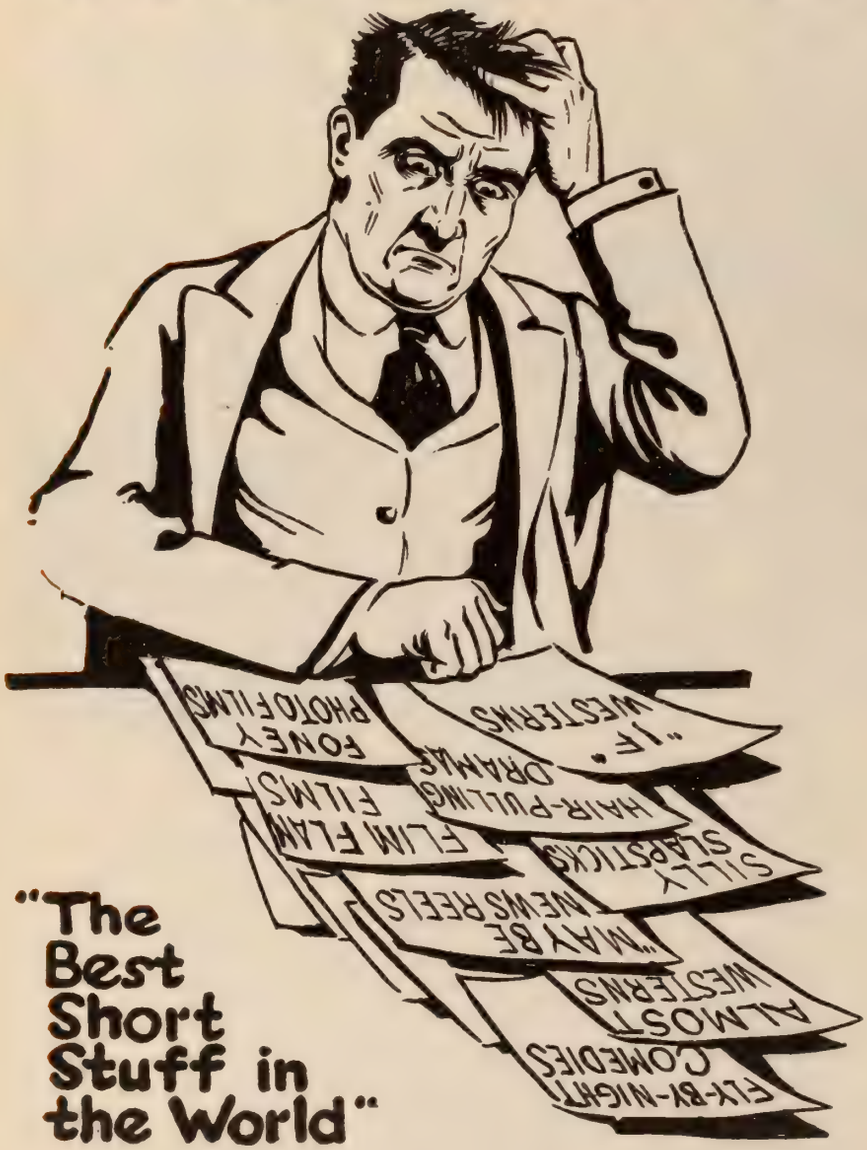
He's humaner than ever in

"If only Jim"

Directed by Jacques Jaccard

UNIVERSAL SPECIAL ATTRACTIONS

Don't Worry About Your Short Stuff



IT'S actually a waste of time, trouble and money for you to "shop around" for your short stuff when you can get all of it in one place and be sure you are getting the best. And you can be sure you are getting the best short stuff in the world when you get Universal short stuff—and that goes for to-day, to-morrow, next week, next month, next year and always. In Universal short stuff you'll find every variety of lesser-length feature that is needed to round out any kind of a program—such as two-reel Century Comedies, two-reel Westerns, one-reel Star Comedies, International News, the two-reel Red Rider series and many other subjects of a quality to make you realize that Universal always did make the best short stuff.

—Book ALL of it thru UNIVERSAL

THE day has long since passed when the news reel was merely a "filler." To-day it is an attraction—a real seller of seats. And patrons have become just as discriminating about the news reel as they are about features. Because this is true, and because your choice of a news reel means actual dollars and cents to your box-office, it is up to you to be just as discriminating in booking your news reel as you are in booking features. The shrewd exhibitor books International News, because he knows that in International News he gets not only everything that any other news reel has, but also additional exclusive news and features—without an increase in price.

Released thru UNIVERSAL

"The Greatest Comedy in Motion Picture History"

The Dallas, Texas, territory is often considered one of the most unemotional regions of the Country with regard to motion picture productions.

One could never think this when you realize how remarkable are the telegrams of appreciation and liking for "A Small Town Idol" as published on this page from substantial exhibitors and representatives of the thoroughly conservative Dallas daily newspapers. "A Small Town Idol" is one of the biggest hits released in the Dallas territory in years and is repeating in this territory the record it has established throughout the United States.

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

C267H 21 NL 1921 FEB 11 1921

FY DALLAS TEXAS 16

MACK SENNETT
1712 ALLESANDRO ST LOS ANGELES CALIF

HAD THE PLEASURE OF VIEWING SMALL TOWN IDOL ABSOLUTE SUCCESS WORLDS CANNOT DEFINE ITS GREATNESS ITS FULL OF THRILLS AND ACTION

J HUGH THOMPSON
DALLAS TILES HERALD

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

23 NY ANU 12 1921 FEB 11
DALLAS TEXAS

MACK SENNETT
1712 ALLESSANDRO STREET LOSANGELES CALIF

A SMALL TOWN IDOL THE GREATEST SENNETT YET RELEASED WASHINGTON THEATRE TRADE SHOWING MOST ENTHUSIASTIC EVER HELD IN THIS MARKET PICTURE FULL OF ACTION AND FUN ITS SUCCESS IN SOUTHWEST ASSURED

S G HOWELL
MOTION PICTURE JOURNAL

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

B1SF 31 NITE 1921 FEB 11
WF DALLAS CALIF

MACK SENNETT
1712 ALLESANDRO ST LOSANGELES CALIF

JUST VIEWED SMALL TOWN IDOL AND DO NOT HESITATE TO SAY I ANJOYED IT MORE THAN ANY COMEDY WE HAVE EVER OFFERED THE PUBLIC ON THE SCREENS OF OUR FOUR THEATRES SO FAR AS WE KNOW THERE HAS NEVER BEEN PRODUCED BEFORE A COMELY WHERE THERE WAS ACTION FROM BEGINNING TO END CONGRATULATIONS FOR HAVING PRODUCED THE GREATEST OF COMEDIES

FOYS NEIGHBORHOOD THEATRES INC
ED FOY PRESIDENT

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

85 FY FEC

HY DALLAS TEXAS 1223P FEB 11 1921

MACK SENNETT
1712 ALLESANDRO STREET LOSANGELES CALIF

REVIEW YOUR SMALL TOWN IDOL TODAY AS USUAL YOU HAVE PUT IT OVER CAST BEAUTIFUL SETTINGS AND MANY NOVEL IDEAS WORKED OUT MAKE THIS COMEDY GREATEST IN MOTION PICTURE HISTORY

LOU BISSINGER
WASHINGTON THEATRE

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

A53LSF 32 1921 FEB 11

FY DALLAS TEXAS 12

MACK SENNETT
1712 ALLESSANDRO STREET LOSANGELES CALIF

SMALL TOWN IDOL IS A GREAT PICTURE FULL OF INTEREST PEP AND WONDERFUL SCENES

H K TRULY
DALLAS JOURNAL

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

P 102 CH38

SA DALLAS TEXAS 7 FEB 11 1921

MACK SENNETT
1712 ALLESSANDRO STREET LOSANGELES CALIF

REVIEWED YOUR SMALL TOWN IDOL THIS MORNING HEARTY CONGRATULATIONS ON THE BEST SEVEN REEL COMEDY EVERY SHOWN IN DALLAS I PREDICT FOR IT A TREMEDOUS POPULAR AND FINANCIAL SUCCESS

H F HARTMAN
GARRICK THEATRE

Mack Sennett

presents

His 6 Part Comedy-Drama

A SMALL TOWN IDOL

featuring

BEN TURPIN • MARIE PREVOST

CHARLIE MURRAY • PHYLLIS HAVER

ASSOCIATED PRODUCERS INC.

Allan Dwan

presents

A PERFECT CRIME

A comedy drama from the Saturday Evening Post story

by CARL CLAUSEN

Personally directed by Mr. DWAN

The modern Munchausen—

That's Monte Blue in this latest Dwan Production. It is indeed "A Perfect Crime" to tell the tales Mr. Blue as Wally Riggs, does. Your audience will enjoy them with real zest —and then, when the "twist" comes, wonder why such a perfect liar would walk so stupidly into the hands of his arch enemy, who in this case happens to be the district attorney.

The district attorney! Yes, you've caught it—*Drama.* Along with the high comedy. Plus that terrific "twist" in the story.

Small wonder our branches are wiring back congratulations on "*the different picture!*" And that *we*, in turn, congratulate our exhibitor-customers.

A DIFFERENT PICTURE—AT LAST!

Allan Dwan has made it—that long-awaited photoplay which can thrill with its drama, tickle the risibilities with its comedy, tug at the heart strings with its pathos, *and do them all equally well.* "A Perfect Crime" is perfectly different, perfectly adapted to the showman who knows that 95% of what is termed "showmanship" consists of *getting away from the usual*—making the public sit up and *talk!* Presented by Mr. Dwan with a typical Dwan cast, headed by Monte Blue and Jacqueline Logan.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

Associated Exhibitors, Inc.

presents

"What Women Will Do"

An Edward José Production

Story by Charles A Logue

Edward José,
Sole Director

Pathé
Distributors

Associated Exhibitors Inc.

presents

"What Women Will Do"

SHE wanted to be decent.

She wanted to be loved by a decent man, to associate with decent people.

She was not bad all the way through; a woman rarely is.

Her sweetheart demanded that she advance his interests by double-crossing the persons who had befriended her. Should she be faithful to him or her better self?

A drama of both the upper and the underworlds, with the regeneration of a woman as the theme. From race-track to the drawing rooms of high society it is always faultless in production.

It is the third big Associated Exhibitors production, made by exhibitors for exhibitors with a thorough understanding of the needs of the hour in bigger and better pictures.

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

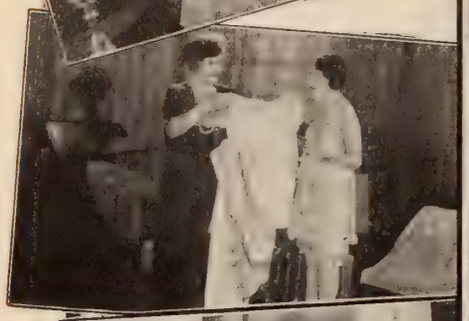
PATHE *Distributors*

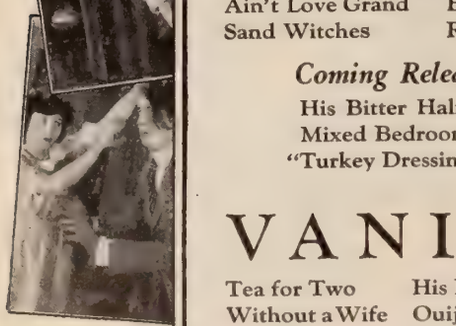
ANOTHER FAIRBANKS BOX-OFFICE CLEAN-UP COMING!
TO BE RELEASED EARLY IN MARCH

DOUGLAS FAIRBANKS in "THE NUT"

DIRECTED BY TED REED
STORY *by* KENNETH DAVENPORT
SCENARIO *by* WILLIAM PARKER
AND LOTTA WOODS

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT





A New One Every Week!

GAYETY COMEDIES
VANITY COMEDIES

52 One-Reel Comedies a Year

As usual, Educational is first with a weekly service of one-reel comedies which fit *anywhere,* in *any program*, in *any theatre.*

And—Gayety and Vanity Comedies are backed by Educational character—of production, action and acting.

Full of fast fun, Gayety and Vanity Comedies never lag. They invariably put pep into your program.

That sterling quality which has been characteristic of Educational's releases ever since this type of entertainment was introduced into the motion picture industry guarantees the speed of these comedies.

Many programs need just a one-reel comedy to make them complete. That is why Gayety and Vanity Comedies exist. Educational's policy is to enable exhibitors to build well-balanced programs with the least effort.

Gayety and Vanity Comedies were originated to meet an existing need—not merely to give exhibitors something more to buy.

Ask Your Educational Exchange Today For a One-Reel Comedy Release List

EDUCATIONAL FILM EXCHANGES, INC.
Distributors

E. W. HAMMONS, *President*

GAYETY

Ain't Love Grand — Blondes
Sand Witches — Rest in Peace

Coming Releases

His Bitter Half
Mixed Bedrooms
"Turkey Dressing"

VANITY

Tea for Two — His Four Fathers
Without a Wife — Ouija Did It
Mind Your Business

Coming Releases

Naughty Mary Brown
Dead Easy
"Hubby Behave"

DOROTHY DEVORE AL. CHRISTIE NEAL BURNS

Marvelous in its Humor

MAN *vs* WOMAN

A NEW CHRISTIE TWO-REEL COMEDY

Reflects the Usual High Quality of all CHRISTIE COMEDIES

"Almost as good as a CHRISTIE COMEDY" is a phrase used to describe the *exceptional* efforts of casual comedy producers. Al. Christie produces 26 comedies a year and has never *yet* failed to make a hit with a single release!

Every Christie Comedy is personally supervised by Al. Christie.

Christie Comedies have the *personality* of their producer, not merely *his name.*

And—Al. Christie is the most experienced producer of two-reel comedies in the world today, as well as one of the most gifted and finished.

Christie's unbroken series of successes shows that luck or accident play no part whatever in his ability to hit the bull's-eye of public favor.

This proved ability to release a first-class two-reel comedy every other week throughout an entire year has made Christie's name on motion picture comedies mean what "Sterling" means on silver.

MAN vs. WOMAN is *high-class* without being *high-brow.* It strikes a new note in comedy which has an appeal to every type of motion picture patron.

Sign a Contract for 26 Today

EDUCATIONAL FILM EXCHANGES, INC.
Distributors

E. W. HAMMONS, *President*

GEORGE OVEY

NEEDS NO INTRODUCTION

Known To Millions

Now Producing A Series of High-Class one-reel Feature Comedies

Surrounded By The Most Capable Cast Available

RELEASED EVERY WEEK

FIRST RELEASE FEBRUARY 17th

Some Territory Still Available

WIRE TODAY

PACIFIC FILM COMPANY

Executive Offices and Studio

CULVER CITY CALIFORNIA

MR. T. E. HANCOCK, Gen. Rep.

New York Headquarters: PRODUCERS SECURITY CORP.

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PACIFIC FILM COMPANY

IS THE ONLY ORGANIZATION IN THE UNITED STATES PRODUCING AND HAVING FOR RELEASE THEIR OWN PICTURES?

This assures the independent buyer of an unlimited output.

Some Available Territory is Still Open

on

The Fatal "30"

"The Call from the Wild"

NO REISSUES, BUT HIGH-CLASS PRODUCTIONS

WIRE US!

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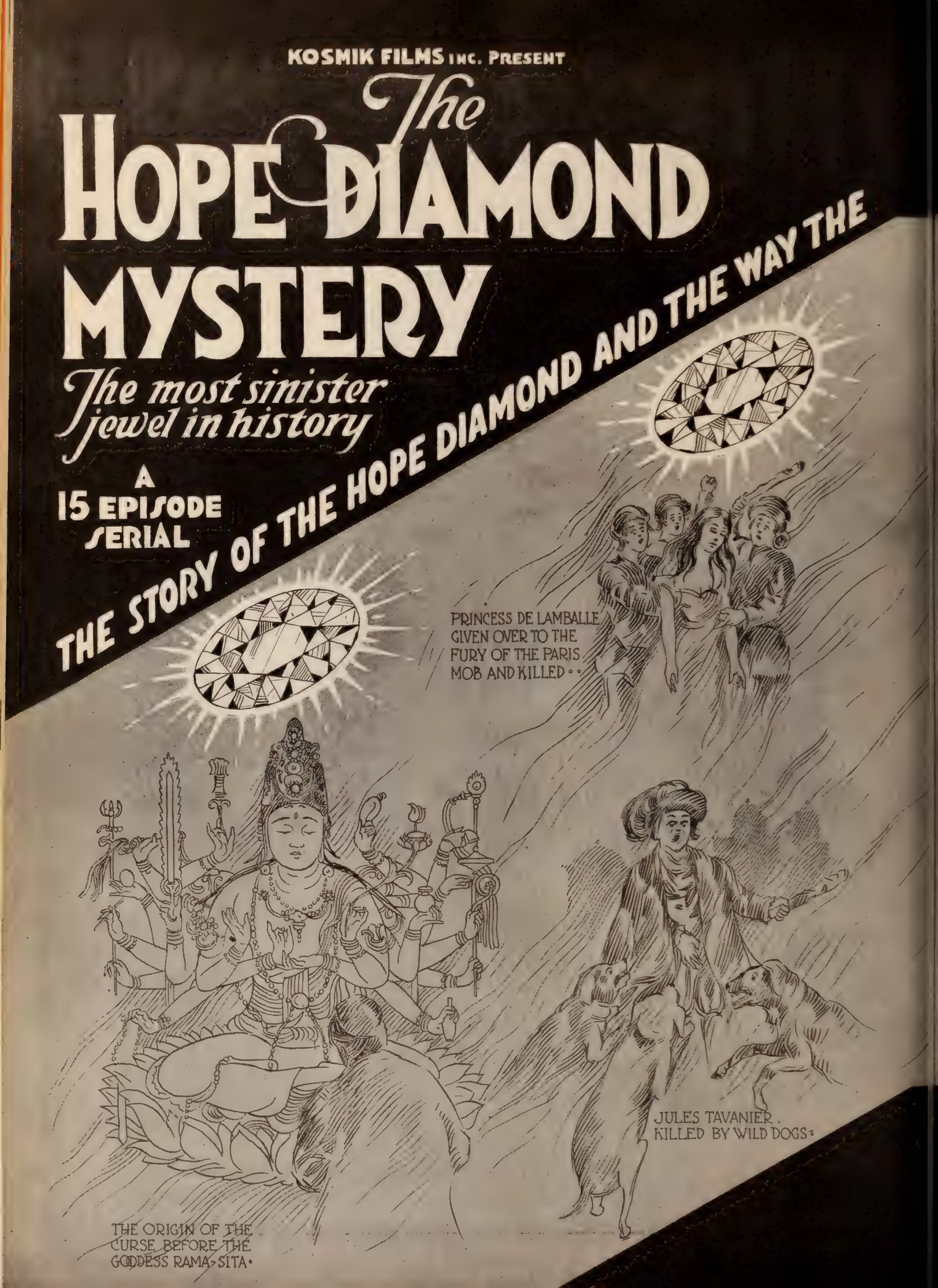
KOSMIK FILMS INC. PRESENT

The HOPE DIAMOND MYSTERY

The most sinister jewel in history

A 15 EPISODE SERIAL

THE STORY OF THE HOPE DIAMOND AND THE WAY THE


PRINCESS DE LAMBALLE GIVEN OVER TO THE FURY OF THE PARIS MOB AND KILLED..
JULES TAVANIER. KILLED BY WILD DOGS.
THE ORIGIN OF THE CURSE BEFORE THE GODDESS RAMA-SITA.

QUEEN MARIE ANTOINETTE BEHEADED • • • •
ZUBAYBA FAVORITE OF ABDUL HAMID STABBED AS SHE WAS COMING FROM HER BATH • • •
MAY YOHE DESCENDED FROM A PEERESS OF THE REALM TO SCRUB-WOMAN IN A SHIPYARD •
LORENS LADUE A BEAUTIFUL FRENCH ACTRESS KILLED BY HER APACHE LOVER •

CURSE HAS MANIFESTED ITSELF DOWN THROUGH THE CENTURIES

featuring

GRACE DARMOND

Directed by **STUART PATON** *Story by* **MAY YOHE**
(FORMERLY LADY FRANCIS HOPE)

Scenario by **CHARLES GODDARD** *and* **JOHN B. CLYMER**

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FLORENCE DIXON—THE GIRL

A State Rights Sensation—

CENSOR PROOF

You Want It

Every Exchange Man Needs It

Every Exhibitor Will Surely Book It,

And Then Play It Again

"THE SUPREME PASSION"

By Robert McLaughlin and Charles T. Dazey

Authors of "The House Without Children" and "In Old Kentucky"

We want every State Rights distributor to see this picture. It is a striking example of what can be done with a clean story that rings true as an exposition of the most exalted of human emotions. Great drama—thrilling situations—an ending that touches every heart. The title will fill any theatre and the story will enthrall every spectator.

ROBERT W. PRIEST, Pres't

The Film Market, Inc. **Phone Bryant 6548** **No. 503, Times Building**

don't
neglect
your
wife!

eminent
authors
present

don't neglect your wife!

a drama of san francisco society and new york's five points

"don't neglect your wife" is the story of a love that flowered from cold neglect and blind intolerance. Madeline Talbot's devotion to the man she loved hurled her from the highest place in San Francisco's most exclusive society to the lowest dives in New York's terrible Five Points. A story that is woven of the very stuff of life. It will give your patrons as fascinating an hour as they have ever spent in a motion picture theatre. Directed by Wallace Worsley.

gertrude atherton's original screen story—a goldwyn picture

don't neglect your wife!

directed
by wallace
worsley

As Great A Role
As "Madame X"

"Roads of Destiny" is adapted from the play which ran a year on Broadway.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

Faro Rose throws the game for the man she loves.

"ROADS OF DESTINY" contains those very elements that made O. Henry America's greatest short story writer. Millions of people read his works because they are thrilled by the sparkling originality of his plots and the lightning surprise of his endings---millions more will thrill at these things in "Roads of Destiny".

Pauline Frederick and a perfect supporting cast help make this remarkable picture a box-office draw of tremendous power.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock, From the story by O.Henry

A Goldwyn Picture

SOL LESSER
PRESENTS

GEORGE BEBAN
IN "ONE MAN IN A MILLION"

A dramatic page from life, with love, laughter and romance.

Distributed by **ROBERTSON-COLE**

R-C PICTURES

These Wide-Awake, First Run Theatres

Have Booked

GEORGE BEBAN

"The Artist with a Soul"

in

ONE MAN IN A MILLION

THE PICTURE IN A MILLION

Howard	Atlanta, Ga.	Riviera	Chicago, Ill.
Strand	Louisville, Ky.	Tivoli	Chicago, Ill.
Circle	Indianapolis, Ind.	Ascher Circuit	Chicago, Ill.
Metropolitan and Strand	Cleveland, O.	State	Minneapolis, Minn.
		Capitol	St. Paul, Minn.
Madison	Detroit, Mich.	Liberty Theatre	Seattle, Wash.
Merrill	Milwaukee, Wis.	Tivoli	San Francisco, Cal.
Orpheum	Nashville, Ky.	T. and D.	Oakland, Cal.
Strand	Memphis, Tenn.	Kinema	Los Angeles, Cal.
		New Branford	Newark, N. J.

Distributed by

ROBERTSON-COLE

R-C PICTURES

A HODKINSON RELEASE

J·L·Frothingham *presents*

"THE BREAKING POINT"

starring **BESSIE BARRISCALE**

Directed by- **PAUL SCARDON** ‖ *Scenario by-* **H·H·VAN LOAN**

with an all star cast including

WALTER McGRAIL · JOSEPH DOWLING

WILFRED LUCAS · PAT O'MALLEY

ETHEL GREY TERRY

"THE CHILD STAYS WITH ME!"

This was the culminating tragedy of their ill-starred union. All too well did the little mother know the fate that awaited her baby girl if the beast whose name she bore were allowed to work his will. And so, with the courage that is born of despair, she took a desperate step—and found that it led to happiness.

Pinnacle Pictures

ARTHUR GOODEN PRODUCTIONS

Presents

Ray Gallagher

in a series of two-reel western stories, the first of which will be entitled—

"Go Get 'Em"

This is a fast-moving love story, full of *action,* suspense and mystery.

The second one:

"Guardians of the North"

contains all that goes to make up a wonderful story with the beauty of the north woods as a background.

RAY GALLAGHER is known. He is probably one of the handsomest cowboys on the screen today. Our *"exploitation hitherto unapproached"* will make him the *one best bet by release date*—April 1.

Some territories available. Wire.

PINNACLE COMEDIES, INC.

Presents

MAX ROBERTS and other well-known comedy stars in a series of two-reel fun stories. We've seen five of them—sell on sight.

"WHY CHANGE YOUR MOTHER-IN-LAW" ..Mar. 1

"SHIMMY ISLE".....Mar. 15

"THE TING TONG MAN" Apr. 1

"BETWIXT AND BETWEEN" Apr. 15

"ABSENT WITHOUT LEAVE" May 1

Remember the titles and release dates. All of them, each different than the other, are as classy and funny as any on the market—territory sold subject to screen examination.

So you see we're sure.

The regular I. F. A. advertising policy will make Pinnacle Comedies *your* comedy feature.

Wire or phone.

INDEPENDENT FILMS ASS'N.
Eddy Eckels..... Gen. Mgr.
Consumers Bldg.....Chicago.

OBERG

Salient Films, Inc.

Present

Miss Muriel Ostriche

in

"The Shadow"

Written and Directed by

J. Charles Davis. 2nd.

assisted by

Jack W. Brown

Photographed by

Paul H. Allen, M.P.P.A.

Cast includes

Walter Miller

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THE NAKED TRUTH

¶ The clever title chosen for the A. M. P. A. "gridiron" dinner next Friday evening is also fully descriptive in another respect.

¶ "The Naked Truth" is synonymous with "An A. B. C. Audit."

¶ The A. B. C. Audit is *the only way* to get at The Naked Truth regarding trade paper circulation and the quality of that circulation.

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Louis B. Mayer presents

"The Woman in His House"

Written by Irene Reels; photographed by Pliny Goodfriend; Art Director, Earl Sibley; produced with all the lavishness of Mayer-Made pictures

DIRECTED BY JOHN M. STAHL

"I love you, while he neglects you! Leave him and come with me!"

"I can not leave my baby"—and so mother love triumphed

"You have stolen her love. For that I shall kill you"

He pleaded with her to go, but fear clutched her heart as she saw the shadow of her husband on the door

In the days of long ago when her childhood sweetheart breathed his love on the old violin

Robertson-Cole

F. A. Reichstein, Majestic Theatre, Beloit, Wis.
"We opened this theatre with a First National franchise. It has proven so successful the other two theatres were willing to sell out."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

The Big Super Special

A Triumph in Mother Love

Filled with smashing scenes that will grip them; tender scenes that will bring tears to the eyes— a romance that will hold every audience

A FIRST NATIONAL ATTRACTION

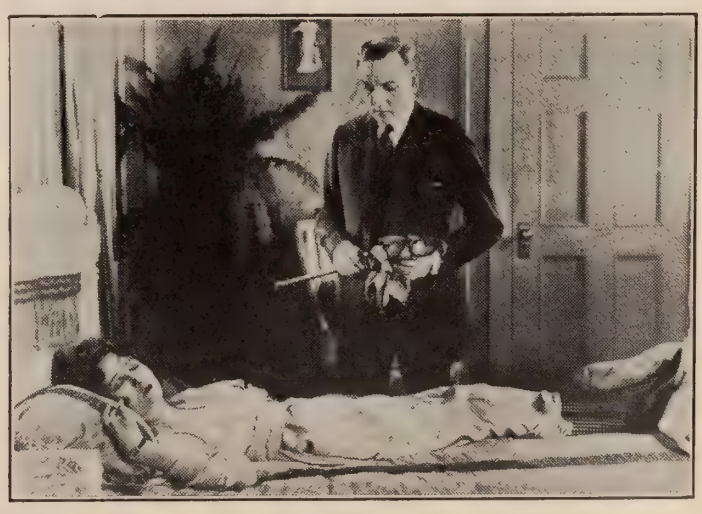
FIRST NATIONAL PICTURES

She came home from a night of gaiety to find her child dying

"You killed my baby," she whispered. "You killed him by your neglect"

"I have lost my baby. I don't care what I do now"

"Tell him it is a matter of life and death." "Your husband is engaged," the nurse replied



"I am not your wife, the one you love," she had said, "but just a woman in your house"

Judge by What They're Doing!

Pictures that are breaking world records in first run houses all over the country, will do the same in your theatre. Read the trade press and newspapers and you will know that

"Passion" is Breaking Records

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And "Man—Woman—Marriage"

You have seen the splendid reviews on ***"The Oath"*** *and* ***"Sowing the Wind."*** *Watch their records as soon as shown. We know what they will do. We want* ***you*** *to see for yourself.*

The Big 5 Productions

Play Them in

A Grand Picture Season

Five Powerful Reasons Why

There'll be a Franchise everywhere

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII MARCH 5, 1921 No. XI

Responsibility

THE one thing we've got to learn about the motion picture is its greatness.

Until then we won't realize our responsibilities.

And until we realize our responsibilities, realize them fully, we won't make effective headway against censorship.

Censorship seeks to put the control of pictures into the hands of an autocratic few.

We say: no. But in reply we don't say: put this control in our hands, we also being but a few.

We say: let us make them and show them in deference to public opinion. Let the great public control: and only the public.

That's what we mean.

And that tells us just what the motion picture is and how great it is.

It is a public servant. It ministers to the public, and like any public minister its service is dedicated to the public and the continuance or recall of its service is in the hands of the public.

That is the greatness of the motion picture and there is our responsibility to make and show pictures as the ruling public opinion, the majority public sentiment, wants them made and shown.

THE motion picture is not the speaking stage. It is only to be compared with the published printed word; and, then, its circulation is much greater and its effect exceedingly more powerful.

The motion picture studio is not a reflex of the ideals of Hollywood and New York. Its walls are those of the wide world: its expression the voice of the broad level of society.

The motion picture theatre is not the theatre of Broadway and the Loop. It is the community center, in this country, of four thousand villages, towns and city neighborhoods.

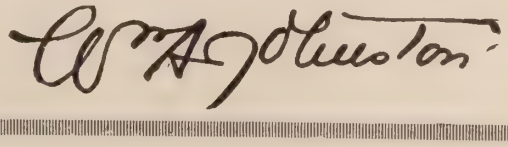
The motion picture audience is not comprised of transient pleasure-seekers. It is the day by day congregation of the American family at home, a vast regular army of from twelve to fifty million folks. They attend daily or weekly to learn the doings of the world outside, to have their thoughts, senses and emotions stirred, to acquire culture.

THE motion picture of today is not the motion picture of yesterday. People went first to see motion photography. Today they go to see expression. And they demand that pictures portray life as it is and struggles to be, that like other established mediums its style and expression shall meet the best levels of art and literature.

And, finally, the motion picture industry is not a fleeting opportunity for the get-rich-quick adventurer. It is a large industry destined to be much larger. It functions in an economic way. It demands solid foundations, sound policies of construction. It asks only for men of patience, substantiability and vision—business men. Any man who attempts to clean up at its expense, who attempts to subsidize the industry's reputation with the public is an arch enemy to the industry, to every man in it—and to himself.

This, we repeat, is the greatness of the motion picture.

And this is our responsibility: to minister, faithfully and continuously, to public opinion along the lines of sound commercial progress.



Snapshots

By William A. Johnston

Theodore Dreiser. A leading American novelist and old friend. States in *Bookman* his opinion of motion pictures. Very good, but he calls 'em "movies." Most pictures are but they won't be very long.

"Despite many defects," says Dreiser, "I think the movies show more of an advance than our current books or plays. They have a long way to go, but they give some evidence of being on their way. The trouble with movies as they stand and as they apparently must remain, is that they are a composite of applied brains and borrowed ideas. But even so, they are in the main truer to fact than the books and plays from which they are taken. . . ."

Movies. Continuing the subject. The kind of theatres Al Woods is about to build won't house "movies." The kind of picture theatre all over the country today, that is making money, doesn't want and won't book "movies." The public won't pay—any more—for "movies." "Movies" are what—unfortunately—many of our studios and exchanges are still geared up to make and distribute. "Movies" are what the market is glutted with right now. They don't sell because the public has stopped buying them.

Finkelstein & Ruben. Gave free matinee to all St. Paul school children, Lincoln's Birthday. Twenty-five thousand youngsters present. Special programs. Crippled children brought in autos, furnished by Junior Women's Corps. Street railways provided free tickets for all the children. Various women's organizations cooperated. Splendid idea. From many standpoints. Practical as well as charitable. Pays every exhibitor to enlist cooperation of women's club. We repeat: Go to your women's clubs before they come to you.

National Board of Review. Sending out a bulletin to considerable number of people throughout country. Recites—and convincingly—its attitude on censorship. States—in detail—its activities. Asks for funds to continue its work. Appeals to progressive American public and to every one in the industry. Normal income now limited to comparative small sums charged producers for reviewing films. Not enough to meet expenses. Needs help and deserves it. Stands today as one of the best bulwarks against censorship.

George Beban. His transcontinental tour in the interest of better motion pictures. Ten cities visited so far. Receptions, speeches, interviews. His advance agent—J. Victor Wilson. Received by prominent officials everywhere. Doing good work against censorship and blue laws. Next stop Chicago, three weeks, then Northwest and down Coast to San Diego.

Ambassador Theatre. Ambassador hotel, Los Angeles. Just received beautiful art booklet and program of opening week. Barrett McCormack's work. Fine! Calls his theatre "National Art Theatre of the Screen." The slogan, "Toward the Ultimate." Imposing opening program. Musical prelude. Stage prelude. Then "Passion," preceded by symbolic prologue. To quote from booklet: "The Ambassador theatre will present each week the most noteworthy of screen productions, giving them in nearly every instance their world's premiere several weeks before their presentation in other cities—will not be limited to one source of supply for its attraction, but will draw upon the entire field of production activity—for no art can limit its perspective through a veil of selfish motives." Good! This sentiment is on a par with the highly artistic booklet and program. Pictures, music, color—all delightfully coordinated—such is the picture theatre of the future. Our best wishes to the Ambassador—a far step "toward the ultimate."

The Bank and the Industry. First Securities Company of Los Angeles, operating for First National Bank and for Los Angeles Trust & Savings Bank is sending out questionnaire to producers and distributors. Wants to finance Los Angeles production. Got to have definite statistics in order to do it. The bank must be a big factor in this business. When it comes in, and comes in right it will cut down much waste. Hope these questionnaires will be filled out and sent back. It's highly important.

Woman Citizen Article in February 12 issue on women's clubs and motion pictures. Getting heavy response. Good work. Let's have more informatory articles in women's magazine. Tell them true facts about pictures, picture industry and censorship. Get the women on our side, we need them. We can't afford their opposition. We can have their co-operation.

Pathe Moves Little Rock Branch to Memphis

To better serve the exhibitors in the territory, through increased railroad facilities, Pathe Exchange, Inc., announce that it has moved its Little Rock branch to Memphis, Tenn., where it is now located at 302 Mulberry street. C. C. Vaughn, manager of the Little Rock branch office, and the entire sales force, will continue to work out of Memphis.

The same territory covered from Little Rock will be operated out of Memphis. This includes all of Arkansas, Western Tennessee and Northern Mississippi.

"Some Pictures Need Censors"—Gov. Miller

HERE is what Governor Nathan L. Miller, of New York State, has to say thus far on the proposed State censorship of motion pictures:

"As yet I have not had an opportunity of considering the Clayton censorship bill. I have not as yet given much thought to the subject. I do believe, however, that certain pictures need censorship."

The New York State Conference of Mayors has come out with a flat denunciation of State motion picture censorship, expressing itself as follows: "Legalized censorship is a dangerous departure in a free country. It is no less dangerous than a ban upon the press of the stage, as it puts a ban upon ideas. The indecent and improper film can be eradicated by the same means as are used against objectionable books and plays. Legalized censorship may make the passing of films a matter of political influence and result in the consequent abuse of power."

A.M.P.A. Dinner to Be a Brilliant Affair

Completion of plans for the Associated Motion Picture Advertiser's "Naked Truth" dinner, to be held at the Biltmore hotel, March 4, shows a notable list of guests and a brilliant array of entertainment talent, according to advanced reports received. "The Naked Truth" dinner, which has been the subject of constant planning during the last three months, promises to eclipse any similar function in the motion picture industry.

"The Newer Idea" will be a one-reel feature in itself presented by Nat Rothstein, Victor Shapiro, Joe Brady and Arthur Brilliant. A pageant, which will deal with Blue Laws, censorship and other tribulations incidental to the industry, will be a feature of the evening. According to an official statement the usual dinner announcement will be obviated by an innovation in the entertainment by which, according to Vic Shapiro "no announcement will be necessary."

Screens to Promote Work of Irish Relief Fund

The screens of more than 50,000 theatres throughout the country are to participate in a series of benefits being arranged for the American Committee for Relief in Ireland during the week of March 17 to 23, according to a statement emanating from the committee's headquarters at 1 West 34th street, New York. Special matinees will exploit a special film, the receipts of which are to be devoted to aiding homeless women and children in Ireland. At a meeting in the offices of the National Committee of Motion Picture Industries, February 16, at which Patrick Casey of the United Booking Offices presided, a sub-committee was formed to represent the American Committee for Relief in Ireland and to help further its work.

Agitation Roused by Censorship Has Spread From Coast to Coast

Gompers Lends Hand; Big Fight in New York; West Coast Organizing

REPORTS from correspondents in all sections of the country indicate that the question of censorship for motion-pictures has become one of the most discussed topics in the national life of the day. Where measures providing for censorship have already been proposed for legislative action, the fight waged between the opposing forces has become very keen. In some states, the final passage of the censorship bills is considered to be very unlikely; but in other instances, notably in New York, present indications are not so favorable for the motion-picture interests. Among the persons of national prominence who have expressed their disapproval of proposed censorship legislation, Samuel Gompers, president of the American Federation of Labor, stands out especially. In commenting on a bill proposed at Albany, N. Y., and providing for state censorship, Mr. Gompers said in part:

"Nothing to be gained by the possible suppression of a few unworthy pictures can compensate for the loss of freedom that would result, nor for the sense of being subjected in our pleasures to the personal judgment or whims of a court of censors.

"The public will take care of its own standards if left free. The idea of censorship is not an American idea and cannot with safety be introduced into our life. Once we are started upon the censorship road we are again engaged in the age of contest between free government and government by compulsion, by decree, by caste."

New York Faces Big Fight

New York state may have motion picture censorship administered by a commission of five, appointed by the Governor, acting with the Senate, the proposed plan carrying with it a fee for the examination of films which will run annually into the hundreds of thousands of dollars. There is no use denying the fact, following the introduction of the Clayton bill at Albany last week. What is more, the bill can not be downed except by quick work and without any sidestepping or the "letting George do it" stunt.

That the measure stands far more chance of passage than any similar bill introduced in past years is plainly evident from statements that have been made during the last few days by leaders in both the Senate and the Assembly, including the lieutenant-governor himself.

It appears that it was the intention to introduce two censorship bills in the New York state legislature last week. Two or three hours after Assemblyman Clayton had introduced his bill, Canon Chase showed up at the Capitol with the expectation of introducing a censorship bill, practically identical with the Slacer bill of two or three years ago, except with some modification as to the salaries which were to be paid members of the commission. It developed that Canon Chase knew absolutely nothing about the Clayton bill, although he comes from the same city.

It also came to light that Assemblyman Clayton was none too keen in having his bill carry the support of the New York Civic League, or similar so-called reform societies, apparently believing that such would prove more of a detriment in getting the bill through than anything else.

Canon Chase showed up at the Capitol again on Thursday morning, seeking the advice of legislators as to whether or not it would be advisable to introduce another censorship bill. Later on Canon Chase said that he would get behind the Clayton bill and that no second measure would be introduced.

Every foot of whatever progress is made by the Clayton censorship bill will be strenuously fought by Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, who arrived in Albany this week in a preliminary marshalling of his forces. While here Mr. Cohen conferred with leaders and members of both houses in an endeavor to secure a comprehensive idea of the sentiment existing. Every effort will be made to hold the Clayton bill in committee, but failing in this opponents of the measure will ask for a hearing and the fight will be carried to the floor of the legislature. Mr. Cohen is also interesting himself in the present status of the Flynn bill, introduced some time ago and which chiefly concerns operators. Mr. Cohen and his associates expect to return to Albany on Monday of next week and will remain on the ground from now on. No companion bill to that of Assemblyman Clayton has yet been introduced in the Senate.

Over 100 members of the Presbyterian Layman's Union, representing every Presbyerian church in Utica, N. Y., and vicinity, passed a resolution last week, asking the mayor and the common council of Utica, to re-submit the question of Sunday motion pictures to a vote of the people and urging the public to stay away from pictures until "there can be some assurance that they are at least clean and decent."

Meets Setback in Chicago

Reformers and advocates of the proposed new motion picture censorship ordinance received a decided setback when Chief of Police Fitzmorris appeared as the star witness at the third open hearing held by the Chicago council judiciary committee on February 17.

Chicago motion picture men are agreed that the present censorship plan is satisfactory to them and are strongly opposed to the substitution of a paid commission of three office holders who would be given charge of the censor work under the commission plan.

Chief Fitzmorris told the judiciary committee that the present method was far superior to the new plan. He said, "I am opposed to any ordinance that takes control of motion pictures out of the police department. I regard the censoring of motion pictures as an integral part of police work. I am still waiting to hear why the present system should be changed. I have not had an explanation. Has anybody one?

"What's the matter with the present system? Give me evidence that it is a failure. I have heard no complaints against it since I took office."

Martin Quigley of the Exhibitors' Herald, spoke in opposition to the proposed censorship ordinance, declaring the present law was ample as it gives the police full power to suppress unfit pictures and protect public morals, and the power at present is where it should be. Mr. Quigley called attention to the deletion of evidence of moving picture witnesses from the commission report and caused some-

(Continued on following page)

Jersey Exhibitors Meet to Combat Censorship

THE introduction of a censorship bill in the New Jersey legislature this week brought prompt action in return from the Motion Picture Theatre Owners of New Jersey, who, through their president, John C. Collins, have been summoned to meet at the Trenton House, Trenton, N. J., on March 2d, at one o'clock.

Mr. Collins has sent the following telegram to every exhibitor in the State: "Censorship of screen publications, with all that it means to you as sponsors of clean, wholesome, and necessary entertainment, is proposed in the State legislature. Your duty as public servants and to yourself is plain and imperative. You must combat this un-American attempt to establish imperious supervision over public opinion, which has no appeal to the public themselves. Censorship amounts to confiscation of the American public's rights to decide for themselves what they want. Co-operation and an intelligent presentation of the real facts to citizens of New Jersey will prevent censorship. Don't forget your own theatre is in danger. Meet at the Trenton House, Trenton, N. J., on Wednesday, March 2nd, at one o'clock. The call is serious. Come prepared for business."

what of a sensation when he declared that the report was signed only by ten out of nineteen members of the investigation commission, the chairman of the council commission stating that he had been led to believe that the report of the commission backing the new ordinance had been unanimous.

Although it had been hoped to conclude the hearings at this meeting additional speakers wished to be heard and the aldermen consented to one more public hearing and fixed the time for February 23.

Missouri Again at Ease

Motion picture exhibitors and theatre men throughout Missouri are once again in a state of ease.

The House Committee on Criminal Jurisprudence at Jefferson City rendered a unanimous vote disapproving of the proposed bills, placed before them by the Lord's Day Alliance and the Ministers' Alliance of St. Louis and Kansas City, which, if enacted, would prohibit the showing of Sunday pictures and provide for a rigid state censorship by a salaried board.

The announcement on February 17 of the action of the committee came after four weeks of heated debate, during which numerous Missouri ministers and proponents of the blue laws made drastic pleas for the proposed legislation. When they were informed of the decision of the criminal jurisprudence committee, sponsors of the censorship movement declared their intention of carrying the fight to the floor of the House. From well-informed sources of information comes the opinion that the members of the State Legislature reflect the stand taken by the committee, and that any effort to push the bills through will meet with stiff opposition. Never in the history of the Missouri House of Representatives has a bill been passed over the veto of a committee. No reversal of precedent is probable, it is said.

Among other propositions offered the legislators was the regulation requiring children under certain ages to be accompanied by their parents before they should be allowed to enter a motion picture theatre. This suggestion, while rather violently supported, never reached the floor of either the House or the Senate.

Kansas City motion picture exhibitors will meet with representatives of various civic organizations the latter part of this month in an effort to reach some agreement regarding a proposed revision of city censorship regulations. At present, the Kansas City censorship consists of one man. No radical regulations are advocated by the civic leaders, mostly women, who are attempting to abolish only the cheap, sensational productions, shown mostly in all-night houses.

Indiana Rejects Measures

The pendulum of public sentiment in Indiana has shown unmistakable signs of swinging in the direction of opposition to censorship of photoplays and the enactment of blue laws any more drastic than those now on the statute books.

Two of the three censorship bills which were pending in the legislature were killed last week by unfavorable committee reports. The third, that which places upon the state board of education the duty of censoring every film shown in Indiana, was reported out of committee without recommendation. It has advanced only to second reading. Since the legislature must adjourn March 7, because the law does not permit it to stay in session longer, and since a great amount of imperative business remains to be transacted the exhibitors are hoping that the remaining measure will be lost in the shuffle, which is very likely what will happen, legislative experts agree. The bill flatly prohibiting the exhibition of motion pictures or the playing of professional baseball on Sunday is in committee and without doubt never will come out. Another bill to control the industry was introduced during the past week. This one provides a fine of not less than $25 nor more than $250 for any person, firm or corporation which exhibits, displays or permits to be exhibited or displayed, "any picture, performance, or any other representation which is of an immoral, obscene, inhuman, indecent character, or which presents exhibition or display of any bull fight, prize fight, acts of murder, criminal violence or any other exhibition or representation of such a character as to tend to corrupt morals or incite to crime."

One of the finest things that has come to the attention of the exhibitors is a referendum vote upon the "blue law" question which the Huntington, (Ind.) Commercial Association conducted among the working people of that city. Of the 4,265 working people interviewed, 3,654 voted in favor of the open Sunday.

Bills Before Oregon House

Even Portland club women have joined in the protest led by the motion picture interests against the censorship bill and its two accompanying bills now before the Oregon legislature waiting their fate to be determined at their third reading.

Representatives Childs and Fletcher, representing communities of 300 and 400 persons, respectively, introduced the [bill] known as House Bill No. 172 which [if] enacted will provide for a state cen[sor] board of three members appointed by [the] governor with terms from one to th[ree] years and each to receive an annual [sal]ary of "not more than $1,500."

Opposition to the bill by friends of [the] cinema industry has been based on t[wo] fundamental principles: undemocracy [of] censorship as an institution and the [dis]advantage which Oregon would la[bor] under in competing with Washingt[on], Idaho, Montana and California where [no] such restrictions have been placed on [the] distributors and exhibitors. In addit[ion] the bill was held to be poorly drawn i[n] were conceded that state censorship w[ere] feasible as it provides for no appeal fr[om] the judgment of the censors and allo[ws] only a salary of $125 a month to its cen[sors] paving the way for employes of unwor[thy] calibre and for bribes and grafts.

Members of Portland Progressi[ve] Women's club took action branding [the] principle of censorship as un-Americ[an]. "It fosters an antagonistic spirit tow[ard] the law," declared one of its members.

"Whether motion pictures need sup[er]vision is another question. We feel t[hat] drastic acts of this type foster an into[l]ant spirit in the masses which has com[e] look upon the government not as a frie[nd]ly, protecting spirit but as an iron h[and] that is slowly and surely taking away [the] rights of the people."

The press of Portland took the attit[ude] that censorship of some sort is a real n[eed] but that the problem should be solved [in] Federal manner. Local film exchan[ges] with two exceptions, announced [that] should House Bill No. 172 pass, headqu[ar]ters would within 60 days be moved [to] Seattle as the disbursing centers now [lo]cated in Portland supply territory in [the] joining states near the boundary li[ne]. This would mean depriving Portland [of] ing financial times, of payrolls aggrega[ting] several hundred thousand dollars.

(Continued on page 1774)

Manufacturer Takes Issue with Minister Following Sermon on "Square Deal"

GEORGE F. JOHNSON, president of the Endicott-Johnson Company, of Johnson City, New York, foundeer of the "Square Deal" town, and one of the largest and best known manufacturers in New York State, has taken issue with Rev. L. E. Ford, pastor of the First Baptist church in Johnson City, for a recent sermon on Sunday movies.

"It does not occur to you, Mr. Ford, that this is a free country, and that many people of intelligence quite equal to your own, may disagree with you," says Mr. Johnson.

Dr. Ford claimed in his sermon that the showing of motion pictures on Sunday is not a square deal. The reply which Mr. Johnson has just made to the Reverend Mr. Ford follows:

"Has anyone interferred with your doing the things which appeal to you as right and proper, for you to do, on Sunday? Certainly you call this a square deal, do you not? Why should you therefore attempt to interfere with others who have different views than your own?

"You would force people to do your will. Force has never yet been a successful moving power.

"I think, Mr. Ford, you will have to compete with other attractions, equally legal and lawful, on every day in the week. People are not forced into Sunday movies or Sunday ball games. They go from choice. If you can't compete, wherein lies the fault?

"Freedom of action, as long as it does not interfere with the rights of others, is the 'square deal.' Do you practice it?

"How would it work if you, in Christian charity and love of your fellow man, would do good, seven days in the week, even as the Master?

"You are certainly doing no good, when you seek to stir up strife among your fellow citizens, in a community where 'good will toward men' is more in evidence (I can say this, I believe, in confidence) than in any community where you, heretofore, may happen to have been permitted to live and carry on your work.

"Kindly permit us, whose duty it is to try and keep our fellow workers contented and happy, to be the judges of what, under the law, is best. You may find it perfectly easy to keep your congregation harmonious (?), and to keep your choir and official board in perfect harmony (?); but I would like to assure you that it is not easy to keep an army of people, and their dependents, contented and happy, especially when a certain element in the community, constantly interfere with their personal liberty, which under the law is guaranteed."

William A. Brady Reaches Coast in Transcontinental Tour

Exhibitor Leagues Voice Disapproval; Carl Laemmle Answers Protest

DURING the past week, William A. Brady, president of the National Association of the Motion Picture ndustry, has been appearing in various ities along the West Coast delivering ddresses designed to unite all branches of ne film business in the fight against proosed legislation hostile to the motionicture industry. According to advices rom the New York headquarters of the National Association, Mr. Brady's tour is proving of tremendous value from the tandpoint of at least arresting and probbly killing off hostile legislation, which, revious to his appearance before legislave bodies, was in a fair way of being assed."

President Brady's itinerary for the eek took him from Seattle to Los Aneles. Arriving in Seattle Friday night, ebruary 18th, he proceeded on the folowing morning to Olympia, the State apitol of Washington, and on Sunday, ebruary 20th, went to Portland, Oregon, nd from there to Salem, the State Capiol, on Monday, February 21st. His chedule called for his arrival in San rancisco on Wednesday, February 23rd, nd in Los Angeles on Saturday, February 6th.

The breach between the National Assoiation and the Motion Picture Theatre)wners of America, occasioned by the ormer's invitation to the exhibitors of the ountry to join the National Association, ill remains in force. According to word om the headquarters of the Motion Picire Theatre Owners of America, additional evidences have been received from xhibitors' state leagues which demonrate the disapproval of organized exhibors of William A. Brady's call to motionicture threatre-owners to enroll in the ational Association. A wire from the ebraska exhibitors' state organization is uoted as follows:

"Resolutions passed by Nebraska anch of Motion Picture Theatre Own-s of America condemns William A. rady and his associates for affront to our ational officers and the attempt to bring ssension into the ranks of the national ganization. A one hundred per cent vote confidence was extended to the national ficers, and believe us, we stand like a lid wall for principles of the Motion icture Theatre Owners of America."

A new development was projected into e controversy between the National Asciation and the exhibitors' organization uring the past week. A statement of Carl aemmle's, published in the Moving Picre Weekly, in which the president of e Universal Film Manufacturing Comny urged exhibitors to join the National Association, was taken exception to by the Motion Picture Theatre Owners of Maryland assembled in state convention in Baltimore last week. After Mr. Laemmle was notified of the resolution adopted by the Maryland exhibitors' convention, he sent the following telegram to Eugene B. McCurdy, president of the Motion Picture Theatre Owners of Maryland:

"Article in Moving Picture inviting exhibitors to join National Association no reflection whatsoever on any other organization. Had no idea it would be taken as such by exhibitors. Was inspired solely by censorship crisis and our desire to cement industry and do everything possible for exhibitors and ourselves to counteract censorship. I was not present at meeting but was advised by telegraph of all that took place. I have never been and never will be party to attacks on exhibitor organizations. If I thought the National Association was doing this, which I know it is not, I would resign."

Mr. Laemmle's invitation also occasioned the following comment from Thomas D. Goldberg, vice-president of the Maryland exhibitors' body:

"As vice-president of the Motion Picture Theatre Owners of Maryland, I for one, feel deeply grieved that the producer should attempt to corrupt the Motion Picture Theatre Owners of America. I feel quite satisfied in my own mind and I believe every exhibitor in the state believes that this is not from the pen of you personally and were you aware of the contents of this, personally, you would never have sanctioned it going into your weekly.

"There is only one way that we can hope to attain the recognition from the country that our industry is entitled to and that is by working together. Adverse legislation of all kinds and anything that may affect the industry will never be overcome if the producer and distributor fight against the Motion Picture Theatre Owners. There is no reason in my mind why a representative body from each of the organizations could not work together as business men and try to destroy anything that might hurt the industry. There is no doubt in the world but we need each other and with the screen of the exhibitor and the loyalty of the manufacturer, producer and distributor working in one common cause that the enemy will always be defeated."

Paul Gulick, editor of the Moving Picture Weekly and also director of publicity for Universal, has addressed the following reply to Mr. Goldberg:

"I was a great deal more surprised that any serious body of exhibitors should take offense at Mr. Laemmle's inviting them to join an association of which he is a member, than you were at the advertisement in the Moving Picture Weekly.

"I cannot conceive how anything detrimental to the Motion Picture Theatre Owners could possibly have been read into that invitation, and I assure you personally, because I was present at the meeting, that such intention was furthest from the thought of every man in the room when the project of inviting all of the exhibitors in the United States to join the National Association was proposed. It was freely discussed and unanimously carried, and every moving picture producer and some who were not in the Association at all agreed to make this appeal to the exhibitors whom he knew best, as one very definite way in which we could concentrate the industry fight against censorship.

"As I say, I do not know who could possibly have attached any sinister or ulterior motive to such an appeal at such a time. Whoever it was, was not only mistaken, but is going very far afield in an attempt to keep the exhibitors and the producers of the country from getting together on concerted action against censorship."

Another factor in the situation took form during the week when the executive committee of the National Association of the Motion Picture Industry met on Feb-

(Continued on page 1774)

Praises Exhibitor for His Hoover Fund Campaign

A STATEMENT from the headquarters of the National Association pays special tribute to the industry of H. G. Bemis of the Gem Theatre, Inkster, N. D., in behalf of the fund for the European Relief Council. He donated a day's receipts to the fund, but it is not for this that the National Association accords him special honors, for many other theatre-owners did the same thing. It is the fact that "he must have put a lot of steam behind his campaign" that has called for the encomium. The National Association explains the affair as follows:

"There are only 350 people in Inkster. But the check for a day's receipts which Mr. Bemis forwarded to C. C. Pettijohn of the Motion Picture Division of the Hoover Committee was $48.75.

"It wasn't the size of the check that made such a hit with the Hoover Committee—it was the fact that Mr. Bemis had made the most of the town's limited population. If the big cities had responded proportionately all the hungry children in the world could be fed for a year from the funds collected through the picture houses on Hoover Day."

Federated to Have 26 Features, Convention Decides

First Year of Existence Rounded Out by Successful Convention

THE Federated Film Exchanges, Incorporated, begins its second year under most favorable circumstances with prospects of material increase in number of productions to be distributed and also advancement of quality of productions handled, according to reports made by officers and members at the close of their annual meeting at Los Angeles on February 19.

This organization, composed of independent film exchangemen who organized at St. Louis and Chicago one year ago, are now 100 per cent. in strength, having exchanges in all the key cities of this country, franchise granted for five or six exchanges in Canadian territory and advantageous connections for sale of foreign rights.

Material increase in the business of Federated Exchanges is anticipated for the second year by all members and all demonstrated their faith in the project by doubling the capital and thereby voted an increase in capital stock of 100 per cent., this raised the amount to $200,000 paid up capital. With this revolving fund, it will be necessary for the officers and directors to materially increase the buying and distributing power of the incorporation, thereby enabling them to contract for feature productions sufficient to more than triple the output of the past.

Contracts made at the annual meeting at Bryon Springs, Cal., and Los Angeles provide for the purchase of twenty-six features during the coming year. All of these will be purchased from producing and distributing companies organized by Walter E. Green, Keneth Fitzpatrick and Ben McElroy, the latter two composing the firm of Fitzpatrick & McElroy, distributors of Ford Weekly, with principal offices in Chicago. While the plans of Green, Fitzpatrick & McElroy are not wholly outlined at this time, they state they will organize a company, the name of which is to be announced later, which will produce features and buy subjects from the independent makers. All of these films are to be submitted to the buying board of directors of the Federated.

In addition to the twenty-six features contracted for, Federated will have two Fred Stone productions which are to be released together with a few more of the National Film Corporation.

The first of the Green-Fitzpatrick-McElroy will be released about March 15. This is a film directed by Alan Dwan, titled, "The Hidden Woman," the second released from this organization is a subject titled "They Shall Pay," starring Lottie Pickford, produced recently by Mrs. Charlotte Pickford.

A contract was entered into with Warner Brothers for twelve two-reel Monte Banks comedies to cost twice as much as previous Banks comedies, which were issued at the rate of one very two weeks. The new series will be issued one every month. Through Marion H. Kohn, acting for C. B. C. Film Sales, the convention contracted for twenty-six two-reel Hallroom Boy comedies featuring Sid Smith and Harry McCoy. The first release will be in April. The Chester contract, made in January, was revised and the thirteen Parlor comedies previously arranged for, were cancelled. The Warner Brothers wild animal serial, "In Dangerland," was purchased for $200,000 and other considerations. Federated will continue to handle the Ford Scenic Weekly, and the comedy output of Special Pictures Corporation.

The second annual meeting, according to statements by members and officers was a highly successful one in every detail. The plans discussed throughout the year were worked out in detail to the satisfaction of all concerned and with harmony throughout. Success of the meeting was largely contributed to the fact that the important business sessions where matters of policy were decided upon, were held at Byron Springs, the "French Lick" of the West Coast, where there were no counter attractions of any description and all members and officers gave their undivided attention to the business of the incorporation.

When members and officers came to Los Angeles they were in position to go over the various propositions placed before them with the producers and in a highly advantageous manner, thus, each proposition was disposed of without loss of time. A most enthusiastic vote of thanks was tendered to D. J. Chatkin, the retiring secretary, George N. Mann and Marion Kohn of Los Angeles and San Francisco Federal exchanges, who were responsible for all arrangements and plans for the convention meeting in the West. The convention was adjourned on the evening of February 19, and the delegates departed for the East the next day.

The representatives of various Federated exchanges, who attended the convention were: Abe Warner, Warner Brothers, New York City; Walter Green, Empire State Film Co., Buffalo; Sam V. Grand, Federated Film Exchange, Boston; Ben Amsterdam and L. Korson, Masterpiece Film Attractions, Philadelphia; Harry Lande, Quality Film Service, Pittsburgh; Harry Charnus, Standard Film Service Co., Cleveland, Detroit, and Cincinnati; J. L. Friedman, Celebrated Players Film Corp., Chicago; F. W. Thayer and Albert Wunderlick, Merritt Film Corp., Minneapolis; Ralph Nettsten, Mid-West Distributing Co., Milwaukee; Al Kahn, Crescent Film Co., Kansas City; Sam Werner, United Film Service, St. Louis; H. A Kyler and M. Parr, Supreme Photoplay Co., Denver; W. G. Underwood, Specialt Film Co., Dallas; J. E. Pearce, Pearc Films, New Orleans, and D. J. Chatkins George M. Mann, Marion H. Kohn, Consolidated Film Corp., Los Angeles an San Francisco.

"Convention Chattings"

Convention enthusiasm did not reach the maximu height until after the Rockies were crossed. The gree cloth of a billiard table with an inviting pair of dic worked wonders at lonely Byron Springs, and Griever is said to have waltzed away with a satisfie expression. Al Kahn was content to permit the past boards to add to his exchequer, and they do say th Kansas City lad has an unbeatable poker face.

Because he was the only Jewish lad in one of th several special cars put on the Pacific Limited fo accommodation of the Federated hosts, Kenneth Fit patrick, early on the trip was taught to answer to th name of "Rabbi." Rabbi stayed with him and wi stick for some time. He shakes a wicked "shimmy," as was demonstrated before the camera with Chester charming Charlotte, who is called Miss Dawn.

As a server of cider, C. L. Chester was awarde the "Green Derby" and all the other articles of th nut line qualifications.

Harry Williams, who directs the funny capers Chester comedians and who by the way wrote "Und the Old Apple Tree," "Cheyenne," "Tipperary," an a lot more popular songs, wrote one especially for th Federated gang, and sung it to them at the Chest luncheon. It is entitled "Father's In the Movi Now." They wore their palms sore trying to urg Harry to come back again.

In speaking of studio luncheons, the Federates a doffed their hats to C. L. Chester. It was a Rit Blackstone-Ambassador feast all in one, and gra juice was poured.

C. L. Chester introduced his entire film family i cluding directors Williams, Taska and Del Ruth, ar then the comedians Jack Cooper, Jimmie Savo, ar others stepped into vaudeville.

The Warner Brothers—Abe, Jack and Sam—were the receiving line all the time, but most especially Sunday when at Selig Zoo they put over a sumptuo Spanish barbecue dinner. It was a sad event for wh everyone was filled to the root of their tongues wi spiced delicacies on came the barbecued steak, and was steak.

Special Pictures officers dined the visitors on Mond and then jaunted them to the Studio where a fun fea was given, and everybody became a movin' pitch actor.

Ben Amsterdam was made the chairman of a Fe erated meeting, which Reggie Morris directed. I rose and made the motion that the Federated buy certain film for $500,000. What they did to his he with mailing tubes, rolled up newspapers and stuff clubs was scandalous, but what pained Amsterdam t most was advice from the director that a re-take w necessary.

Modest little Louie Korson, the Philadelphia Quak was named Chief of the Bathing Suit Censors a P. Oletsky as his assistant, and while they and othe were in the act of closely scrutinizing a 1930 garme the wives arrived. Margaret Cullison, who could w a home in any side show was on display to the sat faction of the wives.

Harry Cohen, the Hall-Room Boys maker, made introductory film of each of the visitors separately.

Movie Night at a beach cafe was turned into Fe erated Night.

Sam Rork gave the Federated visitors a treat showing them the first Snowy Baker production titl "The Man From Kangaroo." What the viewers s would cause Snowy, the Australian champion of eve thing, to demand a million dollar salary.

When the Federated visitors left Los Angeles th were still in a daze.

Yes, it was a successful party, and a good ti was had by all.

Associated Exhibitors Reorganize on Bigger Lines

Samuel Harding Heads New Company, Still Releasing Through Pathe

REORGANIZATION on much bigger lines of Associated Exhibitors has just taken place. This company, which was formed a year ago to handle feature films through the Pathe exchanges, has been reincorporated with a great extension of its present activities. The new company will begin business March 1.

A charter under the laws of Delaware was obtained in Dover last week and at a meeting held in New York City on Monday, February 21, Samuel Harding of Kansas City, Mo., was elected president, and Paul Gustanovic of Cleveland, Ohio, vice-president. These men, with Paul Brunet, Elmer R. Pearson, Arthur S. Kane and John C. Ragland, were chosen as directors. Mr. Kane was named chairman of the board.

High among the stars whose pictures will be distributed by reorganized Associated Exhibitors, Inc., is Harold Lloyd, who is rapidly becoming known as America's foremost film comedian. Mr. Lloyd's comedies have been handled by Pathe for four or five years and last summer he entered into a new contract with Associated Exhibitors, Inc. His first picture under this contract, "Now or Never," is to be released on March 27.

Already contracts are being negotiated with the new company by independent producers for other star pictures and specials, and announcements of the first attractions of their new output to be distributed by Associated Exhibitors, Inc., are promised within a few weeks.

The preferred capital stock of the new concern is $1,000,000. A complete merger of the two companies is to be effected, the new organization taking over all of the assets of Associated Exhibitors, Inc., of New York. The preferred capital stock of the latter company is $100,000. The main offices of Associated Exhibitors, Inc., of New York, are at 25 West Forty-fifth street. Phil Ryan is in charge of the present company's headquarters.

The turn in affairs that brought about the reorganization means a brilliant future for the organization, according to Paul Brunet of Pathe. Associated Exhibitors will continue to distribute their product through the thirty-two Pathe exchanges throughout the country.

Mr. Brunet, thoroughly pleased with the manner in which the reorganization was perfected, as well as with the governing personnel, looks for an immediate upturn in the activities of the Associated Exhibitors.

"As an exhibitor Mr. Harding has long since gained the highest reputation for ability and resourcefulness. He typifies the leader in showmanship, and with his thorough knowledge of the problems of the exhibitor, he will be a prime mover in the future progress of the Associated Exhibitors.

"In the producing and distributing end of the industry, Mr. Kane has for years been a dominant factor. He possesses, too, the fullest confidence of the exhibitor, a reputation gained through square dealing and honest efforts on behalf of the motion picture theatre owner."

Of Paul Gustanovic of Cleveland, now vice-president of the Associated Exhibitors, Mr. Brunet said:

"I have ever been an admirer of Mr. Gustanovic. Like Mr. Harding, he has been a moving factor in the field of motion picture showmanship. He will be an able leader in the coming affairs of the Associated Exhibitors."

Elmer Pearson, director of exchanges of Pathe, will sit on the Board of Directors of Associated Exhibitors. In the summer of 1919 Mr. Pearson assumed the sales managership of the feature department, which under his guidance, soon assumed a plane with the other and older divisions of Pathe's sales force. About a year ago Mr. Brunet named him director of exchanges. Mr. Pearson will advise with the Associated Exhibitors' sales force on all matters in which his opinion will be of value.

Pathe again becomes "the house of short subjects," now that Associated Exhibitors has assumed the sales responsibility for Pathe features in towns of more than 1,500 population. The Pathe short subject salesman will continue, however, the selling of Pathe and Associated Exhibitors features in towns of less than 1,500 population.

Paul Gustonovic Sam Harding

President Brunet has long considered that the best interests of Pathe exchange, would be served by concentrating all its activities and resources in the development of the tremendous possibilities of the short subject field, including serials.

On the Associated Exhibitors' schedule at present is "The Devil," starring George Arliss; "What Women Will Do," the Edward Jose production featuring Anna Q. Nilsson, and Geraldine Farrar in "The Riddle: Woman."

Famous Players Announces Recent Promotions

S. R. Kent, general manager of distribution, recently announced the following promotions in the Paramount sales organization:

Joseph H. Gilday, who for some time has managed the branch exchange at Kansas City, has been appointed district manager in charge of the Chicago and Indianapolis exchanges, with headquarters at Chicago. Mr. Gilday succeeds Harris P. Wolfberg, who recently resigned.

Herbert Elder, branch manager at Cleveland, is promoted to the position of assistant sales manager at the home office, succeeding John W. Hicks, Jr., who goes shortly to Australia as managing director of Feature Films, Ltd. Mr. Elder is succeeded as branch manager at Cleveland by P. A. Bloch.

Philip Reisman, branch manager at Minneapolis, is promoted to the position of district manager in charge of the Minneapolis, Omaha and Des Moines offices, R. C. LiBeau remaining in supervision of the Kansas City and St. Louis offices.

State-Wide Organization For Pennsylvani

A GREAT rally of Pennsylvania motion picture exhibitors will be held in Harrisburg March 8 and 9 at the instigation of Sydney S. Cohen of New York, president of the Motion Picture Theatre Owners of America. The two-fold purpose of the convention is the cementing of the existing exhibitors' organizations of the state into a branch to become affiliated with the national body, and to take aggressive steps through the organization of legislative committees, to combat the many measures hostile to the motion picture industry now pending before the legislature and such as may be introduced during the remainder of the law-makers' session.

The fact is that up to now there has never been a very effective state organization of exhibitors of really state-wide scope in Pennsylvania. There are aggressive bodies of exhibitors in both Pittsburgh and Philadelphia, but the plan of the coming Harrisburg convention is to branch out and bring the exhibitors of smaller cities and towns of the state into a Pennsylvania branch of the national body, which Mr. Cohen heads.

Peter Megaro, owner of the Regent theatre, Harrisburg, has been assigned to the duty of making the local arrangements for the convention, which will be held in the Penn-Harris Hotel. He has stated that, from the way exhibitors are sending in hotel reservations, fully eighty per cent of the 1,100 theatre owners of the state will be represented. While a state-wide branch of the national body is to be formed, it is proposed, Mr. Megaro said, to divide the organization into two sub-branches, one centering about Pittsburgh, in western Pennsylvania, and the other for eastern Pennsylvania, with headquarters in Philadelphia.

This is for convenience in handling the interests of the two ends of the state. For each zone there will be a separate legislative committee, said Mr. Megaro.

In the matter of protective legislation for the theatre owners, the draft of a compromise tax bill, which is now being prepared, will be presented to the convention for its endorsement, to submit to the legislature. This bill will be in the nature of a compromise for the half dozen measures now in various stages of progress through the General Assembly, which are generally opposed by the theatre men.

These bills include that which would impose a tax of one cent a foot on all films approved by the Pennsylvania censors; impose one per cent tax on the gross earnings of theatres; prohibit the curtailing of the length of Saturday shows as compared with those of the other days of the week; impose penalties on theatres which fail to show films advertised in advance when such failure is due to no fault of the theatre owners, and, especially the pending measures which would greatly increase the license taxes on all classes of motion picture theatres in the state.

The compromise bill that is being p pared, it is understood, would substit for all the other proposed taxes some p under which the theatre owners would required to pay perhaps double their pr ent license fees, if relieved of all the ot newly proposed tax burdens. The hibitors interested in the drafting of t proposed compromise measure take ground that, as good citizens, the pict men should bear their share of the b den of raising the increased millions revenue that Governor Sproul, in his m sage, said it is necessary to raise fr new sources this year to finance the st government. They point out, howev that if the various pending bills now b fore the House and Senate were to enacted into law the aggregate of the i creased financial burden piled upon t motion picture industry would be ruino to the business. They believe, therefo that the compromise to be proposed wo be fair both to the state and to the selves.

President Cohen, of the national orga zation, will be present at the conventi The Philadelphia delegation will atte under the leadership of John S. Eva who has been prominent in organizati work in that city, and the Pittsburgh c horts will be marshaled by Henry Po Fred J. Herrington, organizer, of Pitt burgh, national organizer, also will among the speakers.

Morosco to Release Through First Nationa

FROM New York, where he is now arranging his affairs so that he may return in the near future to Los Angeles to concentrate his activities here, word was received yesterday that Oliver Morosco has concluded a contract by the terms of which the recently projected Morosco Productions, Inc., will release its entire film output through Associated First National.

The consummation of this deal is the biggest distribution contract concluded by Associated First National since the transaction with Joseph M. Schenck for the release of Norma and Constance Talmadge attractions through that concern.

By his new releasing agreement, Morosco takes precedence as the first of the big theatrical producers to align himself with an independent distributing organization. By the terms of the new agreement the Morosco Film Productions will be exhibited in more than thirty-five hundred theatres affiliated with the exhibitors banded together under the banner of Associated First National.

"In lining up with Associated First National, Morosco is continuing the policy that has characterized his upward climb in the theatrical world," declares the statement issued from the Morosco office in New York. "After having risen to the position of the largest producer in the West and given Los Angeles the distinction of being the second largest stage production center in the United States, he boldly invaded New York and successfully fought the large interest that attempted to engulf him and his daring enterprise. He now has three theatres in New York and the indications are that he will have a fourth, in addition to a third theatre in Los Angeles. His new film contract is of particular significance locally, due to the fact that he now plans to produce practically all of his new stage plays here so that he may give them his personal supervision while attending to the affairs of his film corporation.

"By the plans which Morosco is now completing rehearsals will begin immediately upon his return to Los Angeles on some new stage productions. Simultaneous with their appearance on his stages in Los Angeles the Morosco casts will also be engaged during the day in making film versions of these plays.

"By his new contract Morosco discloses plans that will make him an even more important factor in the film world than he has been in the theatrical production field. He has available for picturization more than thirty of his stage plays, including the perennial and everlasting favorite, "The Bird of Paradise," whi he has steadfastly held for the day wh he could make the screen version with h own organization and in his own manne

"The first of the Morosco feature 'The Half Breed,' is now well under wa Arrangements are now being made for t filming of 'Linger Longer Letty,' wi Charlotte Greenwood in the leading rol Among the other successes which w soon be picturized under the new contra are 'The Humming Bird,' 'The Fugitiv 'Slippy McGee,' 'The Gilded Cage,' 'T Master Thief,' 'The Fox,' 'Judge a Jury,' 'Watch Your Neighbor,' 'Wh Next,' 'Conquering Kate,' The Imperi Highway,' 'In South Caroliny,' 'One Us,' 'Look Pleasant,' 'Mile-a-Minu Kendal,' 'Pamela,' 'Just a Suggestio and 'Wait Till We're Married.'

"Work is being rushed on the ma nificent new Morosco studio, which wh completed will be known as Moroscotow and will be the home of Morosco's fil productions. Moroscotown will, it is e pected, be the film production show pla of Los Angeles. Until its completio however, the first of the Morosco picture under his new Associated First Nation contract, will be produced at the Louis Mayer studio."

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M.P.D.A. Suggests Screen Organizations Unite

In an effort to present a strong front to the forces of reform, William D. Taylor, director of the Motion Picture Directors' Association of Los Angeles, has sent the following letter to Motion Picture Producers' Association, Motion Picture Art Directors' Association, Assistant Directors' Association, American Society of Cinematographers, Society of Illuminating Engineers, Screen Writers Guild of the Author's League, Western Motion Picture Advertisers, Photoplayers Equity Association, Los Angeles Film Exchange, Theatre Owners' Association, Los Angeles Theatre Association, Motion Picture Operators' Union, Ethical Motion Picture Society of America, Girls' Studio Club:

"The necessity of immediate and united action on the part of the Motion Picture Industry to defend itself against legislative menaces of censorship and so-called 'Blue Laws' is recognized by every member of this Industry.

"Our Motion Picture Trade publications are urging united and unselfish action of every one connected with producing, distributing and exhibiting of motion pictures to defend this great industry against those who would weaken and destroy it.

"It is regrettable to note at this time of peril that some factions are quarreling with each other at a time when paid reformers, with millions of dollars behind them, are preparing to come over the top from the opposite trenches. It is imperative that any petty differences be forgotten until the paid reformer is definitely defeated in his attempted assault on the screen.

"With the ambition simply to see something started and not from any desire to attempt to dictate or to run the affairs of the Industry, the Motion Picture Directors' Association urges the immediate organization of a Central Committee of Western Motion Picture Organizations, the purpose of which is to unite every phase of Motion Picture production, distribution and exhibition, for the purpose of protecting ourselves from all enemies, and of furthering our common interests. It is suggested that this Committee be composed of one representative from every existing recognized association, whose vital interest is the welfare of motion pictures.

"Your organization is urged to name an official representative, who will meet with one representative apiece from other organizations at the Los Angeles Athletic Club, Monday, February 28, at 8:30 P. M., to perfect and form such a Central Committee. Kindly notify me at Lasky Studio, as soon as possible, the result of your action on this matter.

"Sincerely yours, for the welfare of motion pictures,
"WILLIAM D. TAYLOR."

Jack Pickford Ill

LOS ANGELES, Feb. 23.—Stricken ill suddenly with bronchial pneumonia while engaged in filming a new picture, Jack Pickford, widely known film star, was reported tonight to be in a serious condition at his home here. He was said to have a temperature of 103.5 degrees and his sick room was barred to all but his mother, Mrs. Charlotte Pickford.

Pickford became ill Friday following a baseball game. He developed pneumonia Saturday. Owing to his illness, work on a new picture he was directing for his sister, Mary, has been delayed and a scheduled pleasure trip to Douglas Fairbanks and Miss Pickford to Mexico City has been postponed.

Big Fire in Vitagraph Branch in Albany

Spontaneous combustion is said to be the cause of a fire in the Vitagraph branch at Albany, N. Y., on the night of February 22nd. The fire started in a vault where the films were stored. The loss, it is said, will run into the thousands. The branch occupies a two-story brick building.

New Pantheon Corporation to Produce in East

Reports that a new group of financial interests were planning to enter the motion picture field were confirmed this week in the announcement of the formation of the Pantheon Pictures Corporation. The new company has taken over the Port Henry studios at Port Henry, N. Y., and will begin production there as soon as the necessary equipment can be installed within the next three weeks.

While the establishment of only a single producing company at Port Henry is all that is at present contemplated, other units will be formed to produce, both in New York and on the Pacific Coast, it is declared.

The president of the new corporation is Mr. Paul Schoppell, formerly head of Paul Schoppell & Co., investment brokers, of Chicago, who is almost as well known in financial circles in New York as in the Lake city.

Australian Film Men Are Coming to America

Mr. W. A. Gibson, who controls Australasian Films, Ltd., Film Distribution Organization in Australasia, left for America on February 10th, in company with Mr. Stuart F. Doyle, general manager and managing director of Union Theatres, Ltd.

Mr. Gibson's mission is for the purpose of thoroughly investigating the film situation and closing certain film contracts for the supply of Union Theatres' circuit as well as Australasian Films' customers in the various centers.

Mr. Gibson expects to remain in New York for two months and then to proceed to England and the Continent. Mr. Gibson and Mr. Doyle are expected in New York about the middle of March.

Believe Arrest Holds Key to Mystery of Thefts

With the arrest of Kark G. Weigel, 29 years old, 1380 Linwood avenue, Niagara Falls, N. Y., the officials of the Buffalo American Express office and the Universal and Vitagraph exchanges in the same city believe they have solved the mystery of the alleged disappearance of many thousand dollars' worth of films. Besides arresting Weigel, Buffalo police recovered over 70 films, valued at $50 to $1,000 each. The exchanges, besides suffering the loss of the films, were also forced to pay many thousands of dollars in penalties, it is declared, because of the non-appearance of the pictures at the theatres in time for presentation at the appointed time and date.

Weigel, it is declared, had a plan of making his rounds at about the same time as the expressmen were delivering films to the exchange. While the drivers were taking the cans into the exchanges Weigel is alleged to have helped himself to a can or two himself. Weigel is also charged with having formed a partnership with two other men for the disposal of the films. These men had all the paraphernalia necessary for the projection of pictures, it is declared. The duo, it is stated, took the films to small towns where there was no regular theatre, making one-night stands each week. Weigel is alleged to have received one-third of the receipts. The local Universal office alone claims that it has lost $15,000 in broken contracts because of the loss of the films.

The police believe that the arrest of Weigel will lead to the arrest of others, not only in Buffalo, but other cities.

Coast Companies Combine to Fight Censorship

All motion picture organizations of San Francisco combined in what is known as the Allied Motion Picture Industries of California for the purpose of giving a ball on the evening of March 5th at San Francisco to raise funds to combat adverse legislation in California and nationally.

Eugene H. Roth of the California, Imperial and Portola theatres in San Francisco is acting as general manager of affairs for the ball, and in this capacity spent the past week in Los Angeles arranging for a number of screen celebrities to attend the ball.

Symphony Theatre Reopens in Los Angeles

A wire from the Coast announces that the Symphony theatre in Los Angeles has been reopened with a new lobby and renovations throughout the interior of the structure. A stage orchestra pit has been added to the stage equipment. The theatre is to be made the premiere house for productions released by Associated Producers. The new schedule of prices provides for 80 cents top.

Legislature Investigating Picture Conditions in Minnesota

Seeks to Determine if Trust Law Is Being Violated in This Stat

AN investigation of motion picture exhibitions in Minnesota by a committee of the Minnesota Legislature is now underway. The investigation was instituted following authorization in the adoption of a resolution by John I. Levin of St. Paul and is being carried in an effort to determine whether the firm of Finkelstein & Rubin, which operates houses in Minneapolis, St. Paul and Duluth, is a trust in violation of the Minnesota statutes.

The investigation has been of an exhaustive nature. Seating capacity of show houses in the Twin Cities, admission prices, exhibitors' arrangements with film distributors, and other matters have been taken up at the various hearings.

William Hamm of St. Paul, a member of the Twin City Amusement Trust estate, the Finkelstein & Rubin organization, declared that prices in the Twin Cities are lower than in other centers. There is a maximum admission price of 50 cents in Minneapolis and St. Paul, he said, as compared with prices ranging from 66 to 83 cents in other cities.

The hearing, naturally, touched on matters of censorship.

J. F. Cubberly, Minneapolis manager of the First National pictures, told the committee that the company he represents was organized by leading exhibitors throughout the country to keep down prices for films. He insisted that the company's aim was to promote competition.

Mr. Cubberly gave the committee some idea of prices being paid for story rights to pictures, saying they ran as high as $75,000. He also told of what film rentals for first run in the Twin Cities cost. He said that "Humoresque" and "Broken Blossoms" cost $7,500 each. "Kismet" was listed at $17,500 for the first run, he said. Pictures made by Norma Talmadge cost from $3,000 up for first runs, he said, all regardless of producers.

Speaking of First National pictures, Mr. Cubberly said: "Its purpose is to keep the other fellow in his place, and to promote instead of stifling competition."

Morgan, Dupont and other big financial interests entering the producing field, and film prices steadily advancing, he testified, the First National was organized by the leading exhibitors of the country to prevent centralized control. Although producing only from 30 to 40 pictures a year, compared with 125 to 150 by some of the big companies, the First National, he added, is nevertheless a factor for good in the business.

This was in answer to inquiries by Chairman John L. Levin, St. Paul, whether the organization by bidding in the open market only operated to force up prices. Mr. Cubberly said it had made purchases at lower prices and further that it effects economy in distribution and eliminates middlemen's profits. The policy of the management of the principal picture theatres is opposed to price changes, he said, Mr. Levin expressing his pleasure to know it.

Giving an idea of prices paid for story rights, the witness said copyright holders were paid $50,000 each for "Daddy Longlegs" and "Forty-five Minutes from Broadway," while $50,000 was recently paid for each of two stories in which Constance Talmadge is to be starred, and $75,000 each for three for Norma Talmadge.

If a press story was true that rights to screen "Turn to the Right" were sold on a basis of more than $1,650,000, the first run in Minneapolis would cost $20,000 and in St. Paul $15,000, the witness estimated. But he was inclined to discredit the story and said any such rights probably would have been taken on a percentage basis.

"The box office admits that it is dependent upon known stars," said Mr. Cubberly, adding, however, that temperamental makeup of the stars and their desire to get into the best theatres will prevent single control of the entire galaxy in the screen world.

The witness testified that the Loring theatre, Minneapolis, was located at Nicolet avenue and Fourteenth street only after other sites considered more desirable could not be procured and not with any purpose of driving out competitors. He stated that the account of J. W. Cohen, former owner of the Lagoon theatre, at Hennepin avenue and Twenty-ninth street, Minneapolis, one of the first witnesses, was not rated desirable among film distributors and that there were sufficient reasons for cancellation of his film contracts without competing houses attempting to force him out of business.

Brady Continues Tour

(*Continued from page 1769*)

ruary 19th and formally adopted a resolution soliciting exhibitors of the United States to join its theatre division. Percy L. Waters, chairman of the executive committee, presided. The appointment of a committee to organize the theatre division was authorized. This committee will be appointed in the near future, it is stated. A copy of the resolution adopted at the session of the executive committee follows:

"Whereas, Members of the National Association of the Motion Picture Indu try recently invited exhibitors of t United States to join the theatre divisi of the National Association of the Moti Picture Industry, and

"Whereas, The purpose of such invit tion was to bring about a more perfect c ordination of all branches of the industr to combat legislation seeking to establis legalized censorship of motion pictur prior to publication, the enactment of s called blue laws, and all other adver legislation, it being always understoo that membership in the theatre division c the National Association would and sha not in any way conflict with membershi in any local, state or national exhibitor or ganization now existing, or that may here after be formed; now, therefore, be it

"Resolved, That the National Associa tion of the Motion Picture Industry ap proves and confirms such action of it members, and now as an association in vites and solicits the exhibitors of th United States to become members of it theatre division."

Censorship Fights Spreading

(*Continued from page 1767*)

West Coast Organizing

The Idaho legislature has also unde consideration a bill providing for stat censorship. Active opposition to the meas ure is being organized by the Idaho Thea tre Managers' Association. Word als comes from Los Angeles that practically every organization of the motion pictur industry on the West Coast is at work t counteract effects of contentious censor ship promoters and the various state laws introduced, that are of an antagonistic na ture to film interests.

The Motion Picture Directors' Associa tion has named a committee of active members and President William D. Taylor of the Association has written to all film industry organizations urging necessity o a central committee composed of one mem ber of each of the organizations in Los Angeles.

The anti-censorship committee of the Screen Writers' Guild affiliated with the Editors' League of America, under the chairmanship of Frank E. Woods, general production of Famous Players-Lasky Corporation, has several projects under way.

Michigan Opposes Idea

Opposition to the plans of Michigan reformers to institute state censorship of motion pictures is rapidly developing. Perhaps the greatest opponent of all is the new governor, Alex. J. Groesbeck of Detroit, who has come out openly against the project.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Watterson R. Rothacker left for New York Sunday, to be there several days, and Douglas D. Rothacker is spending several weeks at the New York Industrial Division branch.

A. E. Pattison, secretary and treasurer of the Pathescope Company, announces his resignation from that office and as a director of the company. The following directors also have resigned: E. C. Lowe, who had charge of motion picture work in the American Expeditionary Forces; Fay-Cooper Cola, associated with the department of anthropology of the Field Museum and famous as a scientist, and George F. Hart, vice-president of the Guardian Savings and Trust Company of Cleveland, Ohio.

The building at 1029 W. Adams street, occupied by the Consolidated Portrait & Frame Company, well known to the trade as makers of lobby display and other frames, was badly damaged by fire early on the morning of February 19. The fire is believed to have been caused by combustion of oil rags or varnish compounds used by the firm. Plans for the continuance of manufacturing have not yet been given out, but it is understood that production will be resumed at the earliest possible date.

Harris P. Wolfberg, whose resignation as district manager of Famous Players-Lasky Corporation was recently announced in these columns, left Chicago on February 19 for Pittsburgh, where he will assume his new duties as vice-president and general sales manager of the Lake & Export Coal Corporation, one of the biggest fuel companies in America. Mr. Wolfberg's square dealing and ability have won him hundreds of friends in the motion picture industry, who regret to see him leave this field but wish him the greatest success in his new venture.

B. A. Wormold, of the Marquette theatre, La Salle, Ill., is planning to enlarge and remodel his theatre and has just returned from a trip to Cincinnati, where he went in search of ideas which he can utilize in improving his house.

Ray Brian of the Capitol theatre at Pekin, Ill., is back after being confined to his home for eight weeks with an attack of typhoid fever.

Armbruster and Randigger, both Chicagoans, have opened a new theatre at Booneville Ind., and report business starting off in a satisfactory way.

The Wonderland theatre at Clinton, Ind., is to be closed during the summer months in order that it may be entirely remodeled and refurnished. When its doors open again in August it will have seven hundred seats and be a house that is modern in every respect, according to the plans made by Scheu and Scheu, the owners.

During his recent trip through Illinois and Indiana, Harry Weiss, of Superior Screen Service, gathered data on business conditions from the exhibitor's standpoint and reports the consensus of seventy-five theatre owners is as follows: Business is not as good as it was during the war, but when the bottom is reached it will still be twice as good as it was before the war. There is probably not one house in Illinois or Indiana that actually is losing money and twenty-five new houses are either planned or being constructed at the present time. Mr. Weiss expects to leave on another trip over the territory about March 1, traveling in his auto, as the mild weather has put the roads in excellent condition.

The Riviera theatre at Peru, Ill., has been purchased by F. J. Schloeser, owner of the Royal theatre of that city.

Chicago film circles were saddened by the death of Frank D. Ward, partner of Max Hyman in the Dearborn theatre, and a veteran exhibitor.

Harry Gramp, owner of many theatres throughout this territory, has purchased two more theatres at Beloit, Wis., thus getting exclusive control of the motion picture situation in that town.

Savage Amusement Enterprises have moved into their new offices at Alton, Ill., which embody all the latest conveniences and will give W. N. Savage and his office force the necessary space to conduct their business. Mr. Savage is one of the most versatile and prominent of Illinois' motion picture exhibitors and besides conducting his amusement enterprises, is mayor of Alton, owner of the bill posting plant, the steamboat lines, having headquarters in Alton and plying the Mississippi River, three theatres, one aerdrome and several road shows.

Brentlinger and Mason, well known to Chicago moving picture circles as owners of a string of movie theatres throughout Indiana, have opened up offices at Indianapolis in order to better serve their interests.

Victor Kramer, during his recent visit to Chicago, sold the Illinois and Indiana rights for Lina Cavallieri in "The Mad Love," Diana Allen in "Voices," and for the Drury Lane spectacle, "The Handicap," to Superior Screen Service.

Universal Chicago Exchange has added two more men to its sales staff. They are J. E. Armgardt, formerly with Goldwyn and Richard Fox, who has been salesman for First National and Celebrated. Both are well known throughout the territory and will cover country territory for Universal. Word reaching Chicago from Manager Lesserman, who is vacationing at Hollywood, reports that he is having such a splendid time that he will not start home until sometime in April.

Franklin B. Coates, director for Mesco Pictures Corporation, of Kansas City, passed last week at the Rothacker laboratories making the final cuts and putting the titles in the two six reel features, "Jesse James Under The Black Flag" and "Jesse James The Outlaw," which will be released by Mesco at an early date. Premier showings of these two pictures will be held in Kansas City this month.

Ascher Brothers have completed plans for a house organ to be called Ascher's Theatrical Magazine, the first issue of which will appear at an early date. Fifty thousand copies of the magazine will be distributed each month free to patrons of Ascher Brother's houses in Chicago and other cities. The magazine will be printed on heavy enamel stock and will be profusely illustrated. Among its features will be a list of attractions for all Ascher theatres following the month of issue, an answer and inquiry column and snappy items about stars and pictures. C. E. Young of Young's Publicity Service, Grand Rapids, Michigan, will be the publisher of the magazine, which will be edited by Roy Swan, publicity man for Ascher Brothers, with headquarters at their Chicago office.

The Society for Visual Education has purchased the Acme Motion Picture Projector Company's plant at 1134 West Austin Avenue, for a reported consideration of $100,000. The Society will continue to make the present Acme models in addition to a new projector developed by Professor Forest Ray Moulton, of the University of Chicago, who is also secretary for the Society of Visual Education. Both moving pictures and stills can be shown on the Moulton machine. An apartment house on the lot adjoining the Acme plant will be torn down to make way for a four story factory addition.

Miss Lillian Walker, who has a big following among Chicago movie fans, although she has not been seen on the silver screen here for sometime, was making personal appearances at Jones, Linick & Schaefer's McVicker's Theatre this week and proved a decided drawing card. One of the pleasant features of her stay in Chicago was a luncheon given in her honor at the College Inn by Ralph Kettering, to which representatives of the trade and daily press were invited.

Manager Ben Beadell, of Stoll Film Corporation's Chicago Exchange, reports that the number of contracts he and his salesman have booked for the series of thirteen Stoll features has passed the two hundred mark, and that every key center in his territory, which includes Northern Illinois and Northern Indiana, has been closed. Mr. Beadell had been forced to borrow extra prints from other territories in order to meet the demand for playing dates and is wearing a smile known as the kind that won't come off.

Joe Friedman, of Celebrated, caught cold a day or so after his return from the Federated convention in San Francisco and has been suffering from a touch of lumbago, but is pluckily sticking to his desk so far and hopes to get to feeling right again without taking a lay off.

A good crowd of exhibitors attended the preview of "The Wrong Woman," the Abrams feature being released in this territory by Favorite Players Film Corporation, and Manager Ike Von Ronkel was very much pleased with the favorable comments on the story and acting of Rubye De Remer, who has the star part.

M. J. Mintz, who has been touring the country in the interests of Synchronized Scenario Music Company, returned to Chicago from New York this week with A. J. Abrams, and states that the scores being prepared by the Company will be ready for distribution about the first of April. The first opportunity that Chicago has had to hear one of the Synchronized scores was at the Randolph Theatre Tuesday where the Synchronized score was used to give "The Kid" the proper musical setting and proved to be most excellent.

Music and the Picture

The Man in the Music

By Charles D. Isaacson

WHEN you look down the right side of your program if it happens to be in a restaurant, you see the prices of the dishes and nowadays they give you the clue as to what you wish to order. But at a concert or the motion picture show, you see names—names of composers long dead—Beethoven, Verdi, Mozart, Berlioz, Dvorak, Mendelssohn, Chopin, Liszt and others. Even if you are a seasoned music lover, these names are little more than plain type on paper. They mean nothing. And nothing which means nothing should be allowed to remain.

For me, every name on the program suggests a living entity. The composer even if he be dead, *is recreated for me.* I see him shining out of the printed page; I see him materialized in the performance on the stage, whether it be through the orchestra, the pipe organ or the violinist. What is the music but the reflection of a man? As he lived he wrote; if we can understand his life, we can the better know his music. His hopes and ambitions are in the notes; his sufferings and his successes are there too. Some may think it queer that we try to "see" through the music the man long dead. But let me tell you something—a little aphorism of mine concerning good and bad music. It is this; There is music by composers long dead—music that is living; also there is music by composers that are living—music that has long been dead.

But to return to the narrative. Let me tell you a little story. I was in a group of men and women during the war. One young woman read a bit from a letter she had received from a boy "over there." It was interesting but made no particular impression on the folks. Then the young woman mentioned the name of the boy—several knew him. The whole attitude changed; those who knew the writer, wanted to hear his words again—and they listened in an entirely different way.

What then if the listeners in your theatre "know" the man in the music!

I am mentioning this phase of our subject because I want to touch on every angle of the project of music-development—every angle which will serve to make the music a stronger, more intimate thing with your patrons. I am giving you the benefit of an experience I have had with my millions in The Globe Concerts for the People and I can say very frankly, that the "Man in the Music" Idea has opened up new vistas in our scheme.

Thus when people see the name of Beethoven, or hear his music, the man in the music appears somewhat in this way:

*"He does not see us as he enters the room but we behold him with awe. He is little, just five feet five inches in height, with very broad shoulders, which make him look the image of strength, like a little Gibraltar ready to stand almost anything, prepared for any shock.

"He is dressed in a light blue frock coat, with yellow buttons; underneath is a white waistcoat and sackcloth. But both coat and waistcoat are unbuttoned and show the signs of long wear. The whole appearance is untidy—one can tell that the coat-tails are heavily weighted with something—probably books. ("He keeps his ear-trumpet in there," the housekeeper explains, "but it's useless to him now.") His hat is a gray felt, thrown on the back of his great forehead.

"The moment Beethoven enters the room, he puts his hat on the top of a coat-tree; it is dripping with water, and his unkempt hair is also wet. He instantly goes over to the piano, noticing nothing or nobody; puts on his double eyeglasses and sits at the desk, taking a pen in hand. The hands are hairy and large, and seem scarcely the sort to belong to an esthete.

"But the face! What a study! The forehead is high and commanding. The eyes are large and gray, shining brilliantly. The mouth is firm and tightly closed, the nose long and heavy, the chin square and cleft. What a face! What tragedy is written there, what pent-up suffering is depicted in that countenance.

"I cannot talk. Speak louder; I am deaf. I cannot talk with anybody," he says to us.

"We move forward and hand a paper to the Master. He adjusts his glasses more carefully and reads it with a concentrated expression on his face.

"So? You come in and you beard the lion in his den," and on his stern face a very human smile appears, showing two rows of sparkling teeth. "You are very brave. Are you sure I will not bite you? You will find it difficult to understand me and make me catch what you say. Here, come and sit down beside me. You see, I cannot hear," and he taps his ear, and hands a paper and pencil to us.

"Here I sit alone, endlessly writing down the notes, the music which I never hear, but which nevertheless resounds in my heart in greater beauty than any living man might play it. Sometimes I sigh that I am so weak and such a worthless instrument to transcribe the magnificence which makes joyous my spiritual existence.

"Can you think of me—a volcano whose summit is riveted down, while underneath burning lava, boiling, shoving, moved upwards by tightened strength, is fighting its way outward Can you feel within your own breast the agony of this volcano, feeling wthin me the burning lava, fighting, rushing onward and striving to flow out with a gush that might lay me dead at a stroke?"

"'The first duty of a musician is to hear what is to be heard. Is it not so? He must be eternally on the alert to catch the song and laughter of the brooks and the flowers and men and women. The greatest tragedy that could befall any musician is to be rendered incapable of hearing.'"

When the strains of Verdi sound, I have taught the audience to see:

"The grand old man of opera stood out on the veranda and watched the moon rise in its zenith, and with his eyes followed a night bird in its flight. Tall, erect, white-haired and white-bearded, he held his lonely station, surveying the expanse of his farm lands. The cool perfumed air of the summer night cast a mystical spell over the scene, while the once-in-a-while chirp of the droning insects made a theme for a nocturne in B flat.

"He glanced over the grounds, saw the little theatre he had made to give free concerts for the people, saw the park he had given over to the neighbors, saw the low-walled entrance to his house which was open to all his friends—and that meant all the world.

"On his face was a slight tinge of sadness, but it was a sadness which broke into a tender smile of humanity and intense understanding. Here was the face of a noble father, or a beloved minister, or a benefactor of man—a friend, a sympathetic protector of supremely superior wisdom.

"All alone, like a giant elm tree on a level plain, the fine old creature towered. His physique was over-powering, commanding, and yet with it all he had a courtliness of manner like a young man's. For hours he stood there motionless—the moon faded, the farm lands faded, the world of reality faded—and before his eyes there passed in panorama the drama of his life, the true story of Giuseppe Verdi, a more exciting romance than any opera he ever

(*Continued on page* 1852)

*I am representing this from my book, "Face to Face With Great Musicians," from which you are privileged to reprint (with credit) without charge—if you feel that such quotations will be useful in your programs, on the screen, etc.

Bulletin of the Association of Motion Picture and Musical Interests

The Committee of Five, which is to draft the by-laws, and to summon the executive board, are to meet on the afternoon of February 25th. They are Messrs. Briel, Luz, Riesenfeld, Rothafel, Tremaine, with your chairman pro tem. as ex-officio member.

The call is issued to the field to suggest the names of such representative producers, exhibitors, musicians, composers, publishers, who ought to be upon the executive board. Whom would YOU suggest?

The call is also sent forth for any ideas, suggestions, etc., concerning matters which should be incorporated in the constitution and by-laws of the Association of Motion Picture and Musical Interests.

Have you registered your name among the first members?

Notification is received that the National Association of Organists, as a result of the agitation of the First Conference at the Astor, has organized a Committee of Reference, headed by F. S. Adams of the N. Y. Rialto and Firmin Swinnen, to furnish without charge information concerning organs, their installation, position, acoustical properties, voicing, repairing, etc. (See special article concerning the Committee, as published in this week's Music department.)

Word is received that the Chicago Herald and Examiner in an important article about the Conference, predicts the engagement of the biggest musical artists in the film theatres.

PROGRAMS FOR THE WEEK OF FEB. 26TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—

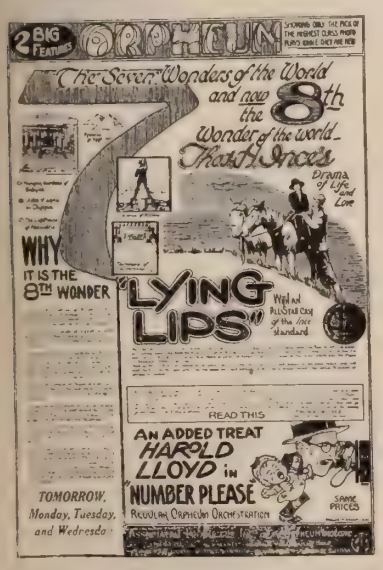
Overture—Selection from "Madame Butterfly," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"Love's Old Sweet Song," sung by Betty Anderson, soprano and Fred Jagel, tenor.
Feature—Straight Is the Way—Famous Players.
Vocal—"O'er the Billowy Sea," sung by Emanuel List, basso profundo.
Comedy—You'll Be S'prised—Chester.
Organ Solo—"Fanfare in A Major," played by Prof. Firmin Swinnen.

Rialto Theatre—

Overture—"Les Preludes," by the Rialto Orchestra.
Scenic—Along the Moonbeam Trail.
Vocal—"The Light," sung by Greek Evans, baritone.
Current Events—Rialto Magazine.
Vocal—"Liebesfreud," by Harry Edison, marimbaphone solo.
Feature—She Couldn't Help It—Bebe Daniels.
Vocal—Aria from "Pearl of Brazil," by Marye Berne, soprano.
Comedy—The Scarecrow—Buster Keaton.
Organ Solo—"Marche Religieuse," played by John Priest.

Strand Theatre—

Overture—"Oberon," by the Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Feature—Black Beauty—Vitagraph.
Vocal—"Inflammatus" from "Stabat Mater," sung by Kitty McLaughlin.
Comedy—The Scarecrow—Buster Keaton.


2 BIG FEATURES
ORPHEUM
The Seven Wonders of the World and now the 8th Wonder of the World
That's Love's
Drama of Life and Love
WHY IT IS THE 8TH WONDER
"LYING LIPS"
READ THIS
AN ADDED TREAT
HAROLD LLOYD in NUMBER PLEASE
REGULAR ORPHEUM ORCHESTRATION
SAME PRICES
TOMORROW, Monday, Tuesday, and Wednesday

Handsome display, sixteen inches by five columns, for the showing of "Lying Lips," at the Orpheum theatre, Rockford, Ill.

TEMPLE
Week Beginning TODAY---
GEORGE ARLISS
IN
HIS MASTERFUL PRODUCTION
THE DEVIL
PROGRAM
OVERTURE
Selection from "THE NIGHT BOAT" by the Temple Orchestra
TEMPLE NEWS REVIEW
Vanity Comedy
GEORGE ARLISS IN "THE DEVIL"
"I am the good friend who visits your home—the friend whom women dote upon and husbands trust—and I am but one in the legion of Hell among you always!"
TEMPLE ORCHESTRA
MATINEES 20&30¢
EVENINGS SATURDAY SUNDAY—no HOLIDAYS 30¢ 50¢

This one on "The Devil," a narrow half-page, was used by the Temple theatre, Toledo, Ohio

Organ Solo — "Epithalamium," played by Frederick M. Smith and Herbert Sisson, organists.
Next Week—The Old Swimmin' Hole—Charles Ray.

Capitol Theatre—

Overture—"Historical Fantasy of the American Colonies." (a) The Ride of Paul Revere; (b) Tableau: The Spirit of '76; (c) Tableau: Washington at Valley Forge.
Scenic — Nature's Handiwork — Kineto.
Special-Ballet: "Papillons." Butterfly, Mlle. Gabarelli; Pierrot, Alexander Oumansky; assisted by Capitol Ballet Corps.
Current Events—Capitol News.
Musical—Solo for Pianoforte—First and Last Movements of "Concerto in E Flat," by George Halpern.
Feature—The Concert—Goldwyn.
Next Week—The Guile of Women—Will Rogers.

Criterion Theatre—

Third week of "Buried Treasure."

Moss' Broadway Theatre—

The Greatest Love—Vera Gordon.
Also Keith vaudeville including Miss Gordon in person.

LOS ANGELES

Grauman's Theatre—

Overture—"La Boheme."
Current Events—Pathe News.
Organ—"Golden California."
Special—"Sunshine Louis" Mestesy, Western Union messenger boy, aged fifteen, renders violin solo.
Novelty—Topics of the Day—Pathe.
Vocal—Signor Moranti, tenor in operatic selections.
Special—Memories of the Nickelodeon.
Full stage setting showing entrance of store theatre with flashy lobby display used. A ballyhoo calls attention to the show as people pass. A rube appears, answers "singer wanted" card and is engaged. A screen drop is lowered and an illustrated song begins with piano accompaniment. Then an old Biograph picture is projected with the action explained, etc.
Feature—The Passionate Pilgrim—Cosmopolitan—Paramount.

Grauman's Rialto—

Third week of The Inside of the Cup.

Clune's Broadway Theatre—

Educational—Movie Chats—Kineto. Ford Weekly, pictures of the Los Angeles Chamber of Commerce in Mexico.
Vocal—Solo by Helen Byers.
Feature—Her First Elopement—Wanda Hawley.
Next Week—A Romantic Heroine.

Superba Theatre—

Overture—Serenade Espaniole.
Current Events International News.
Vocal—"Answer." Solo by Lew Ferris.
Comedy—Loose Lions and Jail Birds—Century.
Feature—The Fire Cat—Edith Roberts.
Given with a prologue under the title of "A Morning in the Andes" with a mountain drop featured.
Next Week—Colorado.

Tally's Theatre—

Overture—"Creme de Creme.
Current Events—Kinograms—Educational.
Vocal—Solo by Harry Eagon.
Instrumental—Boy violinist renders solos.
Feature—Cinderella's Twin—Viola Dana.
Next Week—The Marriage of William Ashe.

Symphony Theatre—

Overture—"Star Spangled Banner" and "Cavalleria Rusticana."
Current Events—Fox News.
Vocal—"Who Knows." Solo by Florence Ringo.
Cartoon—The Lion Tamer—Mutt and Jeff.
Instrumental—"Meditation." Violin solo by Joseph Rosenfeld.
Scenic—Joy Riding in Peru—Chester.
Feature—Lying Lips—Thomas H. Ince. A. P.
Musical—Fox trot composition "Lying Lips" by King Vidor.

Mission Theatre—

Second week of The Woman in the House.

Kinema Theatre—

Second week of Passion.

Miller's Theatre—

Ninth week of The Connecticut Yankee in King Arthur's Court.

California Theatre—

Overture—"Madam Butterfly."
Current Events—From Fox and Kinograms and local views.
Organ—Milton Charles playing "Darling."
Scenic—A Message of Flowers—Prizma.
Feature—The Greatest Love—Vera Gordon.

Ambassador Theatre—

Charlie Chaplin in "The Kid."

SAN FRANCISCO

Strand Theatre—

Second week of "Lying Lips"—Associated Producers.

California Theatre—

Orchestra—"Il Guarany" and "No Wonder I'm Blue."
Novelty—Topics of the Day—Pathe.
Organ—"Bright Eyes."
Feature—The Frontier of the Stars—Thomas Meighan. Given

Ten inch by four column display for "The Love Light" run by the California theatre, Los Angeles

Here's a picture which for drama, power and dazzling scenic effects has never been surpassed! And, as to positively the most damnably sensational photoplay ever produced
Marriage—not so far from Hades—when the road is paved with Suspicion
THE FURNACE
BASED ON "BREACH of PROMISE"
The cast includes Agnes Ayres-Milton Sills-Helen Dunbar-Theodore Roberts-Mayme Kelso-and Jerome Patrick.
Anthony Bond was a man of wealth and selfishness. He did not love his wife. Polly Wallace was a pampered spoiled pet of the stage. She did not love her husband. He married her only because of fear of the law. She married him for what he could bring. What could result from such a marriage?
AMERICAN HARMONISTS
Distinctively Different
LIBERTY ENTERTAINERS
ALL WEEK STARTING SUNDAY
COLONIAL
PICK OF THE PICTURES
MUSIC THAT CHARMS

Quarter page on "The Furnace" by the Colonial theatre, Indianapolis

with a prologue staged by Manager Partington, in two scenes, under the title of "Just a Corner of New York's East Side."
Next Week—Brewster's Millions.

Imperial Theatre—
Orchestra—"Morning, Noon and Night" and "My Mammy."
Special—Daily Call Screen Baby Review.
Current Events—Imperial Screen News.
Scenic—The Isle of Desire—Bruce Educational.
Feature—O'Mally of the Mounted—William S. Hart. Given with an atmospheric prologue.
Next Week—What's Worth While.

Tivoli Theatre—
Overture—"Light Cavalry."
Vocal—"Macushla" and "When Irish Eyes are Smiling," solos by Prince Lei Lani.
Scenic — Equitestagua — Educational.
Comedy—Wet and Warmer—First National.
Feature—Dinty—Marshall Neilan production.
Next Week—Outside the Law.

Rialto Theatre—
Current Events—Rialto News Review.
Cartoon—Gumps release.
Orchestra—"Chocolate Soldier."
Organ—"Broadway Rose"
Novelty—Screen Snap Shots.
Features—Girls Don't Gamble—David Butler. Mender of Nets (The Love Light)—Mary Pickford.
Next Week—Held in Trust.

Frolic Theatre—
Comedy—Fresh from the Farm—Century.
Feature—The Fire Cat—Edith Roberts.
Next—If Only Jim.

DENVER

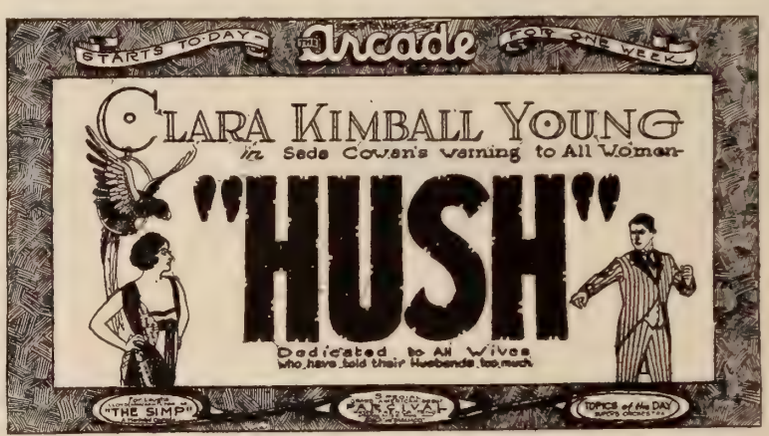
America Theatre—
Vocal—"With the Coming of Tomorrow," solo by Henry Klotz.
Current Events — International News.
Comedy—Made in the Kitchen—Sennett.
Feature—Boys Will Be Boys—Will Rogers.
Next Week—Bunty Pulls the Strings.

Rivoli Theatre—
Overture—Maytime.
Cartoon—The Lion Hunters—Mutt and Jeff.
Current Events—Fox News.
Comedy—A Kick in High Life—First National.
Vocal—Quartette singing selections from "Rigioletto," "Annabel Lee" and "Soft and Low."
Feature—Billions—Nazimova.
Next Week—19 and Phyllis.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Feature—Forbidden Fruit—Paramount Special.

SEATTLE

Clemmer Theatre—
Overture—"Gipsy Love" and "Wishing."
Current Events—Fox News.
Comedy—The Sportsman — Vitagraph.
Novelty—Topics of the Day—Pathe.
Feature—Big Happiness — Dustin Farnum.


STARTS TODAY
The Arcade
FOR ONE WEEK
CLARA KIMBALL YOUNG
in Sada Cowan's warning to All Women
"HUSH"
Dedicated to All Wives who have told their Husbands too much
featuring "THE SIMP"
TOPICS of the DAY

Here is a six column by seven inch display on "Hush," sponsored by the Arcade theatre, Jacksonville, Fla.

Next Week—Polly with a Past—

Strand Theatre—
Overture—Raymond.
Comedy—Forefathers.
Current Events—Kinograms—Educational.
Feature—Outside the Law—Priscilla Dean.
Next Week—Same.

Liberty Theatre—
Second Week of The Kid.

Blue Mouse Theatre—
Same show as at the Liberty except Lying Lips as feature.

MINNEAPOLIS

New Garrick Theatre—
Overture—"Robespierre," by New Garrick Symphony Orchestra.
Special—"The Three Candles," presented by Mlle. Desha, Danseuse.
Feature—Passion—Pola Negri.
Current Events—New Garrick Screen Journal.
Educational—Tropical Nights—Travelogue.

New Lyric Theatre—
Current Events—New Lyric Screen Journal.
Comedy—Cold Tea—Mutt and Jeff.
Scenic—New Lyric Pictorial Review.
Vocal—(a) "Sometime," from the comic opera "Sometime;" (b) "Feather Your Nest," sung by Coster & Clements.
Feature—Godless Men—
Next Week—The Devil—George Arliss.

State Theatre—
Overture—"Spirit of America," by Pallma and his band supreme.
Current Events—The State Digest.
Vocal—"Berceuse," from "Jocelyn" and "In the Heart of Mary Ann," sung by Walter Pontius, tenor.
Comedy—Moonshine—Mermaid.
Musical—"Gypsy Airs" and "Souvenir Poetique," by Katherine Stang, Violiniste.
Feature—The Old Swimmin' Hole—Charles Ray.
Musical—Fest March from "Tannhauser," by Arthur Depew, organist.
Organ Solo—"Prelude" in C. Sharp Minor and Selections from "Angel Face," by Leonard Leigh.

ST. PAUL

Capitol Theatre—
A—Capital Symphony Orchestra—"C Sharp Minor Prelude," Rachmaninoff.
B—Capital Digest—Includes Current Events, Pathe and International News.
C—Where Carthage Ruled—Pathecolor.
D—Arthur Ward—Piston Soloist.
1. "Mighty Lak a Rose," Nevin.
2. "Over the Hill," Ward. Played by the Composer.
E—Get Rich Quick Edgar," Booth Tarkington.
F—Herbert Waterous—(The Calf of Gold) from "Faust."
G—George Arliss in The Devil.
H—Ralph H. Brigham—Badinage.
I—Organ Recital—E. J. Dunstedter. 1. "The Barber of Seville," Rossini. 2. "Souvenir," Drdla. 3. Popular selections, including "Avalon."

DETROIT

Adams—
Overture—"Robespierre."
Prologue to Passion, with Ruth Chase, soprano; Ralph Brainard, tenor; Philip A. Kelleher, basso; A Louis De Marr, dancer.
Feature—Passion.
Next Week—Lionel Barrymore in The Devil's Garden.

Madison—
Overture—"Oberon."
Current Events—Free Press Weekly and Pathe News.
Vocal—Emmons and Colvin, soloists.
Feature—Not Guilty.
Next Week—The Woman in His House.

Broadway Strand—
Overture—Evolution of Yankee Doodle.
Current Events — International News.
Tableau—Columbia.
Comedy—Beat It.
Prologue with Ruth Kellogg Waite as the Magdeline, Norma Wasser as Madonna and Clayton Wilmer as a Pharisee.
Feature—The Inside of the Cup.
Organ number—Galaxy of American airs played by J. Remington Welch.

Washington—
Overture—"Maytime."
Current Events—Fox News.
Cartoon—Dr. Killjoy, Mutt and Jeff.
Educational—Sultans of the Sea.
Comedy — Clyde Cook in The Jockey.
Vocal—Penfold and McGrath.
Feature—The Road Demon—Tom Mix.
Next Week—Outside the Law.

PHILADELPHIA

Stanley Theatre—
Overture—"American Fantasy"—Herbert, by Stanley concert orchestra, led by Sidney Lowenstein.
Current Events—Pathe News.
Novelty—Along the Moonbeam Trail.
Scenic—The Victory Parade—Prizma.
Pathe Review—Making Pottery.
Feature—The Kid—Chaplin.
Next Week—Kismet—Robertson-Cole.

Stanton Theatre—
Overture—First Hungarian Rhapsody—Liszt, Stanton orchestra.
Feature—Curtain.
Current Events—Pathe News, Fox News.
Comedy—The Treasure Hunters—Betzwood.
Vocal—Selections—Stanton Quartette.
Topics of the Day—Literary Digest.

He's Back!
The Best Known and Best Liked Man in the World is Back at the STRAND with His Greatest Production—a Feature Comedy Beyond Comparison, Over a Year in the Making
And, oh, mamma when DICK LONG'S JAZZ-BOYS
SOME PROGRAM
Charles Chaplin
JACKIE COOGAN
"THE KID"
6 REELS OF JOY 6
STARTS TODAY
STRAND
Special Hoover Relief Matinee Today at 9:30 A.M.

This one on "The Kid" was by the Strand theatre, Minneapolis. In size the display was four columns by fourteen inches

New Garrick theatre, Minneapolis, display on "She Couldn't Help It." In size three columns by eleven inches

Next Week—Billions.

Arcadia—
Same as last week.
Next Week—The Gilded Lily.

Palace—
Feature—Passion.
Current Events—Pathe News.
Next Week—The Love Light.

Victoria—
Overture—Special arrangement by Leo Dessauer.
Feature—The Great Redeemer—Metro.
Comedy—The Scarecrow.
Current Events—Select News.
Next Week—The Greatest Love.

Regent—
Feature—Milestones.
Comedy—The Glue Factory—Mutt and Jeff.
Scenic—Pathe Review—The Venice of New York.
Next Week—A Splendid Hazard.

Capitol—
Feature—Midsummer Madness.
Comedy—Too Many Husbands.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Rookie's Return.

BOSTON

Park Theatre—
Features—The Mistress of Shenstone—Pauline Frederick.
Rich Girl Poor Girl—Gladys Walton.

Beacon Theatre—
Features—Straight is the Way—Cosmopolitan.
Ducks and Drakes—Bebe Daniels.

Tremont Theatre—
Feature—Passion.

Majestic Theatre—
Feature—Kismet—Otis Skinner.

CLEVELAND

State—
Overture—"March Slav."
Theme—"Never Mind, Boo Peep," from "Babes in Toyland—"I Love You Dear," from "Gloriana" and selections from "Her Regiment."
Current Events—Pathe News—Topics of the Day—Literary Digest.
Educational—Poppies—Prizma.
Comedy—Movie Fans—Mack Sennett.
Feature—Always Audacious—Wallace Reid.
Next Week—The Love Light—Mary Pickford.

Euclid—
Overture—"The Beautiful Galatea."
Theme—"Tomorrow."
Current Events — Pathe News — Topics of the Day—Literary Digest.
Feature—Inside the Cup.
Next Week—Forbidden Fruit.

Stillman—
Overture—"Orpheus by Offenbach."
Theme—"Sunshine," by Louis Silver.
Current Events—Pathe News—Literary Digest.
Comedy—My Goodness—Mack Sennett, featuring Louise Fazenda.
Feature—The Frontier of the Stars—Thomas Meighan.
Next Week—Without Limit—Anna Q. Nillson.

Park—
Overture — Second Hungarian Rhapsody.
Themes—"Findalia" for Zorro theme—La Navarraise for Don Diego theme—Spanish Dance, by Sarasate for love theme.
Current Events—Pathe News—Pathe Review—Literary Digest.
Feature—The Mark of Zorro—Douglas Fairbanks.
Next Week—Always Audacious—Wallace Reid.

Alhambra—
Overture—Fantasie selections from "Lucia Di Lammermoor."
Theme—"Get a Little Four Leaf Clover."
Current Events—Loew's Up-to-Date News Events.
Comedy—The Dog Doctor—Universal.
Feature—Cinderella's Twin—Viola Dana.
Next Week—Flying Pat—Lillian Gish.

Strand—
Overture—Selections from "Lady Billie."
Theme—"The Love Nest."
Current Events—Ford Weekly—The Iron Industry.
Comedy—His Best Girl—Snub Pollard.
Feature — Hush — Clara Kimball Young.
Next Week—The County Fair.

Metropolitan—
Overture—Selections from Naughty Marietta.
Theme — The Love Nest, from Mary.
Current Events—Selznick News.
Comedy—His Best Girl—Snub Pollard.
Educational—Bray Pictograph.
Feature — Hush — Clara Kimball Young.
Next Week—County Fair.

Knickerbocker—
Overture—Raimond.
Theme — Mary Will You Marry Me? from Apple Blossoms.
Current Events—Fox News, Pathe Review.
Scenic — The Explorers — Bruce Scenic.
Feature — The Great Adventure, with Lionel Barrymore.
Next Week — The Truth About Husbands.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"If I Were King."
Woodlawn Pictorial Review.
Topics of the Day.
Overture—Apotpourri of melodies and songs.
Feature—Roscoe Arbuckle in Brewster's Millions.
Intermission—'Wishing."
Coming Feature—Lying Lips.

RENO IS JUST A FEW STEPS FROM NEW YORK!
IN FACT IT IS THE NEXT STEP
VAUDEVILLE
ACCORDING TO
"THE NEW YORK IDEA"
STARRING
ALICE BRADY
A DELIGHTFULLY HUMOROUS PLAY WHICH ALL THE WORLD WILL ENJOY AT THE EXPENSE OF THE DEVORCEOCRATS
COMMENCING SUNDAY AT
The Rivoli of TOLEDO
A MILLION DOLLAR PLAY HOUSE

Quarter page for "The New York Idea" by Harold F. Wendt, advertising director of the Rivoli theatre, Toledo, Ohio

Tivoli Theatre—
New Weekly.
Organ Solo—"Springtime" and "La Veeda," by Jesse Crawford.
Prologue.
Overture—"Cavalleria Rusticana."
Feature—Isobel.
Bray Cartoon—Felix's Fish Story.
Specialty—Ladies' Quartette singing "I'll be With You in Apple Blossom Time."

Pantheon Theatre—
Organ Solo—Popular selections.
Bobby Bumps Cartoon—A Tough Sledding.

Rather unusual display for "Godless Men" showing recently at the Superba theatre, San Diego, Cal.

GRANDALL'S
METROPOLITAN
F Street at Tenth
LAST THREE DAYS—TODAY DOORS OPEN AT 10:15 A.M.
Charles Chaplin
"THE KID"
A FIRST NATIONAL ATTRACTION
A GIANT SIX-REEL SUPER-FEATURE THAT TOOK A YEAR TO MAKE
A BRAND NEW PRODUCTION WRITTEN AND DIRECTED BY ITS STAR
SECOND OF THE "BIG FIVE" OF WHICH "PASSION" WAS THE FIRST
COME EARLY—PLAYING TO CAPACITY AT EVERY PERFORMANCE

This "The Kid" display was used by Nelson Bell, publicity director for the Crandall theatres, Washington, for the showing of this picture at the Metropolitan

Pantheon Topics and Travel.
Overture—"Tannhauser."
Harp Solo—Edward Vito—"Caprice Brilliant."
Comedy—His Unhappy Finish.
Prologue—Ball Room Scene.
Feature—Lying Lips.
Coming Feature—Paying the Piper.

Riviera Theatre—
Overture — Popular melodies and Cornet Solo.
Educational Scenic.
Topics of the Day.
International News.
Prologue.
Feature—Isobel.
Comedy—Mr. Fatima.
Coming Feature—One Man in a Million.

Barbee's Loop Theatre—
Overture—"Light Cavalry."
Comedy—Back From the Front.
Universal Weekly.
Specialty—Forbes Robertson—Orchestra and stage specialties.
Feature—The Servant in the House.
Coming Feature—Outside the Law Priscilla Dean.

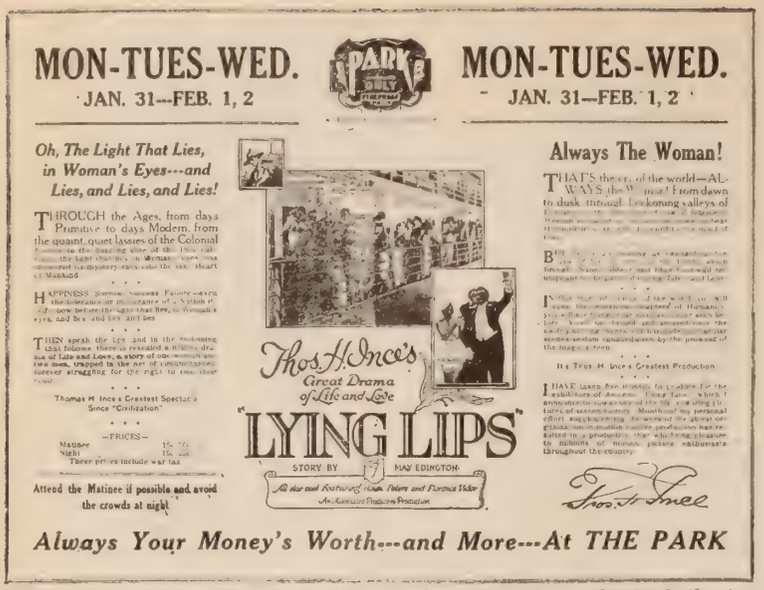
Ziegfeld Theatre—
Scenic.
Specialty — Sylvia Loder, soloist, "Kismet."
Feature—Kismet. 5th week.
Coming Feature — Clara Kimball Young in Hush.

Randolph Theatre—
Organ selections.
Feature—The Kid. 6th week.

WASHINGTON

Crandall's Metropolitan—
Overture—Semiramide.
Current Events — Pathe News — Topics of the Day.
Comedy—The Skipper's Narrow Escape—Toonerville.
Feature—My Lady's Latchkey—First National.
Next Week—The Off-Shore Pirate—Metro.

Loew's Columbia—
Feature—Forbidden Fruit—Continued.


MON-TUES-WED.
JAN. 31—FEB. 1, 2
PARK
MON-TUES-WED.
JAN. 31—FEB. 1, 2
Oh, The Light That Lies, in Woman's Eyes---and Lies, and Lies, and Lies!
Always The Woman!
Thos. H. Ince's
Great Drama of Life and Love
"LYING LIPS"
STORY BY NAY EDINGTON
Attend the Matinee if possible and avoid the crowds at night
Always Your Money's Worth---and More---At THE PARK

Half page for "Lying Lips" showing prerelease recently at the Park theatre, Champaign, Ill.

Next Week—The Gilded Lily—Paramount.

Loew's Palace—
Overture—A Day at the Fair.
Comedy—
Current Events—Pathe News.
Cartoon—
Feature—Polly With a Past—Metro.
Next Week—The Ghost in the Garrett—Paramount.

Moore's Garden—
Feature—Paying the Piper—Paramount.

Moore's Rialto—
Overture—Songs of the Past.
Current Events—Fox News.
Comedy—Torchy's Knighthood.
Feature—Prisoners of Love.
Next Week—The Plaything of Broadway—Realart.

ATLANTA

Howard Theatre—
Overture—"Poet and Peasant," by Howard Concert Orchestra, with Enrico Leide, conductor.
Howard News and Views—Edited by the management.
Loisa Patterson, soprano dramatico lirico, singing "Un bel di," from "Madam Butterfly."
Howard Magazine—Compiled from Chester Screenics, Pathe Review and other scenic reels.
Trombone Solo—Jay G. Sims, playing "The Evening Star," from "Tannhauser."
Christie Comedy — Dining-room, Kitchen and Sink.
Viennesse Waltz — Danced by Dorothy Keelin, Atlanta debutante.
Feature—William Farnum in "If I Were King"—Fox.
Edwin Sawtelle, organist, playing "Serenade," by Drigo.

Criterion—
Overture—A special novelty presentation of a medley of popular airs, arranged by Dave Love, leader.
Topics of the Day.
Pathe Review.
Comedy—A Toonerville Trolley comedy.
Feature—Charles Ray in "Nineteen and Phyllis."

Forsyth—
First Half of Week.
Burton Holmes Travelogue.
Selznick News.
Feature—Cosmopolitan production, "The Passionate Pilgrim."
Last Half of Week.
Feature—Dorothy Gish in "The Ghost in the Garret."
Comedy—A Rolin Comedy, "Prince Pistachio," with Eddie Boland and the Vanity Fair Girls.
Selznick News.

Loew's Grand—
First half of Week.
International News Weekly.
Hallroom Boys Comedy.
Kinograms.
Feature—Bert Lytell in "The Misleading Lady."
Last half of Week.
Loew's News Weekly.
Chester Scenic.
Capitol Comedy.
Feature—Alice Lake in "The Greatest Claim."

CINCINNATI

Strand—
Current Events—Pathe No. 15.
The Art of Diving—Educational Film Co.
Topics of the Day No. 94—Literary Digest.
Feature—The Kid.
Next Week—Same.

Walnut—
Current Events—Pathe No. 14.
Comedy—Dining Room, Kitchen and Sink—Christie.
Feature—Earthbound.
Next Week—The Life of the Party.

Gifts—
Current Events—Fox No. 85.
Special Pictures Comedy.
Feature—Lying Lips.
Next Week—The Furnace.

Palace—
Current Events—Kinograms.
Topics of the Day No. 94—Literary Digest.
Feature—Old Dad.
Next Week—The Misleading Lady.

BUFFALO

Shea's Hippodrome—
Overture—"Northern Rhapsody."
Stage Setting—A striking color poem depicting the inauguration of George Washington.
Vocal—"Danny"—Cadman, sung by Sudworth Frasier.
Feature—Prisoners of Love—Betty Compson.
Comedy—Astray from the Steerage—Mack Sennett.
Current Events—Hippodrome Review, made up of leading weeklies, Topics of the Day and hand colored scenic.
Next Week—Cinderella's Twin—Viola Dana.

Shea's Criterion—
Overture—"Sounds From the Sunny South."
Stage Setting—A patriotic set appropriate for Washington's Birthday.
Vocal—Duet from "Maytime," sung by Leo Considine and Pearl Larson.
Feature—Paying the Piper—Dorothy Dickson.
Comedy—The Prince Pistachio—Pathe.
Current Events—Criterion Pictorial.
Next Week—The Inside of the Cup.

Mark-Strand—
Overture—Medley of popular airs.
Current Events—Latest Pathe News.
Feature—Dinty—Marshall Neilan production.
Comedy—Coming Through the Rye—Christie.
Next Week—Hold Your Horses—Tom Moore.

Palace—
Feature—The Plaything of Broadway—Justine Johnstone.

Empire—
Feature—Up in Mary's Attic—Eva Novak.

ST. LOUIS

Missouri Theatre—

A Circle theatre, Indianapolis, display four columns by twenty-two inches for "One Man in a Million"

Overture—"American Festival March"—specially composed by Leader Sarli.
News and Views—Selections from leading weeklies.
Topics—Literary Digest.
Presentation—Any Fort in the U. S. A.—in which vocalists will render "On Billows Rocking" from the "Chimes of Normandy." The Missouri ensemble will do the sailor's horn pipe, the entire novelty being carried out with a special setting and lighting effects.
Feature—Roscoe Arbuckle in "Brewster's Millions."

New Grand Central—
Overture—Gene Rodemich's Orchestra—"American Fantasy."
Current Views and News—Excerpts from weeklies.
Vocal—"The Song of the Soul"—Mary Mitchell.
Scenic.
American airs played throughout program.
Feature—Ince's "Lying Lips."
Comedy—Mack Sennett.

West End Lyric—
Same program as New Grand Central.

Delmonte Theatre—
Overture—"Columbia's Vows"—Special.
Scenic—Educational.
Topics of the Day—Digest.
News of the Week—Fox and Pathe.
Presentation—Vocal and dancing by Doris Kesner.
Feature (first half week)—All Souls' Eve—Mary Miles Minter.
Feature (Second half week)—Frontier of the Stars—Meighan.
Comedy—Clyde Cook in "The Jockey."

William Fox Liberty—
Overture Patriotic selections by Hochman's orchestra.
Views of Paragraphers—Fox.
Current Occurrences—Fox.
Cartoon—Mutt and Jeff.
Serial—Tenth episode—Fantomas.
Feature—Tom Mix in "The Road Demon."
Comedy—Clyde Cook in "The Jockey."

BROOKLYN

Mark-Strand Theatre—
Overture—"Pages of History"—(a) George Washington novelty film. (b) "Battle Cry of Freedom"—Mark Strand Male Quartette. (c) Tableau—Betsy Ross Making American Flag. Estelle Carey, soprano, as Betsy Ross, singing "The Sweetest Story Ever Told." (d) Dance Gavotte, Mlle Sylvia, danseuse. (e) Tableau—"The Spirit of '76."
Mark Strand Topical Review.
Prologue to Feature—Interior of cathedral showing altar with surpliced choir singers. Schubert's "Omnipotence" sung by Mark Strand Quartette.
Winston Churchill's "The Inside of the Cup."
Organ Solo—"Serenata" (Moskowski) by Edward Napier and John Hammond.
Next Week—Black Beauty; also Larry Semon in "The Sportsman."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Frontier of the Stars—

Thomas Meighan always draws well for me and this picture was no exception. Business was fair and comments on the picture showed interest, though not the enthusiastic applause of the other pictures which I have played with this star. (East.)

Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner. (Middle West.)

Picture pleased generally and drew well. Business fine.

Forbidden Fruit—

This picture drew well and brought excellent business. (East.)

Held over a second week to excellent crowds. Pleased everyone who saw it. (Middle West.)

Midsummer Madness—

Did fair business but had a flock of objections from the long hairs, who perhaps did not see it. (West.)

Found this to be an average picture with fair business. Some censorship comment on same. (West.)

Inside the Cup—

Fine picture but one that appeals most strongly to the thinking class. Held up comfortably for two weeks. (Middle West.)

Paying the Piper—

A good picture that played to good business. (East.)

"HUSH"
By SADA COWAN,
Author of "Why Change Your Wife?"
CLARA KIMBALL YOUNG
Hush!
DEDICATED TO WOMEN WHO TELL TOO MUCH.
Billy Fruney Comedy
Urban Movie Chat
International News
SPECIAL PROLOGUE NUMBER AT 3, 7 AND 9 P. M. SHOWS

A model display for "Hush" by one of the cleverest advertisers considering his facilities in the business, D. H. Schumann, manager of the Florence theatre, Pasadena, Cal.

Idols of Clay—

Continued to draw big crowds in second week. (East.)

The Charm School—

Very good. Good business for entire week. (East.)

Brewster's Millions—

Good comedy bringing the usual business. (West.)

Always Audacious—

Best picture Reid has made. Kept house in continuous uproar. (Middle West.)

Passion—

Offered at advance prices ranging from 25 cents to $1. Big advertising campaign. About the usual attendance but box office totals much higher. Continued for second week. (Middle West.)

Dangerous Business—

One of Constance Talmadge's best and went over big at this house. Did splendid business for week. (Middle West.)

The Great Adventure—

A treat for those who like a good time. House was in a chuckle all the time. Good business. Steady all week. (Middle West.)

The Kid—

Wonderfully entertaining. Sure did go over big. Packed houses each performance. (West.)

GOLDWYN

The Northwind's Malice—

This went over splendidly. Vera Gordon's work received much praise, and the consensus of opinion was that the "romance" of the young couple could have been dispensed with. (East.)

The Branding Iron—

Fine. A corking picture sure to please the best audiences, and with a sure-fire feminine appeal. Sure got the money for me. (East.)

The Penalty—

Depressing subject. Good acting. Fair business. (East.)

Bunty Pulls the Strings—

A very good production, splendidly acted and mounted, but which did not seem to attract average business. (East.)

The Great Lover—

Only fair picture and played to average business for a week. (Middle West.)

METRO

Cinderella's Twin—

A real nice little play, if you like light stuff. (Middle West.)

Body and Soul—

A mediocre picture playing to fair business. (East.)

Polly With a Past—

Not much above the average production. Fair. (East.)

UNITED ARTISTS

The Mark of Zorro—

Great picture. Away and the best Fairbanks has ever offered. Packed houses all the time, both because of popularity of star, and because of merit of production. (Middle West.)

The Love Light—

Picture fairly interesting but disappointed some of the fans. Busines only fair. (East.)

ROBERTSON-COLE

One Man in a Million—

Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed. (Middle West.)

So Long Letty—

Good picture to good business. (East.)

ASSOCIATED PRODUCERS

A Thousand to One—

An ordinary picture with which we had poor business during run. (West.)

Good picture but not a money getter here. Bosworth name has absolutely no box office value here. (Middle West.)

Lying Lips—

Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity. (East.)

Love—

Elaborately mounted sex story that help up fairly good for seven day run. (East.)

STATE RIGHTS

Isobel or the Trails End—

Very entertaining picture. Not quite up to the standard of the last few Curwood pictures. Good average. (Middle West.)

Excellent story, well acted and fairly directed. Author known and liked. Good crowds. (Middle West.)

Splendid production. Received unstinted praise. Prologue especially praised. Opened to full houses at two first-run theatres simultaneously. (Middle West.)

Very good picture which drew more than usual business. (West.)

The Golden Trail—

Not such a bad little picture, though surely not a good one. Had some wonderful snow-stuff, and some very good photography, altho parts of it was very bad. Just an average state-right production. (East.)

Up in Mary's Attic—

Title lends itself readily to advertising but the picture was considered off color by our people and they didn't enthuse. (Middle West.)

PATHE

The Riddle: Woman—

Only an average picture and not up to some of Geraldine Farrar's previous productions. Business was only fair during the week we ran it. (Middle West.)

The Devil—

One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating. (Middle West.)

SELZNICK

Broadway and Home—

An average picture which because of popularity of star at this theatre did well at box office. (East.)

REALART

Blackbirds—

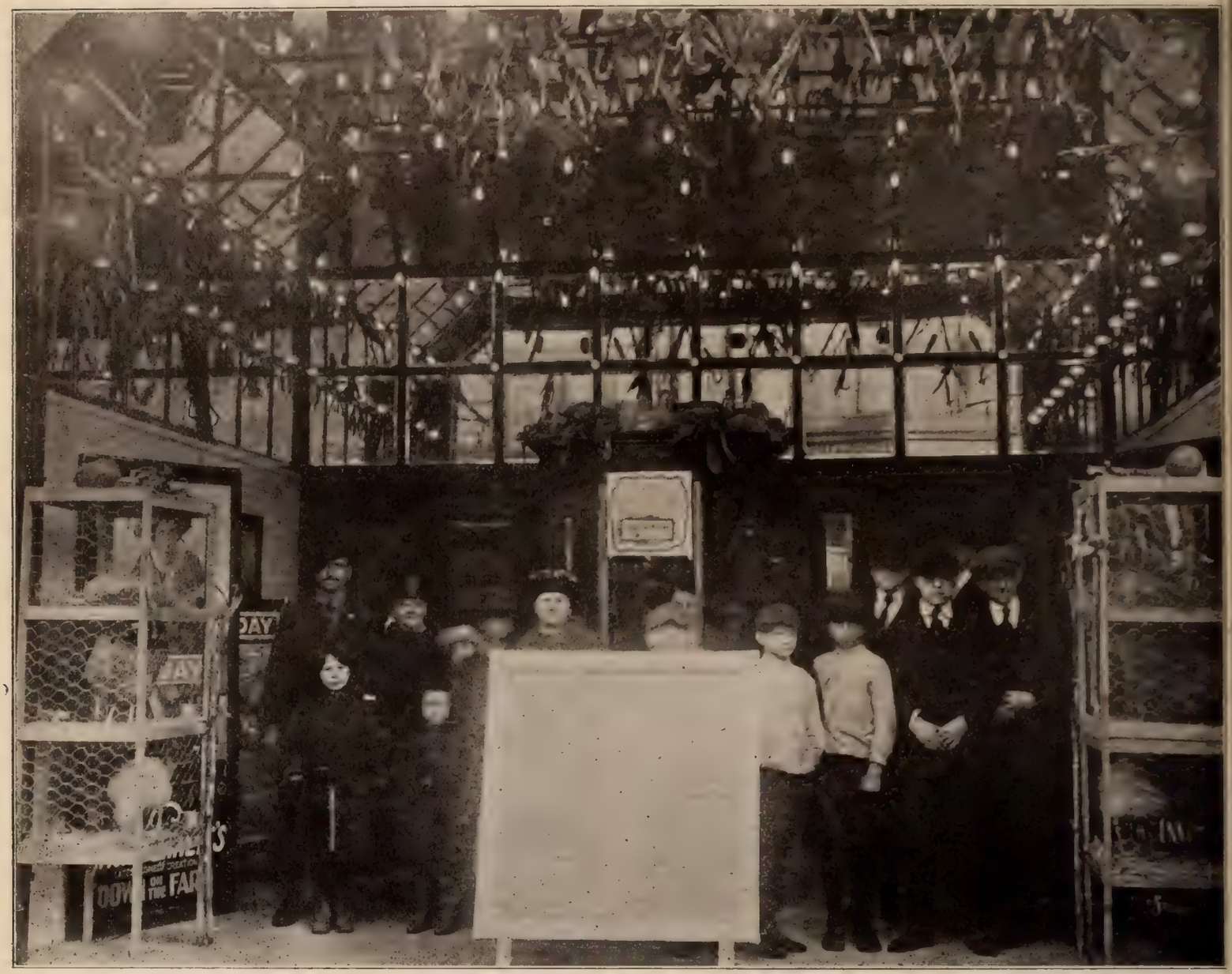
One of the poorest features I've ever had the misfortune to play. Story was worked to death, and star did not live up to one-tenth of her press notices. My audience was much disappointed. (East.)

VITAGRAPH

Dead Men Tell No Tales—

Attracted large crowds of patrons who like melodrama. Title gives clew to character of story so those who came were prepared for thrills and got 'em. No picture for anyone with nerves. (Middle West.)

This display for "The Money Changers," is by the Terminal theatre, Newark, N. J.



"Down on the Farm" lobby display used by H. A. Gilbert, manager of the Elite theatre, Homestead, Pa.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
O. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
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E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Lobby display for "Below the Surface" by J. B. Mason of the California theatre, San Diego, Cal.

Mayer's Exploitation Astonishes Akron

"Outside the Law" Engagement at Allen Theatre Gets Much Publicity

A. T. SIMMONS, manager of the Allen theatre, Akron, O., and J. H. Mayer, Universal exploitation representative, worked up an exploitation campaign for the showing of "Outside the Law" at the Allen last week that broke rceords for the Ohio city.

The most fruitful tie-up was the giving away of 100 Priscilla Tams through the Akron *Daily Times*. A mysterious woman called "Silky Moll" (the name used by Miss Dean in "Outside the Law") appeared on the streets of Akron at certain hours, wearing a Priscilla Dean Tam, a standard tam o' shanter now on the market.

Women approaching her and saying "You are Outside the Law" received coupons entitling them to a Priscilla Dean Tam. "Silky Moll" wrote up her experiences every day for the *Times*. She was almost mobbed on several occasions by women eager to get the tams. It is estimated that more than 3,000 women visited the business streets of Akron solely to catch "Silky Moll" the first day.

Another fruitful tie-up was made with the Akron *Press*, having to do with different expressions of Miss Dean's eyes. Hundreds of Akron residents took an active interest in solving the problems presented and wrote either to the newspaper or to the theatre concerning the star. A third stunt which created great interest was the search for a girl with a thumb print resembling that of Miss Dean. Thousands of heralds boosting this search were scattered through Akron. Interest ran high. Miss Katherine Ward, of No. 895 E. Market street, Akron, was found to have the most closely resembling thumbprint. She was the recipient of a handsome gift by the management of the Allen.

The Priscilla Dean Tams also were used for further exploitation. Yeager's, one of the leading department stores, devoted a window to tams, with picture of Miss Dean and cards announcing the coming picture. The ushers and ticket sellers at the Allen also wore bright red tams.

Further newspaper publicity and general interest was obtained from a series of 24-sheet stands bearing the caption: "If You Dance on Sunday—Are You Outside the Law?"

There was some consternation in Akron as to the possibility the city was being visted by Blue Law agitators. The posters were followed by pictorial stands.

Among the other interest-creating stunts worked by Simmons and Mayer were the mailing from Cleveland of 16,000 teaser postcards to Akron residents, and for the second week telephonic communication with every telephone subscriber in Akron, asking if they had seen "Outside the Law."

Lobby decorations for "The Stealers" designed by Manager A. B. Cook of the Istrione theatre of Jackson, Miss.

Lobby display for "Back to God's Country" by the Grand theatre of Knoxville, Iowa

Red Line Extra Gets Cheyenne Attention

A big red line across the top of the front page of several hundred *State Tribunes* was a recent exploitation stunt which M. H. Todd, manager of the Princess theatre, Cheyenne, Wyoming, recently put over in the interests of his vaudeville and picture program.

The papers were purchased and rushed to the job printer who added the red banner immediately, the special edition going out with the regular one, so far as the public was concerned.

The *Tribune* gave Mr. Todd a front page story about the stunt and the red line extras caused a lot of talk.

Ray Has New Angle to Special Section Stunt

The opera house of Abbeville, S. C., worked in a new angle to the cooperative newspaper display tie-up in a special section gotten out for "Something to Think About." R. Glen Ray, advertising manager of the opera house, conceived the idea of hiding one word of a sentence boosting a local hospital fund in the text of each ad and offering prizes for people who would pick out the sentence from the advertising and write a short story why it was "something to think about."

The prizes offered were only admissions to the theatre, but the stunt aroused no end of interest.

Shea Theatres Have New Magazine

"The Sheaology" is the title of a li tle magazine which Harold B. Frankli managing director of the Shea Amus ment Company, Buffalo, has originat for the benefit and guidance of the She theatres employes.

While "The Sheaology" carries a litt advertising from local firms, it is most devoted to the interests of the She houses and the people who are employe in various capacities. There is little "h air" in the first number issued for th month of February. Advice and admon tions are given considerable attention.

The mission of the magazine is ev dently to aid in building up an efficien organization. The text is written by th Shea employes with Mr. Franklin spon soring the opening page. Others who con tribute to the first issue are Charles Lodge Arthur Amm, Vincent McFaul and Henr Carr. Ralph M. Moseley is the editor.

Dubuque Theatre Presentation Artistic

Manager Frank Burlingame of th Strand theatre at Dubuque, Iowa, put on a stunt during the week of January 13th that not only netted him a goodly shar of profits, but established a reputation fo himself and his theatre of always being first with the new and original.

The picture billed that week was "Be hold My Wife," the opening scenes o which are laid in the Canadian snowbound lands. Just before the showing of the pic ture, the theatre was completely darkened and then, by means of electrical appli ances, a snow scene effected, with seem ingly hundreds of snowflakes falling over the audience.

This is the exploitation which the Pelosis theatre, Old Forge, Pa., used to aid in putting over "Down on the Farm" playing recently at this house

Plunkett Stages First Prologue for "The Kid"

Joe Plunkett, manager of the Strand heatre, New York, has the honor of beng the exhibitor presenting the first prologue for "The Kid," which was given ts first showing at that theatre for the ast two weeks.

The setting represented the rear court of a tenement alley, and required a horizon drop, a tenement wall, two wings, a couple of lamp posts, several boxes and wo barrels.

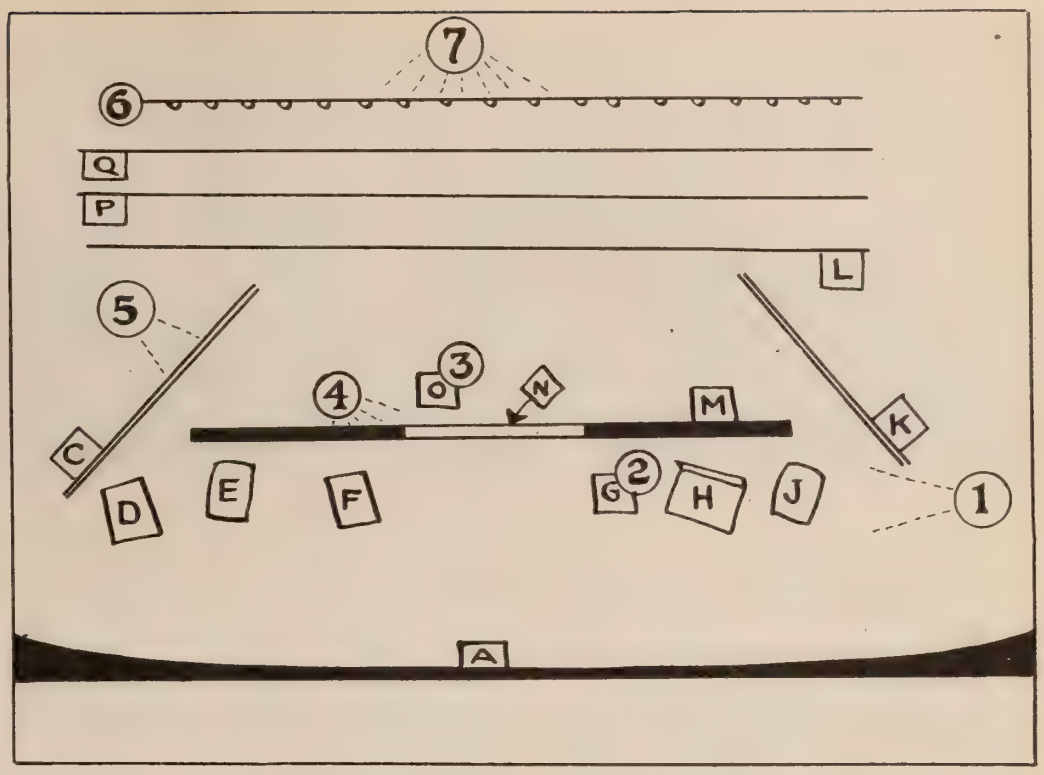
The cast required five persons, a male quartette, and a man dressed as a policeman. The action was as follows:

At rise of curtain, four men made up as tramps are squatting within boxes and barrels. Only their heads and shoulders are outside the boxes. The quartette is singing. At the end of the chorus, policeman strolls through the scene. At sight of the cop, the men immediately duck their heads inside the boxes. The cop is satisfied that nothing is wrong, and he goes along his beat, swinging his club easily. As soon as the cop is out of sight, the quartette swings into "For She Lives Down In Our Alley." The curtain drops at the end of this song.

Mr. Plunkett got over the night effect in the alley by using a nice combination of green and blue lighting tones.

The following is the key to the accompanying diagram:

A—Footlights; not in use.



Line drawing cut referring to the prologue wh ich Manager Joseph L. Plunkett presented at the New York Strand Theatre for "The Kid"

C—Left wing: showing rather dingy-looking tenement.

D—Box.

E—Barrel.

F—Box.

G—Lamp post, eight inches in front of tenement wall.

H—Box.

J—Barrel.

K—Right wing, tenement frame.

L—Blue horizon drop. (Would be all right to substitute a tenement drop showing tops of buildings, alleys, clothes lines, etc., for this.)

M—Tenement wall. (Mr. Plunkett had this painted. Its construction is simple and the painting is easy.)

N—Archway in tenement wall.

O—Lamp which is placed two inches in front of horizon drop, and which is one half height of other lamp. This difference in size gives effect of distance.

P and Q—Plain blue borders.

1—Calcium light placed in right wing about five feet six inches from floor. This light is heavy blue tone.

2—Light in back of street lamp. This is deep orange color. Be careful not to let this light shine red.

3—Light in back of other street lamp. Same color as No. 2.

4—Blue bunch light, $1,000, to light up horizon drop.

5—Spot from right wing. This is about ten feet high and is aimed almost at centure of stage. This light is dark green.

6—Border lights. Deep blue.

7—Big spot, attached to bottom of screen. With screen lifted this light is squarely in middle of stage. It is deep green.

Showing the stage setting and two views of the action of the prologue which J. L. Plunkett, manager of the New York Strand theatre, staged for the showing of "The Kid." Story and working drawing concerning same appears above

Lobby Display by Small Town Exhibitor

The latest theatre to give "Back to God's Country" what has become almost standard exploitation, a log cabin lobby display and "bear tracks" on the sidewalks, is the Grand, one of the Adams Theatres Company's string, located at Knoxville, Ia.

"Everywoman" window display which the Armory theatre of Clarinda, Iowa, secured with a local department store

"Bunty" Prologue Goes Big at Los Angeles

An atmospheric prologue was staged for "Bunty Pulls the Strings," when it was presented at the California Theatre, Los Angeles. I. P. Wilkerson, production manager for the California, was responsible for the stunt. It aroused much comment and appreciation on the part of patrons and undoubtedly helped to stimulate interest in the showing.

Mr. Wilkerson had a special back-drop painted representing a typical Scotch village scene. In the foreground was a practicable house. Four persons were engaged to sing popular Scotch songs, solos, duets and quartettes. The singers were dressed as Bunty, her father and brother and as Ellen Dunlop in the photoplay.

A very pretty effect was gained by means of a cloud machine. As the curtain rose, white clouds drifted across the backdrop, gradually turning to black as the action proceeded. At the finish the lights were dimmed very low, except those in the cottage window, and rain began to fall, gently at first, but increasing to a drenching downpour at the close of the prologue.

Special Show for Newspaper Fraternity

Fort Smith, Ark., theatres are closed on Sundays. Upon that fact, C. B. Woods, manager of the Palace theatre, decided to base his exploitation campaign for "Go and Get It."

Knowing that "Go and Get It" made a direct appeal to newspaper folk, and in view of the fact it was dedicated to such workers, Mr. Woods sent the invitation to all newspapers, stating that all employes in all departments of the paper would be admitted to a complimentary showing to be held Sunday. Undoubtedly he felt that the Sunday performance would result in many reviews of the picture. He was right in the belief, for the Monday issues carried columns of comment on "Go and Get It."

Incidentally, Mr. Woods also very subtly showed the newspaper folk that Sunday motion pictures are not bad at all, and that it is not perhaps fair for the great citizenship of Fort Smith to be deprived of this entertainment. At least, this is the thought that stuck with the editorial writers, and several printed editorials in favor of Sunday motion pictures resulted.

Brooklyn Strand Payin Special Attention to Holiday

Chapters out of American history, r produced with a faithfulness for the a tual events that rarely characterizes suc an attempt, was the Brooklyn Ma Strand theatre's method of observi Washington's birthday, the entire overtu number having been constructed into wh amounted to a brief story of the patriot life in music, costume tableau and motic picture.

School children had presented to the in ten minutes more accurate historical a mosphere from Washington's period tha twice that time put in in reading wou have created. Managing Director Edwa L. Hyman designated the historical ove ture, "Pages of History."

A George Washington novelty fil opened the overture with the symphon orchestra as accompaniment. The Brook lyn Mark Strand quartette in colonia garb, from silken breeches to powdere wig, sang against a background of blac cyclorama and scrim with a faint outlin of Betsy Ross barely visible. As the son concluded the lights brightened an brought out a tableau of Betsy Ross sew ing on the first American flag and singin "The Sweetest Story Ever Told." Es telle Carey, soprano, was Betsy Ross. Sh was elevated on a platform which brough her absolutely in the center of the scrim

The lights came up and disclosed a colo nial set with Mlle. Sylvia, danseuse, as revolutionary period madame, interpretin a dignified gavotte. The climax of th overture was a reproduction of the cele brated painting, "The Spirit of '76." Th male quartette sang "Hail, Columbia, against the scrim upon which was super imposed a short motion picture of th flag. The effect sought was that of th singers hardly visible in the fluttering fold of Old Glory.

Showing the stage setting and characters appearing in a prologue number for "Bunty Pulls the Strings" presented by the California theatre, Los Angeles

Divorce Signs Help Put Over Picture

The lobby of the Alamo No. 2 Theatre, Atlanta, attracted considerable attention during the playing of "The New York Idea" recently.

Divorce, and the ease with which it is secured was the basis of the simple and inexpensive, but distinctly effective lobby. Two immense barrel-hoops, gilded, swung from white ribbons at either side of the lobby. On these hoops were signs which read "In New York, they make wedding rings this size so they'll be easy to slip out of!"

In the center of the lobby, in front of two big frames which held photographs and stills, was a compo-board cut-out, the main feature of which was a clever copy of a railway ticket, reading "From Atlanta to Reno, Incompatability Railroad."

On either side of the lobby, were other signs, one reading, "If you contemplate getting a divorce, be sure to see how Alice Brady gets hers, in 'The New York Idea'", the other reading, "She wanted a divorce—or thought she did. See how she got it. Alice Brady in 'The New York Idea'".

Hyman Originates Another Presentation Novelty

Ingenuity and a touch of the artist's imagination added to a Prizma colored reel showing blossoms in the varying stages of opening and closing doubled the life that was injected into a novelty dance featured recently at the Brooklyn Mark Strand theatre.

Managing Director Edward L. Hyman gave the dancer, Grace DeCarlton, living scenery for her toe-stepping. He took a Prizma reel originally titled "If Flowers Could Speak." The colored moving blossoms were projected upon scrim which had a black drop for a background. Red border lights helped frame the moving pictures and the dancer. The effect was that of a dancer within the opening and shutting blossoms. It seemed as if Miss DeCarlton was in a mist which raised and lowered among the delicately hued blooms.

"Kismet" Given Elaborate Presentation in Small Town House

"Kismet" received an elaborate and artistic presentation at the Daffin theatre, Tallahassee, Florida, as will be shown by the accompanying cuts. Manager C. E. Daffin staged an atmospheric prologue with members of the Dramatic Club of the Florida State College for Women providing the talent. The prologue opened with a singer rendering "Sands of the Desert" to be followed by a solo dancer who was covered by different colored floods. After the solo dancer came a group of eight dancers all dressed in typical harem costumes with spangled veils and vari-colored shawls. In concluding the dance the performers fell to the floor with their heads bowed at the feet of the Caliph. Thirty people took part in the prologue. The presentation ran thirty minutes.

The lobby and house decorations for the showing are best explained by the cuts. The ticket seller was attired in oriental costume. All the indirect lights were inclosed in rose silk draperies. Incense burners were placed throughout the theatre. The ushers were also attired in oriental costumes.

The Dramatic Club of the Florida State College for Women received ten per cent, and the Silver Cross Hospital, controlled by the King's Daughters, was given fifteen per cent of the gross receipts. These organizations sold the tickets and they were exchanged at the box office for reserved seats. Their participation in the affair added local interest and resulted in record business for the four performances. Those who witnessed the prologue pronounced it the best entertainment ever given in Tallahassee.

Gets Out Press Book for the Newspapers

Because different conditions require different methods of exploitation, Leslie Whelan, exploitation representative for Paramount's Detroit territory, decided to handle the situation differently in planning the exploitation for "Midsummer Madness" at the Temple theatre, Toledo, Ohio.

The usual array of window displays, recruiting tie-ups and outdoor signs were subordinated to the *Temple Theatre News*, which made its appearance with a full-page clip sheet of press stories and cuts on "Midsummer Madness." The page provided substantial ammunition for the local papers, which gave the Temple theatre much better stories, by virtue of the abundance of prepared articles at their disposal, than they might otherwise have done.

The clip sheets, marking the debut of the *Temple Theatre News*, were also distributed among the house's patrons several days prior to the opening of "Midsummer Madness," and scored a hit. It was a New Year's number of the paper, and the year opened auspiciously, according to preliminary reports from the box-office on "Midsummer Madness."

Illustrating what Manager C. E. Daffin of the Daffin theatre, Tallahasse, Fla., did in the way of exploitation and presentation on "Kismet"

Inexpensive Stunt Gets Box Office Receipts

An inexpensive stunt that doubled box office receipts for a three day engagement was staged by Manager J. G. Knapp, of the Strand theatre, San Bernardino, Cal., during the showing of "The Truth About Husbands."

Manager Knapp arranged with a woman of striking appearance to attend the theatre and during the showing of the last reel for her to rise in her seat and scream, "It's a lie!" He saw to it that the frenzied emotional act reached the copy desk of the *Daily Sun* city editor. The next morning's paper carried a front page story that created among the women a desire to see the picture. Herewith is a reproduction from the story from the first page of the San Bernardino *Daily Sun*:

"A sensational incident occurred at the Strand theatre last night when a young woman arose in the audience and screamed: 'It's a lie!' during the screening of the picture play, 'The Truth About Husbands.'

"'It's a lie! Men are not like that,' she declared as she was led into the manager's office. 'I refuse to let my faith in my husband be broken by this picture.'

"The house had been lighted during the excitement and it was several minutes before the excitement subdued and the picture continued.

"The woman, who said she lived in a nearby city, apologized to Manager Knapp and then left the theatre. She said she did not know what she was doing."

Dan Burgum, manager of the Garden theatre, Des Moines, Iowa, whose exploitation for "Once to Every Woman" is described in the accompanying article

Naturally in pulling this sort of a stunt it is advisable to tip off the newspaper men, else in case of a slip up the idea might prove a bomerang.

Gives Phillips Picture Artistic Presentation

"Once to Every Woman" has be given artistic presentation by Dan Bu gum, manager of the Garden theatre, D Moines.

Manager Burgum engaged a noted l cal singer and then presented the pictu somewhat as was done at the initial sho ing at the Hotel Astor, New York, e cept that the Des Moines exhibitor add some novel effects.

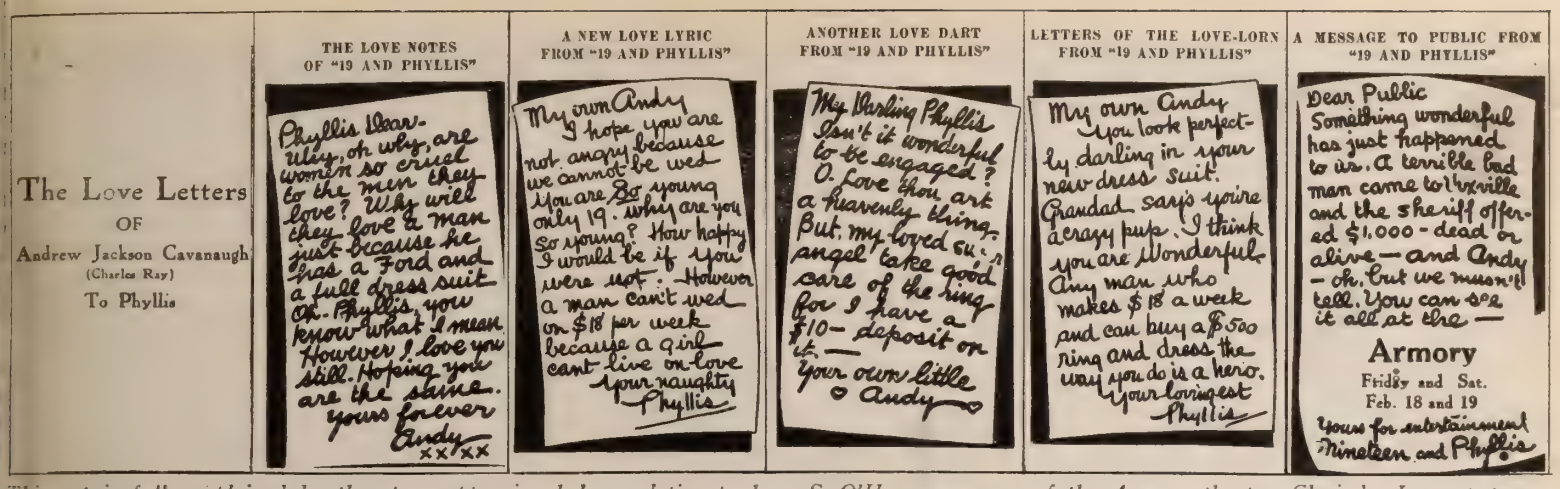
Accompanied by an augmented orche tra, the picture was run in the usual ma ner up to the point when the screen moth says in subtitle, "My baby makes her d but in New York tonight."

Here Burgum stopped the picture ar threw a spot light on his stage, revealin the local singer, attired as Margueri in "Faust." She sang the Jewel Son from that opera. When she had complete and was acknowledging the applause o the audience, the picture was starte again, showing Dorothy Phillips being a plauded by the audience on the screen.

The picture then proceeded until t scene just before Dorothy Phillips is fir upon from an opera house box. T singer took up "The Lullaby Song," fro "East is West," which fitted in with t Oriental lullaby being sung by the scree star. The song continued until the sh —which was reproduced by the trap ma

A cut of Mr. Burgum who is know over the middle west as a live wire sho man appears in the next column.

Here is another "The Fortune Teller" lobby display, designed by R. D. Craver, manager of the Broadway theatre, Charlotte, N. C.


The Love Letters
OF
Andrew Jackson Cavanaugh
(Charles Ray)
To Phyllis
THE LOVE NOTES OF "19 AND PHYLLIS"
Phyllis Dear-
Ulity, oh why are women so cruel to the men they love? Why will they love a man just because he has a Ford and a full dress suit Oh. Phyllis, you know what I mean. However I love you still. Hoping you are the same.
yours forever
Andy
xx xx
A NEW LOVE LYRIC FROM "19 AND PHYLLIS"
My own Andy
I hope you are not angry because we cannot be wed You are So young only 19. why are you so young? How happy I would be if you were not. However a man can't wed on $18 per week because a girl cant live on love
Your naughty
Phyllis
ANOTHER LOVE DART FROM "19 AND PHYLLIS"
My Darling Phyllis
Isn't it wonderful to be engaged? O. love thou art a heavenly thing. But, my loved one, angel take good care of the ring for I have a $10— deposit on it.—
Your own little
Andy
LETTERS OF THE LOVE-LORN FROM "19 AND PHYLLIS"
My own Andy
You look perfectly darling in your new dress suit.
Grandad says youre a crazy fuke. I think you are Wonderful.
Any man who makes $18 a week and can buy a $500 ring and dress the way you do is a hero.
Your loviest
Phyllis
A MESSAGE TO PUBLIC FROM "19 AND PHYLLIS"
Dear Public
Something wonderful has just happened to us. A terrible bad man came to Orville and the sheriff offered $1,000 - dead or alive — and Andy — oh, but we mustn't tell. You can see it all at the —
Armory
Friday and Sat.
Feb. 18 and 19
Yours for entertainment
Nineteen and Phyllis

This cut is fully explained by the story appearing below relative to how S O'Hare, manager of the Armory theatre, Clarinda, Iowa, put over "Nineteen and Phyllis"

O'Hare's Latest Exploitation Idea

Again S. O'Hare, manager of the Harand Company theatres, of Clarinda, Iowa, s the originator of another brand new exloitation stunt, this time for "Nineteen nd Phyllis."

Above is a cut that shows the six pages f a little calendar which is self-explanaory. The pages of the book were fasened together with red "baby" ribbon, ied through two holes punched through he top of each page.

The pages were printed, locally, all toether and then cut and assembled. The ibbon cost $1.25, a hundred and twenty-ve yards being required for the job.

In assembling and tieing up the "love etters," Mr. O'Hare displayed unusual oresight and knowledge of human nature. He secured the services of a number of retty local girls by telling them that they ould be assisted by one film salesman nd the services of the film salesman by ust mentioning the pretty girls. The ctual work of fixing up 500 books took bout four hours. How long was actually onsumed during the process, figuring that evoted to recesses, is not stated by Mr. O'Hare.

As an advertising stunt, the letters went ver like a house afire.

Scattered Teaser Ads Get Excellent Results

When "Paying the Piper" played the Temple Theatre, Toledo, O., Leslie F. Whelan, exploitation representative for Paramount Pictures in the Detroit territory, who planned the advertising on the showing, experimented with a new method of newspaper advertising that brought results by its novelty.

Instead of concentrating on one large space, Whelan ran teaser ads throughout the paper. He had eight different advertisements in one issue of the Toledo Times that were unique for their wording.

"Paint the Town Red but PAY THE PIPER, Temple Theatre, Sunday" was the wording of one. Another read: "Murder If You Will But Pay the Piper, Temple Theatre." A third read: "When the Piper Gets the Dice He Rolls a Natural. So You'll PAY THE PIPER.

"You Can Lock Out the Landlord But You'll PAY THE PIPER" was the final word of warning on the last page.

While advertising of this nature may not always be successful, it is decidedly effective when tried at sufficiently rare intervals to be a novelty. In this instance it produced results for the Temple Theatre played "Paying the Piper" to far above normal box office receipts.

Los Angeles Theatre Stages Atmospheric Prologue

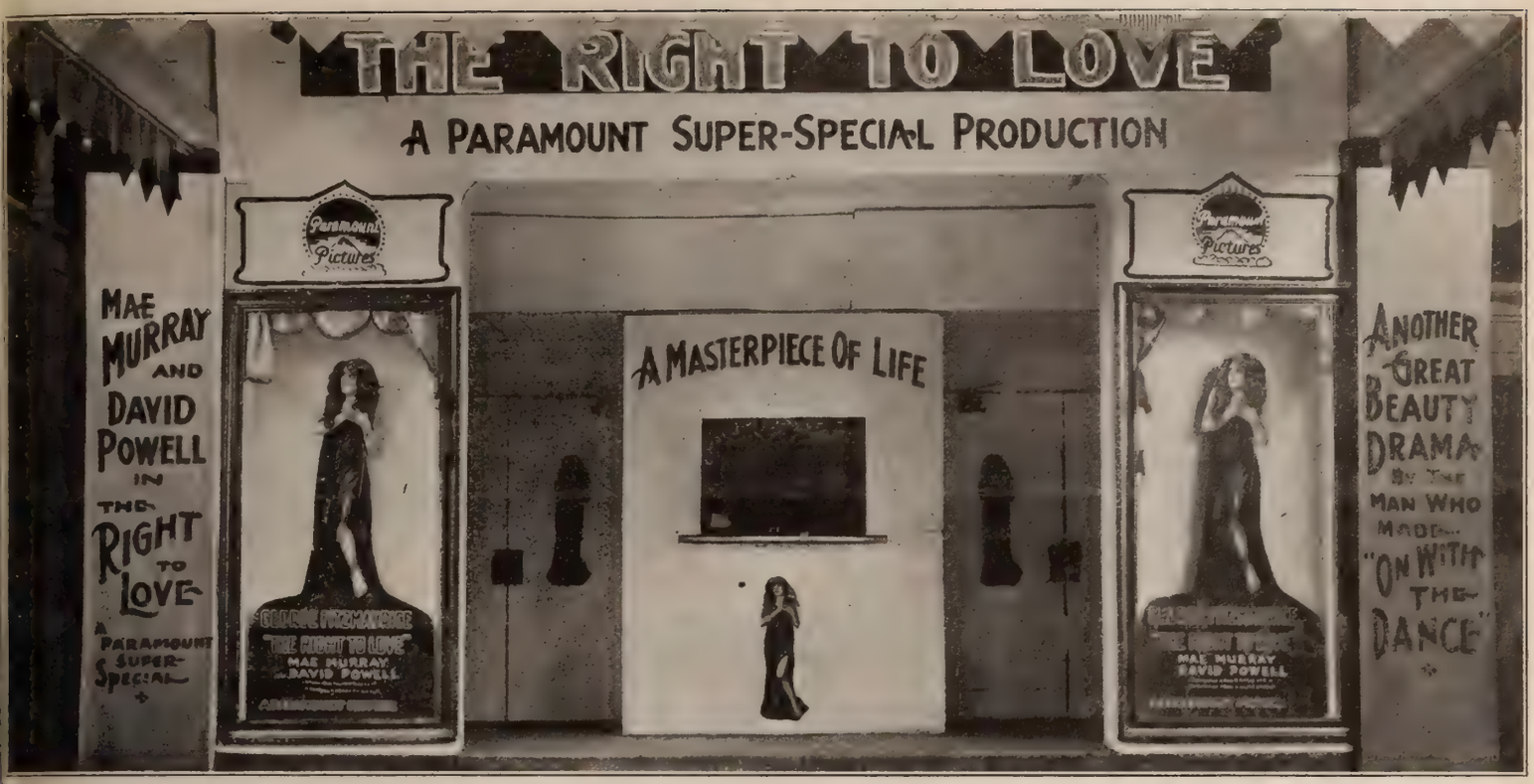
For the showing of "Hold Your Horses," the California theatre, Los Angeles, staged an "atmospheric prologue" which attracted much attention among motion picture-goers of that city.

Against a very realistic backdrop which showed a street scene with the front of a church with its tall steeple in the background, and brick and stone buildings in the foreground, were placed seven persons, the attention being centered on a man in the white suit of a street sweeper. Canavan, the character played by Mr. Moore, is a member of the street cleaning force in New York City in the first part of the photoplay. Standing on one side of the street-sweeper was a policeman; still further to the side, a street peddler with a pushcart. On the other side of the street-sweeper was a woman dressed in the height of fashion and two newsboys.

The man who impersonated Tom Moore as Canavan in the prologue was William H. O'Hara, a tenor with an excellent voice. He sang the Irish song, "A Little Bit of Heaven," just before the title, "Hold Your Horses," was thrown upon the screen.

Prologue stage setting for "Hold Your Horses" as presented by the California theatre, of Los Angeles

Two lobby displays recently used by Robert F. Abraham, manager of the Frolic theatre, San Francisco. Top cut shows the decorations for showing of "Honor Bound." The bottom cut shows Mr. Abraham's display for "West is West"


THE RIGHT TO LOVE
A PARAMOUNT SUPER-SPECIAL PRODUCTION
MAE MURRAY AND DAVID POWELL IN THE RIGHT TO LOVE
A PARAMOUNT SUPER-SPECIAL
A MASTERPIECE OF LIFE
ANOTHER GREAT BEAUTY DRAMA
BY THE MAN WHO MADE "ON WITH THE DANCE"

Lobby display for the run of "The Right to Love" at the Luna-Lite theatre, Marion, O.

Sneider Has Ideal Small Town Calendar

The best small town calendar idea that as as yet come to our attention is a week tear off" proposition originated by the rand theatre of Bessemer, Ala.

The Grand staples six neat heralds, ree by ten inches, printed on good qual- y paper and illustrated by a 13½ em. cene cut to a postal card stock, back on hich is the bill for the following week abbreviated form. The back also offers ree tickets to the person who will return our covers.

According to John B. Sneider, assistant anager of the theatre, it is this last idea hat is to be especially recommended, since he cover carries the full bill for a week head and the person collecting four cov- rs is bound to read what attraction is up ch night.

The cost of printing is only about $5.00 er thousand.

Changes Entire Theatre Front as Exploitation

Excluding the fact that Marion, O., is the home of President-elect Warren G. Harding, the Ohio community also claims distinction for other reasons. One of them is the enterprising, progressive policy of the Luna Lite, the leading motion picture theatre in Marion.

At the time the house was showing "The Right to Love," the manager staged an extensive exploitation campaign on the picture in co-operation with Oscar Kantner, exploitation representative for the Indianapolis territory for Paramount.

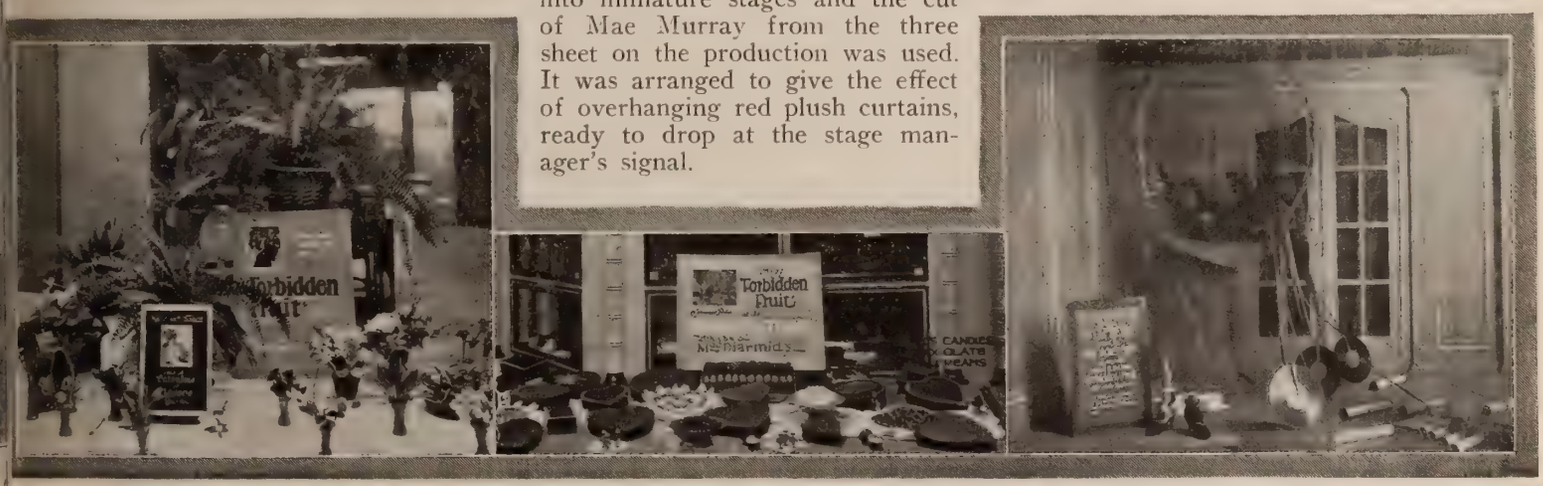
The entire theatre front was changed for the performance. The local landscape artist applied a new coat of paint and gave it a Paul Helleu setting of virginal white. The only paper used consisted in cut-outs of Mae Murray in the leading role. The two lobby display frames on both sides of the entrance were reconstructed into miniature stages and the cut of Mae Murray from the three sheet on the production was used. It was arranged to give the effect of overhanging red plush curtains, ready to drop at the stage manager's signal.

Hyman Gives Current Attraction Fine Presentation

What easily might have been described as a painting of the altar of the cathedral at Rheims was used as the scenic background for a prologue put on at the Brooklyn Mark Strand theatre in connection with "The Inside of the Cup."

A great altar flanked on either side by clusters of tall candles that cast a mellow shadow created a majestic atmosphere. Behind the altar rose high arched stained glass windows, of the type one finds in famous cathedrals. At the altar rail the Brooklyn Mark Strand quartette in vestment sang Schubert's "Omnipotence."

The prologue effect was one of delicacy, having just enough of the artistic effect to transport one within the walls of a cathedral. Rich lights filtered through the windows and bathed the surpliced singers.



hree window displays for "Forbidden Fruit." Left—Tie-up effected by the Broadway Strand theatre, Detroit. Center—Candy store display which the Strand secured. Right—Display secured in a music store window by the Majestic theatre, Columbus, O.

Illustrating the story appearing below relative to the prologue number staged by the Howard theatre, Atlanta, Ga., for the engagement of "Forbidden Fruit"

Atlanta's First Big Prologue

Howard Theatre Eclipses City's Previous Presentation Standards

ATLANTA theatres have, from time to time, offered so-called prologues that had nothing whatever to do with the picture—but the first prologue to be given that really ties up with the picture is the one being offered at the Howard theatre in conjunction with the picture, "Forbidden Fruit," arranged by Ralph De Bruler.

The theme of "Forbidden Fruit," as almost everyone knows, has a good bit to do with the old fairy-tale of "Cinderella." So the prologue was offered under the title of "A Dream of Cinderella."

The curtains parted over the stage-set showing an immense cobbled fire-place, that filled the entire back of the stage. Seated in the ashes of the fire-place, lighted only with the dull red glow of the fire-light, could be seen a dim feminine figure.

The music was Paderewski's "Minuet," and as it swelled to full strength, lights came on at either side of the fire-place and through the transparent wall could be seen two figures—Cinderella in white and silver, on the right, and Prince Charming in white, on the other side. The doors opened, the figures came forth, and danced the minuet, interpolating a bit in which the Prince gives Cinderella a big pink rose.

At the height of the music, when the lights were most brilliant, the faint notes of a clock, striking twelve, could be heard. Cinderella in consternation flees, the Prince pursues, but the wall of the fire-place holds her, the lights on that side are switched off, and Prince Charming beat against, apparently, the cobbled stones of the fire-place in his frantic search for his little sweetheart. Finally, discouraged, he returns to his own side of the fire-place, steps within the door, which closes behind him, and the lights there go out. Then the fire-light effect is once more centered on the feminine figure seated in the ashes of the fire-place, asleep.

The whole effect was one of charm, and put the audience in exactly the proper mood of fantasy and fact in which they would welcome the picture.

The Howards' advertising campaign for the picture was characterized by the unusual, rather than the flamboyant. "Streamers at the bottom of the editorial pages of the three local newspapers, for one week in advance, were used to herald the coming of the picture. The "streamers" were in "teaser style"—such as "Rarest and most alluring of all delights are those you find in 'Forbidden Fruit.' They're yours to feast on every day next week." "You can enjoy the rare delights of 'Forbidden Fruit' any day next week—sweet and tempting—but perilous," and "Alluring, irresistible—'Forbidden Fruit' will quicken your heart beat—all next week." These "streamers" culminated in a well-handled quarter-page ad. in the three local Sunday papers.

Small Towner Uses Aeroplane as Exploitation

New Ulm, Minn., is a town of but 5,60 population and the Grand Theatre ther has a seating capacity of but 400. Yet E Iwerks, proprietor and manager of th theatre, finds exploitation such a goo business getter that he exploits a featur picture more than a good many exhibitor in the large cities do.

When he booked "Going Some," Mr Iwerks set to work to figure out an ex ploitation stunt that would let every resi dent of the town know that the pictur was coming. He knew where there wa a small biplane and quickly made an ar rangement with the aviator who owned i to fly over New Ulm and drop from th sky hundreds of bills advertising th screen comedy.

On each side of the body of the airplan was painted the following: Special de livery—films—"GOING SOME"—for— Grand Theatre, New Ulm.

An airplane is still something of a nov elty in New Ulm and the residents flocke out to watch it. The local newspaper carried stories about the stunt. Mr Iwerks did the usual billing, advertising and lobby decorating.

Lobby display for "Nomads of the North" by Frank Blig hof the Liberty and Bligh theatres. Salem, Ore.

Here is the way manager Ralph Winsor of the Star theatre, Portland, Ore., decorated his lobby for the showing of "The Purple Cipher"

Crandall's Exploitation of "Passion"

Metropolitan Theatre, Washington, Conducts Unusual Publicity Campaign

THE newspaper advertising campaign that put "Passion" over at Crandall's Metropolitan theatre in Washington, D. C., for a two weeks' engagement that broke all previous known attendance records in the national Capital, was one of the most carefully planned and most skillfully executed campaigns of its kind in the history of motion pictures in the East.

The first step was to begin the planting of "propaganda" in the Washington papers some two months in advance of the Washington playing dates of "Passion." These preliminary notices took the form of news items relating to the importance of the film, personal history of Pola Negri, the star, New York bookings of the picture, the record-breaking patronage at the Capitol, in New York, the extension of the engagement through a second week, etc., etc. Full ten days in advance of the date set for the opening of the run at Crandall's Metropolitan theatre, blind teaser ads were started in all of the Washington papers simply announcing that "Passion" was coming and that it should be watched for. On Sunday, a week in advance of the opening, a display ad 75 lines deep across two columns was run blind and said, "Coming, 'Passion,' the Picture That Will Amaze America."

On the Monday in advance of the Sunday opening a mysterious ad appeared in all of the Washington daily papers advising the public not to be misled, that "Passion" was owned by the "Cia. Cinematografica de Europa," with offices in Rome, Paris and New York, and would be presented in a theatre of the first class at prices ranging up to $2.50 per seat, as the magnitude and magnificence of the subject amply warranted.

The appearance of this admonitory ad created a great deal of popular discussion as to the real status of "Passion" and opened the way for the publication of a tremendous amount of publicity in the form of news stories defending Harry M. Crandall in his effort to present "Passion" for the first time in America at so low a price as 80c, including war tax—just double the usual top charged at the Metropolitan.

On the Tuesday preceding the Sunday opening, a display ad signed by Harry M. Crandall was published setting forth that First National positively owned "Passion," that he owned the First National franchise for Washington territory, and that "Passion" would absolutely be shown at his Metropolitan theatre beginning the next Sunday at the unheard of price of 80c.

Thereafter the advertising assumed the guise of dignified, direct exposition of the merits of the picture. This was conducted on a decreasing scale, instead of ascending, until the Sunday of opening when a three-quarters page ad was run in all the papers and completely dominated them.

"Passion," as a result of this newspaper campaign and extensive outdoor billing and window-carding supervised by Bert B. Perkins, Crandall exploitation man, opened Sunday, January 16th, to the greatest crowds ever seen in Washington. The engagement was continued through a second week to capacity patronage.

A great deal of the success of the engagement is attributed also to the fact that Harry M. Crandall entertained the Washington dramatic critics at lunch prior to the opening of the Metropolitan engagement and permitted them an unhurried private pre-view of "Passion."

Showing the lobby decorations for "19 and Phyllis" which Stanley Chambers, manager of the Palace Theatre, Wachita, Kansas, originated

Two views of the lobby of the American theatre, Salt Lake City, Utah, during the showing of "Kismet"

Picture Steals Auto Show Thunde

Bamberger's Idea Gets Untold Publicity for Paramount Pictures and Stars

MINNEAPOLIS'S Auto Show called in the aid of the motion picture industry and more specifically and exclusive, Paramount pictures to make the show a success; but before the week was over conditions had been reversed and it was really a Paramount week in the northwest territory to which the automobile show contributed a generous share of entertainment.

The queer vagaries of fate which brought Paramount pictures so extensively into the limelight resulted when the public took up the stunt evolved by Leon Bamberger, newly appointed exploitation representative for Paramount pictures in Minneapolis, and turned it into a popular fad.

At first it might seem as if Bamberger had tried to hog the show and steal the automobile men's thunder; but that was far from being the case. As it actually happened, the officials of the Automobile Show thought it would be a good idea to have some pictures shown during the week as a side line of entertainment, so they called in Phil Reisman, manager of the local Famous Players-Lasky Corporation's exchange, and I. H. Ruben of Finkelstein and Ruben, who own a chain of forty theatres in the territory. As a result of the initial conference it was arranged to have a Paramount feature picture on the program every evening, the film entertainment to be given in the 300-seat capacity hall on the second floor of the building. Out of the consideration for exhibitors in the territory a program was arranged of pictures that had been released some time previously and that would not conflict with any showings in the territory nearby.

The program consisted of: Saturday, Roscoe (Fatty) Arbuckle in "The Life of the Party"; Monday, Dorothy Gish in "Mary Ellen Comes to Town"; Tuesday, Mae Murray in "On with the Dance"; Wednesday, William S. Hart in "John Petticoats"; Thursday, Dorothy Dalton in "Black Is White"; Friday, Gloria Swanson in "Male and Female," and Saturday, Ethel Clayton in "Crooked Streets."

Then the exploitation man conceived the idea of exploiting these stars and at the same time arousing additional interest in the pictures and the automobile show. A general invitation was addressed through the newspapers to patrons of the show to come dressed up as the star whose picture was being shown that evening. The newspapers took to the stunt like a drug addict to a shipment from Orient and played it up on the front pages.

Crowds thronged to the automobile show every night and of these crowds a lot of people took advantage of the invitation and the inducements to masquerade as film stars. The first evening the best imitator of Roscoe (Fatty) Arbuckle, whose picture was then shown, was judged to be W. N. Clifford, manager of the sporting goods department of the Warren Hardware Co., Minneapolis. A well known figure around the city because of his personality as well as his bulk, Mr. Clifford received a lot of publicity in the papers and it all helped the show, the star and the picture.

The second evening little Kathlyn Berry was adjudged the nearest double to Dorothy Gish. On the third evening, Phyllis Anderson, a sixteen-year-old high school girl, carried off honors as the closest imitator of Mae Murray. The week's entertainment, with promise of constant growing interest, was still in progress the time this article was written.

One of the exploitation man's individual stunts was to engage the services Mr. X. as one of the judges. Mr. X. was a mysterious personality who had been widely publicized by the Minneapolis *Daily News* as an ex-service man wounded abroad, who would perform any service for the *News'* readers that they desired It was claimed that he could do anything from deliver a lecture on foreign countries to minding a baby and repairing the furnace.

Mr. X.'s services were engaged by the *News* and any service he performed for the paper's readers were free of charge The only thing necessary to obtain his services from the *News* was to fill out the coupon appearing daily under Mr. X.'s photograph in the *News*, describing the name, address, nature of service to be performed and the approximate time it would require.

Accordingly Leon Bamberger sent Mr. X. the following telegram:

"Each night at the National Auto Show the best impersonators of Paramount Screen Stars will be honored by Finkelstein and Ruben. Please do me the honor in accepting an invitation to serve as one of the judges in deciding who shall be honored. Will require your services but short time each evening and I am sure that a gentleman of your standing, accomplishments and world-wide experience will add prestige to our part of the show and be pleasing to the audience. Tomorrow night we may expect Fatty Arbuckle to b

(*Continued on page* 1795)

Illustrating "Kismet" prologue story appearing on this page, as presented by the Circle theatre, Indianapolis, Ind.

Lieber's "Kismet" Campaign

Circle Theatre, Indianapolis, Gives Skinner Feature Unusual Attention

THE energy which Ralph Lieber, managing director of the Circle theatre, Indianapolis, Ind., put into his exploitation campaign for "Kismet" entitled him to the huge success which the picture made.

Mr. Lieber started two weeks ahead of his opening with a teaser campaign that set Indianapolis to discussing Mr. Skinner and "Kismet." This was followed up by a thousand letters sent to a selected mailing list chosen from the blue list, using copy that carried with it the distinction and dignity of the production.

Ten thousand heralds and programs were distributed by mail and by hand to different sections of the city and fifty twenty-four sheets in selected locations kept the name of the production before the eye of the people on the street.

Mr. Lieber also took advantage of the preliminary arrangements made by Robertson-Cole with the Emerson Phonograph Company for cooperative advertising with the record "Kismet," one of the themes of the musical setting. Twenty-five Emerson dealers in Indianapolis used banners across their windows calling attention to the stupendous motion picture production and the "Kismet" record. Two hundred other windows carried window cards.

One distinctive window attraction was a miniature stage, showing Hajj lured into the boudoir of the Queen of the Harem. In the set the opening to the picture in the rear was arranged in the same way as in the production. The diaphragm, operated by motor, opened and closed as the shutter of a camera. Hidden lights threw the poster cut-out figures in relief.

This window display occupied the window of one of the best music stores on the main street.

During the New York showing of "Kismet," two camels were used as a street ballyhoo. Mr. Lieber adapted this plan. He could not obtain camels, but he secured two donkeys, equally appropriate to the picture, and they were paraded around the principal streets carrying blankets reading "Kismet, Circle Theatre, All Week."

Having gotten the crowds in the theatre, Mr. Lieber treated them to not only a splendid film spectacle, but he presented the production with a realistic prologue with a cast of fifteen people. They portrayed the opening episode of the story and the prologue included an oriental dance number.

Picture Steals Auto Show Thunder

(*Continued from page 1794*)

represented. Allow me to commend the Daily News for the remarkable service it is offering its readers through you.

"LEON J. BAMBERGER,
"Exploitation Representative."

Of course, Mr. X. accepted, as prearranged; and of course the Daily News was delighted at the opportunity to further publicize its pet hobby and of course it gave the story additional space.

Mr. X. announced the judges' decisions every evening of the week and he was photographed several times in his official capacity. Serving with him on the judicial body were: I. H. Ruben of Finkelstein and Ruben; Walter Wilmot, manager of the auto show; Tom Dillon, managing editor, the Minneapolis Tribune; W. C. Robertson, managing editor the Minneapolis Daily News; George Adams, managing editor Minneapolis Journal; Philip Reisman and Leon Bamberger, respectively manager and exploitation representative of the local Famous Players-Lasky Corporation exchange.

Fried Ties Up with Electric Company

On this page is shown a cut of a window display which John J. Fried, manager of the Royal theatre, Sioux City, Iowa, secured in cooperation with the Sioux City Gas and Electric Company.

The figure of Mabel Juliene Scott was made from a sheet cut out. At the feet of the squaw, an old-fashioned table lamp, ash shovel, scrubbing brush, hand wringer, etc., were placed. At the feet of the modern woman were electrical appliances which the company sells.

Lobby display for "The Return of Tarzan" by the Wizard theatre, York, Pa.

Window display tie-up with a local tobacco company of Winnipeg, Can., during the engagement of "Under Crimson Skies" playing at the Dominion Theatre, Winnipeg, Canada

Exploitation Based on Title

Crandall's Publicity for "My Lady's Latchkey" Both Unique and Unusual

ONE of the most successful advertising coups in the history of picture presentation in Washington, D. C., has just been engineered by Harry M. Crandall through his publicity department, headed by Nelson B. Bell, with Bert B. Perkins as a valuable exploitation aid, in connection with the premiere presentation of "My Lady's Latchkey."

The title of the picture suggested to Mr. Bell the possibility of creating a situation that would enlist the interest of the Capital's news editors. The plan worked perfectly and resulted in unprecedented utilization of the news columns of the Washington papers.

On Tuesday night, preceding the Sunday opening of the picture at the Metropolitan, approximately 500 real latchkeys were strewn about the streets of the downtown section of the city. That same evening K. MacDonald, of Keesville, N. Y., registered at the Hotel Washington, one of the Capital's most fashionable hotels, and was assigned to room 132.

In all of the Wednesday papers appeared the following ad in the "Lost and Found" department: "Latchkey, yesterday P. M., between —th and Penn. Ave. and 15th and K Sts., N. W. Return at once to K. MacDonald, Room 132, Hotel Washington."

Beginning about 6:30 A. M. Wednesday Mr. MacDonald began to be annoyed by people endeavoring to restore his lost latchkey. By noon the avalanche of keys had become a veritable pest and the hotel authorities were appealed to for protection from further annoyance. The news reporters covering the hotels scented a semi-humorous freak story and fell for it at once, devouring hook, line and sinker in their amusement at the guy from Keesville being swamped with keys of which he knew nothing!

Mr. MacDonald checked out of the Washington on Friday morning, the same morning that a large display ad appeared in the Washington papers, solving the mystery of the lost latchkeys. The large display ad was composed almost entirely of the headlines of news stories printed the day before relative to Mr. MacDonald.

FOUND!

This Keeseville Man Will Tell the World It Pays to Advertise

Keys, Keys, Then Keeseville Citizen Seeks Key to Ad

A SOLUTION OF THE BAFFLING MYSTERY OF THE KEYS—THE KEY THAT WILL UNLATCH A FORTUNE IN HAPPINESS WILL BE FOUND BY ALL WHO SEE

KATHERINE MacDONALD

"MY LADY'S LATCHKEY"

A Mystery-Romance of Breathless Interest

ALL NEXT WEEK AT

CRANDALL'S

METROPOLITAN

F Street at Tenth

This is the "My Lady's Latchkey" teaser ad which Crandall's Metropolitan used as explained in the accompanying story

Fruitful Window Tie-up in Winnipeg

An attractive and fruitful window display tie-up marked the recent presentation of "Under Crimson Skies," in the Dominion theatre, Winnipeg, Canada.

"Under Crimson Skies" being a se picture, an arrangement was made with the Imperial Tobacco Company of Canad to dress up windows in their variou stories tying up the picture with a popula navy cut tobacco.

The result was four attractive window in the heart of Winnipeg, which include a colorful tropical beach scene, a full rigged out ship riding waves in the fore ground and other model sailing vessel and warships adding to the effect. On a big crimson sun, sinking in the back ground, was the caption—See "Under Crimson Skies." Other cards advertising the picture were used in the windows.

The displays occasioned much favorable comment in the Canadian city, and were characterized as the most artistic window displays ever presented there. The tobacco firm was highly elated over the tie-up and the theatre management asserted its belief in the efficacy of the display as a box-office aid.

Want Ad Pages Source of Much Publicity

Benjamin H. Serkowich, publicity director for the Robinson Theatres Company of Peoria, Ill., has obtained results with the reliable even if old tie-up with a newspaper in connection with its want ad page.

Serkowich interviewed the *Journal-Transcript* publishers and arranged for the paper to offer a prize for the first three persons who mailed in a certain "key" ad, the prizes to be tickets to Madison theatre, one of the Dee Robinson string.

ARE YOU AFRAID TO DENY YOUR WIFE ?

Dick Vane was, letting Nancy skip gaily through what little money he had and then ~which made matters serious~ through a great deal of someone else's.

MAY ALLISON
in
EXTRAVAGANCE

by BEN AMES WILLIAMS

Scenario by EDWARD LOWE, Jr.
Directed by PHILIP E. ROSEN

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain
Sir William Jury, Managing Dir.

METRO ANNOUNCES

LUXURY LURED HER

But she fought temptation trying to keep good—for her husband's sake.

ARTHUR H SAWYER presents LUBIN PICTURES

WITHOUT LIMIT

A George D. BAKER PRODUCTION

How a Gambler's "Square" Creed Shaped a Woman's Destiny

A screen version of Calvin Johnston's SATURDAY EVENING POST *story Temple Dusk*

BEATEN!!

Her husband gone, her home wrecked, the Chorus girl wife bitterly determined to—WHAT?

ALICE LAKE in The GREATER CLAIM

By Izola Forrester and Mann Page... Scenario by A.S. LeVino... Directed by Wesley Ruggles

METRO

PICTURES CORPORATION

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

FRITZI RIDGEWAY has graduated from two-reel subjects, which she has been making for the last year, and is about to enter the feature field in a series of five-reel pictures based on well known books, according to a statement issued from the Chicago headquarters of the Capital Film Company.

Miss Ridgeway is known to the trade as the girl "with a thousand personalities" and Capital intends to take advantage of her versatility to get away from the Western type in the features being planned at the Doubleday Studios, where the pictures will be produced. Announcement of the first five releases will be made at an early date.

Miss Ridgeway began her film career as an extra at the Essanay Studio, where she was known as a fearless little daredevil and anything that was especially risky and no one else wanted to attempt, was always wished on her.

Neal Hart Company on 500 Mile Trip

Webster Cullison, director for the Pinnacle Productions of which Neal Hart is the star, will take his company to San Francisco in a few days, five hundred miles from the studios, for important nautical scenes in Neal Hart's newest western thriller, "God's Gold."

In the newest Hart production the story calls for the burning of two immense ships and other important scenes that the director has found cannot be successfully obtained without going to San Francisco for them. Forty two persons comprise the party that will take the trip, it is said.

"God's Gold" is from the pen of Arthur Henry Gooden, author of many well known screen successes, and has been adapted to the screen by the author.

Garfield to Supervise "Parish Priest" Runs

In order to conclude arrangements for special runs of the film version of the Dan Sully stage success, "The Parish Priest," Herman J. Garfield left New York on February 22nd, to visit several of the key cities east of the Missisippi river. He will make short stops in Philadelphia and Washington although his main objectives are Cleveland and Chicago where negotiations are said to be well under way for opening "The Parish Priest" in a special manner for indefinite runs.

New Pete Morrison Series

Independent Film Ass'n. to Release Two Reel Western Specials

A NEW series of two-reel western specials starring Pete Morrison, former Universal star, will be placed on the state rights market shortly by the Independent Films Association, according to announcement made this week by Eddy Eckels, president and general manager of the organization, who has just closed negotiations with the Morrison forces whereby Independent Films will receive the exclusive distribution of the stories.

The Morrison specials, the first of which is titled "The Long Trail," and is now in its final stages of production at the Independence City studios, Hollywood, Cal., are said to introduce to the screen something entirely new and different in western pictures of this footage, and are stories based on true-to-life situations, having world-wide appeal. They will be released at the rate of one a month.

In contracting for the series Eckels declared he feels very fortunate in obtaining the exclusive release rights to the Morrison stories, since Morrison, exhibitors have found, is a star whose ability in western roles and magnetic personality is winning him speedy recognition as a favorite in the ranks of western players.

Morrison is thoroughly familiar with western life and the habits and customs of its people, having been born in Colorado and raised in the West, the son of a wealthy and prominent cattle owner. He presents on the screen a regular outdoor fellow, husky, expert gunman and a chap of human tolerance and clean habits of a type admired by every man, woman and child in the country.

The Morrison specials are being produced by the Tattenham Productions, Inc., of which Daniel F. Tattenham, former theatre owner and exchange manager, is president.

Goldstein Back from Trip

Canyon Pictures' Executive Finds State Righters Becoming Active

JOSEPH M. GOLDSTEIN, one of the heads of the Canyon Pictures Corporation, returned last week from a sales trip which brought him to most of the exchange centers east of and including Chicago.

According to Mr. Goldstein, the observation which he made while on tour has confirmed his opinion that the future of the industry lies in the hands of the independent producer, exchangeman and exhibitor. The Canyon Pictures Corporation was very successful in disposing of the rights of the Franklyn Farnum series of five-reel features as well as the serial "Vanishing Trails." The exchangemen who are handling these subjects told Mr. Goldstein that they are among the best sellers they have ever had. While the main purpose of Mr. Goldstein's trip was to get in touch with buyers, he met many exhibitors from whom he learned at first hand the needs and desires of the theatre managers of the country.

"I found," said Mr. Goldstein, "that the public are demanding clean cut pictures with good morals and plenty of logical action. This is a vindication of the production policy of the Canyon Pictures Corporation. We have always believed that the screen can be both clean and profitable at the same time. The Franklyn Farnum features are red-blooded American pictures and have been profitable to all who have either had territorial rights or exhibited them.

"While I found that many men in the industry were inclined to lay low until business picks up, there are many others who are getting off. I belong to the latter group, for on my trip I found many signs that affairs in the picture field are approaching the normal. In several places I found that theatre building activity was being resumed, while in other instances I discovered many theatres which had been limiting the price they paid for features were willing to pay the old-time rental fee for pictures that would command business.

"If my advice were solicited I would say to all engaged in the great picture industry, 'Get busy right away, forget about hard times, encourage the people to go to theatres by showing them the best pictures that can be rented.' This course will induce the public to patronize the movies with their old-time regularity, and at the same time encourage the independent producer to put his best foot forward and supply the market with real worthwhile pictures."

T. E. HANCOCK, one of the executive heads of Pacific Film Company, of Culver City, Cal., is in New York in the interests of their latest productions, the George Ovey comedies.

Mr Hancock announces the Ovey series are one reelers and will be released one a week. He reports a big demand for the series through independent channels.

The Pacific Film also announces now ready for release "Call of the Wild," in which Frankie Lee of "Miracle Man" fame plays an important part.

The "Fatal 30" is another of the Pacific Films Company's latest releases. A thrill a second is the slogan for the "Fatal 30." Mr. Hancock is making his New York headquarters with the Producers Security Corporation, 516 Fifth avenue, New York.

Spotlight Comedies in Newark's Rialto

E. R. Champion, Manager of the Arrow Exchange in New York, reports that he has booked Spotlight Comedies into the Rialto Theatre, Newark. There are 18 Spotlight Comedies and they are each to be seen for a full week at the Rialto Theatre.

Mr. Champion also reports that since Arrow took over the Empire Exchange, he has doubled the business.

Doris May, appearing in "Peck's Bad Boy," a forthcoming Sol Lesser production, with Miss May and Jackie Coogan in the principal roles

World Film Corp. Will Invade State Right Field

See Future in Independent Market and Acquires High Grade Pictures

MILTON C. WORK, president of World Film Corp., states that the report that his company would enter the State Rights field on an extensive scale is absolutely correct, although up to this time no official statement had been issued by the company concerning it. He said that from the time that the World Film Corporation had disposed of its distributing organization it had determined to specialize extensively along State Right lines and had formulated its plans to accomplish this purpose wtih great care. These plans have been carried out with the most studious consideration of every detail.

Before making any announcement, the World has acquired either the ownership or distribution rights of a large number of features representative of the various classes of pictures popular today.

The theory of the World is that there is a big State Right demand for pictures, provided the State Righter can obtain the type of picture that he wants upon a fair basis—a basis which will, of course, result in profit to the owner, but which will also give the State Righter an opportunity to make a quick and satisfactory turnover.

In order that the World would be able to offer at attractive prices just the pictures wanted—the real money winners—and be able to meet the needs of all classes of buyers, expert viewers during the past year have examined 500 pictures and from this number the World has made a most extensive and varied selection. A number of these pictures will be immediately offered to State Right buyers upon the right terms and every few weeks additional pictures will be added to the list of World State Right releases. Mr. Work also stated that he was prepared to sell the foreign territorial rights of these pictures, territory by territory, also upon the basis of giving the buyer the opportunity to make satisfactory profit.

When asked to specialize somewhat as to the pictures offered, Mr. Work stated that they would be representative of the various classes of money producing pictures from the most potential down to the picture which might be classed as "a little better than a program offering." They would represent an infinite variety of subjects, including society drama, detective drama, comedy drama, high class westerns, etc.

Mr. Work stated that he was glad to call special attention to two features on this list, both of which are now ready for exhibition, and neither of which have as yet been shown anywhere.

The pictures in question are "The Wakefield Case," starring Herbert Rawlinson, and "Whispering Shadows," starring Miss Lucy Cotton. "The Wakefield Case" is the latest production of Lawrence Weber, Inc. It is said to be the highest type of an American detective drama with a mystery which few, if any, will be able to solve until the last scene, and with thrills from beginning to end. The star is supported by Florence Billings and an all-star cast. The story of "The Wakefield Case" opens in London. The thrilling English scenes which start the picture are followed by equally soul-stirring episodes which occur during a voyage of an ocean liner to this country—the locus of the last two reels is in the very attractive suburbs of New York City. Only by seeing this picture can its attractions and money-getting qualities be appreciated.

"Whispering Shadows" was characterized by Mr. Work as a distinctly high class, big theatre production. It was made by the Mayflower, the director, Emile Chautard, being instructed to produce a wonderful picture regardless of cost. The care which was exercised in the production is shown by the fact that it took approximately six months from the time that the director first called "shoot" until the cameraman completed his work. It treats of one of the great topics of the present day, viz., the question of whether the dead have the power, by some invisible means of communication, to warn their loved ones in this world of some danger which may spell ruin for their lives.

The picture, however, leaves the problem of whether this can be done very much like the case of the Lady or the Tiger. At the conclusion of the picture there are bound to be vigorous arguments between the believers and scoffers. Those inoculated with spiritualistic doctrines are sure to contend that the picture proves that communication by the dead with the living is possible. On the other hand, the skeptics will be able to argue very satisfactorily, at least to their own minds, that every circumstance in the picture which apparently supports spiritualistic theories is really what might be called "a happen chance," and that even were the picture a portrayal of real, not imaginative, happenings it proves absolutely nothing supernatural.

The whole story is said to be told in a most entertaining way. Lucy Cotton is even more beautiful than she has ever been before, and she is supported by a brilliant cast, including that favorite of the older generation, Charles A. Stevenson.

One of the early scenes shows a spiritualistic seance. The part of the medium conducting this seance is played by Celestine Saunders, who is well known on both sides of the Atlantic as a most prominent medium and who is at present said to be studying with Thomas E. Edison and Sir Oliver Lodge concerning the very questions involved in this story. Her appearance as the medium adds great value to the picture and guarantees the faithful reproduction of the thrilling scenes in the seance.

Mr. Work further stated that, while his company was greatly interested in these super features, it believed that in order to interest all State Right buyers it should deal not only in this class of production, but should offer some cheaper and yet very attractive features. He referred to a large number of westerns with Edythe Sterling and other stars able to do real horseback and other stunts—westerns with punch and thrill. In this category he mentioned that the World had acquired four pictures in which Eileen Sedgwick and Joe Moore are co-starred. He predicted that these Moore-Sedgwick features would pack the house at every show and make the spectators run home to tell the rest of the family to "hurry round and not miss the best picture the theatre has had in a month."

He furthermore refers, in his statement, somewhat mysteriously to a number of other society stories and dramas, big pictures with potential stars nearly ready for State Right buyers. He mentioned specifically a $100,000 production of a wonderful society-mystery story with Molly King as the star, which he thought bound to be a big opportunity for State Righters.

For any who were interested, he stated that the World also had a large number of very attractive reissues. These reissues have been edited down to the minute. The titles have been rewritten and illustrated from the 400 negatives in the possession of the company only those subjects have been reissued of which there are perfect negatives, which have attractive modern stories and potential stars of today. Mr. Work referred especially to "The Moonstone," co-starring Eugene O'Brien and Elaine Hammerstein as a picture equal to the very best shown today in first-run houses,—to such subjects as Clara Kimball Young in "Hearts in Exile" and "The Yellow Passport; to Ethel Clayton in "Souls Adrift" and to Alice Brady in a number of popular money-getting features.

Mr. Work is of the opinion that every picture, no matter how skilful the director, is susceptible of big improvement if placed in the hands of skilled editors. He said that the starting of the World State Right plan had been held back until every subject had received the most intensified attention of the World Editorial Corporation, headed by Harry Chandlee and Wm. B. Laub and that the buyer might therefore feel assured that in World pictures every title hits the bull's eye, that breaks are conspicuous by their absence and that practically 100 per cent perfection in arrangement is assured.

For all these features, both old and new, photos, paper and press books have been prepared regardless of expense and of a character to more than please the most exacting.

DEMAND "HALLROOM BOYS COMEDIES"
IF YOU WANT COMEDIES THAT MEAN INCREASED BOX OFFICE RECEIPTS.

Howells Prepares Paper for New Serial

The Butts Lithograph Company has received the order for the elaborate paper which the Howells Sales Company are getting out on their first release, a fifteen episode entitled, "The Hope Diamond Mystery."

The orders have been placed for all of the paper and it is now on the press so that it will be finished and ready for shipment the minute the picture is released.

One of the highest priced artists in New York City has been engaged to make the drawings for this paper and a product of unusual merit is assured. From the early drawings that have been made it can be confidently asserted that the paper for "The Hope Diamond Mystery" serial will be the best that has ever been offered to exhibitors on a serial picture.

Convention Delegates at Independence City

Independence City, the huge properties formerly used by Griffith and the Triangle Film Corporation and recently acquired by the Independent Films Association, was to be the Mecca of a pilgrimage of members of the Federated Exchanges of America holding convention in San Francisco the week of February 8.

The members were to visit Independent City in a body. Eddy Eckels, president of the Independent Films Association, had made elaborate plans for their welcome and entertainment.

THE new Urban natural color process of motion picture photography was demonstrated in public for the first time recently at a dinner of the Canadian Camp at the Hotel Astor, New York.

The Canadian Camp is an association of wealthy men and women who have at some time or other camped in Canada. Dr. G. Lenox Curtis, of New York, is its president, and it was he who made the request of Mr. Urban that the natural color process, or Kinekrom, its technical name, be shown.

There were about 4,000 feet of color subjects shown. At the end the applause was tremendous.

Preceding the showing there had been an address on natural color by Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc.

"The Shadow" Finished, States Goosman

In a statement issued by President Max F. C. Goosmann of the Salient Films, Inc., announcement is made that work on "The Shadow," the first feature starring Miss Muriel Ostriche to be produced by Salient, has been completed under the direction of J. Charles Davis, 2nd. The exteriors were finished on Wednesday of last week, and the work of cutting and assembling the picture is rapidly progressing in the hands of Mr. Davis and Paul H. Allen, the head cameraman.

It is further announced that active work on the preparation of the second production is well under way, being handled by Jack W. Brown, Assistant Director. The second feature is also from an original story, written especially for Miss Ostriche, and it is expected that work will be started on it on Monday, February 28th.

"The Shadow" will be ready for screening the early part of this week, when a showing will be given for the trade press. Announcement as to the distribution of this series of pictures will be made within the next few days, as arrangements have been practically completed.

Arrow Salesman Find Conditions Normal

J. S. Jossey, Chicago representative of the Arrow, last week visited Chicago, Milwaukee and Minneapolis, and reports business pulling up wonderfully in all those territories.

C. M. White, Cleveland representative, after a trip to Pittsburgh, Cincinnati and Detroit, reports to the home office that business in those territories is practically back to normal.

Thomas A. Curran, Kansas City representative, who during the last week visited Kansas City, Oklahoma City and Dallas, points to his record of sales as the best evidence of conditions in his territory.

P. B. Dana, Arrow's sales manager, took to the road this week with a schedule calling for stops at Philadelphia, Baltimore, Charlotte, Washington and Atlanta.

Equity Star's Big Reception

Miss Young Receives Tremendous Ovation in Texas

COMING to Houston, Texas, Tuesday, February 15, in response to requests for personal appearances at Texas theatres,, Clara Kimball Young literally swept the city at her feet. A greeting such as Texas has seldom seen awaited the Equity star, thanks to thanks to the efforts of Milton Crandall, Equity's exploitation director. A virtual holiday was declared in Houston from the moment Miss Young alighted from the train to the very last minute of her departure two days later for Dallas.

As all those present admitted, if President Harding would have come to Houston, his reception would hardly have been more enthusiastic. The newspapers of Houston were filled with photographs and accounts of the Equity star from front page to back.

Every prominent official of Houston hastened to meet the star of "Midchannel," and speeches of welcome, luncheons, receptions, decorations and civic honors were showered upon her. Hundreds lined the streets for a glance at the screen star, and her hotel was stormed by her admirers.

To Milton Crandall is due the glory of this welcome. The Equity exploitation director arrived in Houston four days before Miss Young, and set to work with lightning speed. By the time the Equity star arrived every hour of her time was staged in advance for the three cities she visited—Houston, Dallas and San Antonio.

Crandall, on arriving in Houston, announced that Miss Young was heartily in favor of the "Ship-Channel" project now engaging the attention of the city. This plan consists of connecting the two ends of the city by a waterway. The endorsement of Miss Young was immediately welcomed by the press, merchants' associations, civic bodies and public officials from the Mayor down. This paved the way for a civic reception of the Equity star. Miss Young arrived at 7 A. M. in Houston, where the Mayor and leading citizens, number four hundred, greeted her. The party then repaired to the Turning Basin, the scene of the contemplated "Ship-Channel" project. A Rev. Jacobs acted as master of ceremonies and presented Miss Young, who delivered an impressive address—prompted in advance by Crandall of the need of a "Ship-Channel." Mayor Holcombe followed and presented Miss Young with a miniature gold ship.

The feature of the reception took place at 12 noon, when Miss Young, from the balcony of her suite in the Rice Hotel, was presented with the keys to the city by the Mayor, while the throngs below applauded vigorously.

Immediately these ceremonies were over, the Advertising Association of Houston gave a luncheon in honor of Miss Young. At this reception, she was presented with a bronze plaque of her likeness by the noted sculptor, Enrico Cerrachio.

The evening marked the climax of Miss Young's first day in town. The Queen theatre was the scene of her next welcome. Here she made a personal appearance in connection with the showing of "For the Soul of Rafael." Scheduled to appear four times daily, Miss Young was victimized by the crowding of thousands of curious gazers that jammed the theatre and blocked the door. The streets adjacent to the Queen theatre, were black with mobs. Traffic was held up for one hour.

Her engagement at the Queen terminated Wednesday evening, whence Miss Young left for San Antonio. The San Antonio press heralded her coming from front pages. Her reception here was but a repetition of that accorded her in Houston. She was welcomed at the station by the Mayor and leading citizens. A 54-piece band greeted her, while a parade followed, with flags reading, "Welcome, Clara Kimball Young." Again the balcony of her hotel suite was made the scene of an official welcome by the Chamber of Commerce. She was presented with the keys to the city.

Leaving San Antonio in a riot of admiration, Miss Young left for Dallas on the last lap of her Texas visit. Her arrival had been hailed with delight in the press. Reporters awaited her at the station, and her opinions on local affairs were eagerly received. Two bands greeted her at the City Hall of Dallas and Mayor Wozencraft presented her with the keys of the city.

First Kineto Review Release

National Exchanges to Distribute "Thrills" Early in March

THE first Kineto Review to be released to theatres all over the United States will be "Thrills," which has just played two weeks at the Strand theatre in New York on the same program with Charles Chaplin in "The Kid."

The release will be on March 7th through the exchanges associated with the National Exchanges, Inc., in thirty cities in the United States.

Following "Thrills" will came these Kineto Reviews, released in the following order:

"The Emerald Isle," "Panama," "The Holy City," "Down in Dixie," "Liquid Gold of Texas," "Babyhood," "Trip of the U. S. S. Idaho," "Vegetarians," "Hunting the Sea Wolf," "Boy Scouts," "Water Babies," "Beauty Spots in the United States and Canada."

The order of the Kineto Reviews which will follow these first thirteen subjects has not been determined.

Glancing over this list of the first thirteen subjects, the exhibitor will recognize their wide sweep and variety. All of the Kineto Reviews are edited personally by Charles Urban.

Each Kineto Review is in one reel and each is complete within itself. Every release is devoted to a treatment of a single subject as the titles denote.

The sweep of the Kineto Review is all-inclusive. There is the light and the serious; the world of play and of work; of travel, of science, of beauty, of industry, of religion, of war, of children, of their elders—there is, in short, everything that can be photographed.

Published by the Kineto Company of America, Inc., it has a background of the world's greatest film library and of an immeasurable amount of constant new material.

It is a classic feature in one reel. For quite some time past, two of the finest theatres in the country have been using it regularly; the Capitol theatre in New York under the direction of S. L. Rothafel and the Mark Strand of Brooklyn under the direction of Edward L. Hyman. They have determined its high value and popularity with audiences and now it is going out for general release.

Mr. Urban of the Kineto Company of America, Inc., and the National Exchanges, Inc., who will distribute the Kineto Review both expect it to prove to be the most popular and most successful single reel release available to exhibitors.

Arrow Exchanges Now in Full Swing

E. R. Champion, vice-president and general manager of the newly-formed Arrow Exchanges, Inc., reported this week that the new exchange was now running at full speed, and that he had just purchased for distribution in Greater New York and Northern New Jersey, a series of eighteen Spotlight Comedies starring Billy Fletcher and Violet Joy, and a series of twelve two-reel northwoods pictures known as the Edgar Jones Series, starring Edgar Jones, and Edna Mae Spurl. Mr. Champion has also just purchased the first Jack Hoxie feature, "A Man from Nowhere," which will be released to New York exhibitors on March 1.

GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

14 Plan Book Reviews in this issue

THE following sales are reported on the independent market during the week:

Charles Urban Movie Chats Nos. 27 to 52 (Kineto Company of America) to the Merit Film Corp. for Greater New York and Northern New Jersey.

Klass A two-reel Komedy series (Alexander Film Corp.) to R. D. Lewis Film Co., of Dallas, for Texas, Oklahoma, and Arkansas.

"The Ne'er-Do-Well" (The Film Market, Inc.) to S. J. Dunning for the Dominion of Canada.

"Thunderbold Jack" (Arrow Film) to Robert Lynch for Eastern Pennsylvania and Southern New Jersey.

"The Way Women Love" (Arrow Film) to Robert Lynch for Eastern Pennsylvania and Southern New Jersey.

"Luxury" (Arrow Film) to Robert Lynch for Eastern Pennsylvania and Southern New Jersey.

"Luxury" to Louis Frank, of Chicago, for Northern Illinois and Indiana.

"The Way Women Love" to Louis Frank, of Chicago, for Northern Illinois and Indiana.

Ten features starring Dustin Farnum, Gladys Hulette, Kitty Gordon, Gladys Leslie, Charlotte Walker, and Kathryn Adams (Arrow Film) to Independent Film Service Co. of Dallas, for Texas, Oklahoma, and Arkansas.

"Love's Protege" (Arrow Film) to First National Exhibitors' Circuit, for Minnesota, North and South Dakota.

"The Man Who Trifled" (Arrow Film) to First National Exhibitors' Circuit for Minnesota, North and South Dakota.

"The Tame Cat" (Arrow Film) to First National Exhibitors' Circuit for Minnesota, North and South Dakota.

"Bitter Fruit" (Arrow Film) to First National Exhibitors' Circuit for Minnesota, North and South Dakota.

"The Penny Philanthropist" (Arrow Film) to Tucker Bros. Amusement Co. for Texas, Oklahoma and Arkansas.

"The Deceiver" (Arrow Film) to Tucker Bros. Amusement Co., for Texas, Oklahoma and Arkansas.

"The Man Who Trifled" (Arrow Film) to Tucker Bros. Amusement Co. for Texas, Oklahoma and Arkansas.

"The Daughter of the Don" (Arrow Film) to Tucker Bros. Amusement Co. for Texas, Oklahoma and Arkansas.

"Luxury" (Arrow Film) to the Ohio Film Classics Corp. for Ohio.

Ten Screenart Consolidated Plan Pictures (Arrow Film) to Liberty Film Exchange of Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia.

Spotlight Comedies (Arrow Film) to Arrow Exchanges, Inc., for Greater New York and Northern New Jersey.

Spotlight Comedies to New Film Exchange for Eastern Pennsylvania and Southern New Jersey.

Sport Pictorials (Arrow Film) to New Film Exchange for Eastern Pennsylvania and Southern New Jersey.

Edgar Jones series (Arrow Film) to Arrow Exchanges, Inc., for Greater New York and Northern New Jersey.

Four Jack Hoxie features (Arrow Film) to Arrow Exchanges for Greater New York and Northern New Jersey.

"The Deceiver" (Arrow Film) to Greater Features, Inc., for Minnesota, North and South Dakota.

"Bachelor Apartments" (Arrow Film) to Merit Film Corporation for Greater New York and Northern New Jersey.

Twenty-four two-reel Westerns, starring Ray Gallagher (Independent Film Ass'n), to Capital Film Exchange of New York, for Greater New York and Northern New Jersey.

Ziegfeld Picture Screened

Florence Reed in "The Black Panther's Cub" Shown to N. Y. Trade

A TRADE showing of "The Black Panther's Cub," the new feature starring Florence Reed, produced by W. K. Ziegfeld, was held on Tuesday, February 15th, at the Times Square Theatre. A number of critics and others interested in the production attended the showing.

"The Black Panther's Cub" was directed by Emil Chautard, and the supporting cast includes Norman Trevor, Henry Stephenson, Earle Foxe, Tyrone Power, Mlle. Dazie and others. Mr. Ziegfeld, president of the Ziegfeld Cinema Corporation, is to be congratulated for bringing into the industry a new angle, for he has produced a motion picture with a cast recruited solely from the speaking stage.

"The Black Panther's Cub" was written by Ethel Donoher, and Philip Bartholomae wrote the scenario. It is some time since Florence Reed appeared on the screen, but her return is said to be an auspicious one, and her acting an artistic delight from start to finish. Part of the story is laid in Paris and Director Chautard is said to have obtained some realistic scenes without tending to exaggeration.

Moore in Montreal

Foster Moore, sales manager for Jans, left recently on a flying trip to Montreal on business for the Jans Pictures, Inc.

New Tarzan Serial Coming

Numa to Make Burroughs' "Adventures of Tarzan" in 15 Episodes

A NEW Tarzan serial, adapted from Edgar Rice Burroughs' book, "The Return of Tarzan," is to be placed in production immediately, according to an announcement made by the Weiss Brothers' Numa Pictures Corporation.

It will be a fifteen-episode feature and will be of the super animal-jungle-thriller type. At the suggestion of Edgar Rice Burroughs, it will be entitled "The Adventures of Tarzan."

Numa Pictures Corporation recently produced "The Revenge of Tarzan," a six-reel feature adapted from one of Burroughs' famous stories. Backed by a very novel exploitation campaign this feature attained world-wide publicity even before its release.

At the offices of the Numa Pictures Corporation it was stated that plans for the making of "The Adventures of Tarzan" have been under way for five months. It is planned to make it more elaborate than any of the Tarzan films heretofore produced.

The continuity is being prepared by a corps of novelists who have all made names for themselves in both the serial and feature fields. They are in constant touch with the animal trainers who will be called in to assist in the making of the picture, with a view to getting all that is possible out of the big animal and jungle scenes which will predominate the background of the production.

According to the Weiss Brothers, the continuity for the first six episodes is already completed. Elaborate sets are now in course of construction and large shipments of animals are reaching the studios daily.

"Business Was Too Good"

Sam Zierler, of Commonwealth, Sees Revival of Showmanship

"BUSINESS is exactly what one makes it," believes Sam Zierler, president of the Commonwealth Film Corp. of New York. "It's very bad business for anybody in the motion picture business to mope. The thing to do is to work."

"We all have to work a little harder, but that is the healthiest thing that could happen to any of us. For a while business was what we might call almost too good. Exhibitors were forgetting to be good showmen, because they did not have to be. Their houses were filled anyway. Exchangemen were forgetting how to sell film in the best way. That attitude filtered all through the industry.

"I think it is a mighty good thing that a sort of reaction has come. It will make us all work harder and think harder. You know, when you come right down to facts the best film salesman is the man who can show the exhibitor how the exhibitor is going to make money out of the pictures being sold. If business is too easy, as it was during the year after the war, we get lazy and forget to do that. Our business, just the same as any other business, is largely a matter of reciprocity. To make money, we must help the man we do business with to make money. It is safe to say that if the exhibitor does not make money with my pictures, I will not sell many pictures. So I am making it my business to see that he does make money with them.

"The first consideration is the product. When I buy a picture for release I have to be convinced that its results will show in box-office receipts. Hence my slogan, 'Handling Only Assured Successes.' After that comes the advertising aids, the printed matter, the posters, the photographs, etc. And after that comes the ideas. Here the salesman can help the exhibitor emphatically. He can do this because he makes so many contacts; he meets so many exhibitors: he is a sort of clearing house for their ideas.

"It is true, we are all working harder to maintain the big selling record of the past year, but the point I want to make is we are maintaining it. The exhibitor is working harder too, and like us he is also a salesman, only he sells his wares to the public while we sell ours to him."

Hirsh Starts on Trip

Melvin Hirsh, manager of the New York Exchange of Aywon, has left on a trip which will take him to the important cities of the Middle West.

Mr. Hirsh will visit the prominent State Rights men and confer with them relative to the pictures already released by Aywon and several which are scheduled for release in the near future.

W. K. Ziegfeld, producer of "The Black Panther's Cub" in which Florence Reed is starred

I've started something—

Somebody once told me that nobody reads trade paper ads. That person is mistaken for the page ad I published in last week's Moving Picture World started something. I don't know whether what I've started is going to cause trouble or not but if it does I will be glad, for the only trouble that can come will eventually result in a heap of good for all exhibitors, Independent exchanges and State Right Buyers. If you read my ad you know that I aimed a broadside at monopolistic film concerns who are still employing the old method of using good pictures as a club to force Exhibitors to take bad ones.

Two years ago I decided that no concern could use my productions as a club to force the booking of inferior pictures. The Trade knows how I began making independent productions and distributing them on the basis of merit. Some rather strange remarks were heard, telling me how foolish I was to start something I couldn't finish. I went right ahead and today I am told that my pictures are among the biggest box office attractions. I am glad and I promise exhibitors that I shall continue to make that character of high class productions that will meet all and surpass most of the monopolistic concern's biggest releases.

Equity Pictures Corporation are now distributing my current picture "Hush." Most Exhibitors know what it has done and what it is doing in box office receipts. If you don't know, ask John Kunsky of Detroit, Tom Moore of Washington and many others whom lack of space forbids me mentioning here. My coming production, "STRAIGHT-FROM-PARIS," surpasses "Hush." It is a beautiful picture and will get big money for exhibitors everywhere. If you are with me in my independent stand, show it by booking "Hush" and following it with "STRAIGHT-FROM-PARIS." Your box office receipts will tell you whether or not you are on the right track, and after all that's the acid test. Get in touch with your nearest Equity Franchise Holder or with Equity Pictures Corporation, Aeolian Hall, New York, and watch for my adv. next week.

Sara Kimball Young

Lightning Photoplay of N. E., Expanding

Lightning Photoplay Service, of Boston, a state right exchange only one year old, announces that because of its remarkable growth it has been necessary to form the Lightning Photoplay Corporation, which will afford increased facilities and accommodations to carry on the energetic policy of Lightning Service.

Herman Hirsch who has managed the Lightning Photoplay Service since its inception is treasurer and general manager of the new company; Samuel Haase, who has been indentified with motion pictures in the New England territory, for many years is president and salesmanager; Joe Blott, and Sam Merchant head the list of several high class salesmen, which will be announced later, and Miss Eleanor O'Brien, clerk of the new corporation, is in charge of the booking department.

The new Lightning Photoplay Corporation, with its unusually strong financial position, is planning to handle only the highest class product. In line with this policy the company has bought the new Rubye DeRemer productions, the first of which—"Luxury" is ready for release.

Interesting information regarding this expansion, and the new pictures which the company will release, will be announced to New England exhibitors at an early date.

New Company Making Two Reel Westerns

A company to produce two reel western subjects has been organized at Globe, Gila County, Arizona, to be known as 'Apache Trial Films, Inc.'

The pictures are being made under the direction of Leon de La-Mothe, who directed a number of western subjects starring Franklyn Farnum at the Wm. N. Selig Studio, Los Angeles. The company has completed three subjects, all of which feature W. A. Tobias.

Harry Levey to Issue Science Magazine

The Harry Levey Service Corporation announces that they will release every week in co-operation with the Science and Invention Magazine, a reel of scientific educational subjects. The reel will be called "Science and Invention—in Film," and it comes in answer to the ever-increasing demand by the readers of the magazine to see how the inventions described in print work. The latest discoveries in medical, electrical and mechanical science will be depicted in the reel.

In addition to the scientific subjects, a department called "Phoney Patents" will be a novel feature, and a prize will be awarded each week for the most novel idea contributed. In the first issue, release of which is expected very shortly, the "Phoney Patent" will be "Mrs. Muffet's Snore-Muffler" and complete directions for its construction, as well as the finished product in operation will be given.

First J. W. Film Release

New Special, Starring Grace Darmond, is Ready for Distribution

PROMISING several state rights offerings of more than ordinary importance, one of which is now ready for the screen and to be launched immediately, the J. W. Film Corporation has definitely decided to enter the independent field making a specialty of dignified, high-class dramas that will appeal especially to the patrons of the best theatres.

Notice of the organization of J. W. Film Corporation, with E. S. Manheimer as its active head, appeared recently, and the announcement of the completion of its first production for the state rights market promises to awaken unusual interest among independent exchangemen, because of the high quality of the picture and the fact that others of equal worth are promised at short intervals.

The Burton King production, "Every Man's Price," which will introduce the J. W. Film Corporation to the independent market, is a society drama starring Grace Darling and said to be a subject of unusual strength w,hich gives the beautiful young emotional actress the best opportunity for powerful acting of any of her more recent vehicles.

The picture is introduced as a real special, staged especially for the state right field with elaborate interiors and exteriors that include some remarkably pretty shots of one of the magnificent country estates belonging to the Gould family.

Extra advertising accessories in keeping with the elaborateness of the production are nearing completion so that the release date can be definitely announced in a few days.

Big "Gasoline Alley" Drive

Many Newspapers Co-Operating in Exploiting King's Cartoon

A HIGHLY successful publicity and exploitation campaign is being put over on Frank King's "Gasoline Alley," the newest animated cartoon creation, which is being released by Russell-Griever-Russell.

A number of newspapers throughout the country syndicating this cartoon have signified their willingness to get together with the producer of the animated cartoons for their mutual benefit and in three key cities, at the present time, one sheets produced by Russell-Griever-Russell on "Gasoline Alley" are being given widespread prominence by the newspapers.

In Buffalo four hundred one sheets and four hundred cutouts have been placed on display by the Buffalo Evening News. The Louisville Courier-Journal has signified their intention of doing likewise, and the Chicago Tribune has secured for distribution a quantity of window cards and posters.

Another angle of the publicity campaign is the poster campaign being put over in Chicago by Russell-Griever-Russell. Five hundred one sheets advertising "Gasoline Alley" were sent to a like number of garages and a check up shows that ninety-eight per cent of the garages have posted the one sheets.

Russell-Griever-Russell intends to repeat this publicity in the territory where "Gasoline Alley" is closed and it is believed the garage publicity will focus the attention of the public on "Gasoline Alley."

The first release of the series will be completed this week and its title is "Leave It to Walt."

New Canyon Picture Ready

Next Franklyn Farnum Feature to Be Released is "Last Chance"

THE next feature with Franklyn Farnum as the star which is to be released by the Canyon Pictures Corporation will be "The Last Chance." It was produced by Colonel Wm. N. Selig in Los Angeles, was written by Wm. E. Wing, and directed by Webster Cullison.

It is considered by both Colonel Selig and the Canyon headquarters staff as the most ambitious picture in which Franklyn Farnum has ever appeared. As is usual in the Farnum pictures the action is rapid and exciting, while in this particular production great stress was paid to scenic backgrounds and real human interest.

The picture may be classed as a semi-Western, for half of the action takes place in the Eastern part of the country and ends in the foothills of the Rockies.

Special attention is being given to the exploitation plans on "The Last Chance." A large assortment of lithographic paper is being prepared, while an elaborate press book is now on the press. "The Last Chance," owing to the many large settings used in producing the picture far exceeded the appropriation originally set aside to make it, but it is the intention of the Canyon heads to sell it at the same price as the other features of the series.

"The Last Chance," which is the fifth of a series of six features, will be offered to the public with full confidence of receiving a profitable reception, for its forerunners of the same series have all been winners, and have blazed the way of future Farnum productions.

Scene from "The Last Chance," a Canyon Pictures production, in which Franklyn Farnum is starred

Two Westart Features Screened for Buyers

That five-reel Westerns, embracing all the old-time melodramatic thrills, with an added touch of modernity, but minus the illogical situations and improbable stories of bygone days, are in great demand, is shown by the many screenings reported by Roger S. Mitchell, sales manager of Westart Pictures, Inc., of "The Cowboy Ace" and the first release of a series of seven five-reel Westerns featuring Al Hart.

"I am arranging screenings of this picture," said Mr. Mitchell, "for from two to five times a day, six days in the week. The state right buyers want good Westerns—Westerns that will meet every requirement of the most exacting exhibitor, yet ones that can be bought at a price that will enable all concerned to make money and send the exhibitor who runs them back for more of the same kind. That is the basis on which we are operating and believe me, the state rights buyers are showing a genuine interest in our releases."

Hunter Bennett Leaves on Coast Trip

Hunter Bennett, vice president and general manager of National Exchanges, Inc., is leaving this week for Los Angeles to complete negotiations with certain producers desirous of affiliating with his organization.

Mr. Bennett advises that the Drascena production, "Welcome Children," which is to be the first feature production released by his company, will be ready for the release not later than March 15th.

Dale Hanshaw, special representative of National Exchanges, Inc., has been in Los Angeles for the past few months looking over the production field.

Mr. Bennett will stop off and visit various exchanges of his company while enroute to Los Angeles.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"Big Four" to Operate Exchanges Abroad

PLANS for the European distribution of all product of United Artists Corporation have been perfected and the foreign exchange system of the "Big Four" will be in full operation within a very few weeks, declares a statement from the United Artists headquarters.

The announcement, made by Hiram Abrams, president of the company, indicates that a great deal of preparatory ground has already been covered, and it is expected that by the middle of May some of the European offices of the company will be in operation.

Mr. Abrams' announcement states definitely that the "Big Four" will own and operate their own exchanges. The exchanges are to be established immediately in Great Britain, in London, Birmingham, Leeds, Glasgow and Cardiff, and an exchange for France will be opened in Paris. Other exchanges in other countries will follow shortly. The first "Big Four" production for Europe will be released some time between May 1 and May 15, and it is hoped for a while at least to release other productions at intervals of about three weeks.

Hugo Ballin Is Seeking New Story Material

Following the completion of "East Lynne," which is shortly to be released by the W. W. Hodkinson Corporation, Hugo Ballin is spending most of his time in searching the fields of literature for a book suitable for picturization for his third production. Several big novels are under consideration at the moment, and it is expected that an announcement will be forthcoming shortly as to which one has been chosen.

Pioneer Film Acquires "Out of the Dust"

The Pioneer Film Corporation announces that it has closed a contract for "Out of the Dust," a feature production made by John P. McCarthy. Russell Simpson and Robert McKim have the most important roles. Little Pat Moore is also seen in one of the principal parts.

This picture was taken at the Strand theatre, Louisville, Ky., while George Beban was speaking to an audience in connection with the showing of his latest Robertson-Cole picture, "One Man in a Million"

Lasky Signs Betty Compson

Star Signs Five-Year Contract to Appear in Paramount Productions

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has announced that Betty Compson, whose remarkable performance in George Loane Tucker's "The Miracle Man" stamped her as one of the foremost artists of the screen, has signed a contract for five years as a star in Paramount Pictures.

Miss Compson, who arrived in New York Sunday with her mother for the express purpose of affixing her signature to the Lasky contract, will leave Wednesday for Hollywood. She will begin work April 1 on her first Paramount starring picture, and Mr. Lasky has arranged that she will be given the services of one of the most famous of the Paramount group of directors to make her first picture.

"We are greatly pleased with the acquisition of Miss Compson to our list of artists," said Mr. Lasky in announcing the signing of the new star. "I consider her one of the really great actresses of the screen. In the portrayal of big, vital dramatic roles she has won the greatest praise from the most discriminating of critics. Not only was this true in 'The Miracle Man,' but in 'Ladies Must Live,' which George Loane Tucker has recently completed, and which we shall release as a Paramount Picture in the near future, her personality as well as her rare ability, mark her as one of the big drawing cards of pictures. The popularity which she established by her work in 'The Miracle Man' is shown to have been justified by her remarkable performance in 'Ladies Must Live,' which I forecast will be one of the film sensations of the year.

"From the group of famous authors who are now writing original stories for Paramount Pictures I expect to get a story for Miss Compson which will give her ample opportunity to interpret a big role such as she had in 'The Miracle Man,' and we are making arrangements to give her the biggest productions possible."

Metro Cast Finds Too Much Realism

Snowbound for eight hours, suffering from exposure and fatigue, members of the Metro Company who were at Flagstaff, Ariz., to picture Arctic scenes for "Uncharted Seas," found far more realism than desirable.

The company, headed by Alice Lake, who is starring in the production, reached Flagstaff eight hours behind schedule in the midst of a heavy snowstorm. Director Wesley Ruggles and Rudolph Valentino, who is playing the leading male role in the story, immediately started for the camp, a few miles away, which was to serve as headquarters for the expedition.

Midway between the station and their destination, the sledges were caught in drifts and forced to turn back. Several hours later, other temporary quarters were found and the seekers after snow became prisoners.

New Universal Comics in Production

Four new comedies now are in production at Universal City, word comes from the Coast. Eddie Lyons and Lee Moran have started a two-reeler which will be a riotous burlesque on old Rome, at the height of her glory. The scenario was written by Scott Darling.

A travesty on fake dramatic schools will be the next screen theme of Ward Hayes, who has been engaged to produce one-reel Universal comedies, in which Billy Fletcher is starred. The short laughograph will be called "His Acting Wife."

Dotty Wolbert's forthcoming production will be "A Bughouse Blunder," a story in which the romantic locale of Greenwich Village will be used with good effect. William Beaudine will direct, while Eddie Barry, Helen Darling and other comedy favorites will play in the star's support.

Joe Martin, Universal's educated orangoutang, has begun work on another animal comedy, said to be even better than "The Monkey Fireman," just completed as the first of a new series of animal comedies being made under the direction of Harry Burns.

Censor Board Praises "The First Born"

Exceptional Photoplays, the official organ of the National Board of Review, gave "The First Born," the Robertson-Cole release, an enthusiastic review.

In part, this publication said: "No photoplay dealing exclusively with Chinese life and characters has been more effective than this one produced around an essentially tragic tale. While it deals with another people and another way of thinking than our own, it leads us at the same time to identify their thoughts with ours and that people with ourselves by successful presenting a dream of instincts common to all mankind—the instinct to love and cherish, to hate and avenge."

Versatility Shown 'in "The Reckless Sex'

Al Christie is said to have given strong proof of his versality in comedy creation in "The Reckless Sex," a two-reeler which is soon to be released by Educational Exchanges. Christie personally directed this picture in which Dorothy Devore, Earl Rodney, Molly McGowan and Ward Caulfield appear.

A new photo of Dorothy Dalton, whose next Paramount picture will be "The Idol of the North"

Dorothy Dalton Will Head DeMille Cast

CECIL B. DeMILLE, director-general of the Famous Players-Lasky Corporation and producer of specials for Paramount, announced in Los Angeles this week that he had selected Dorothy Dalton to play the leading feminine role in his next all-star production. Further details concerning the cast, which, it is understood, will be quite as imposing as that of "The Affairs of Anatol," Mr. DeMille declined to give out at this time, nor would he divulge anything about the nature of the story. Preparations for the production, however, have been going on for some time, although the camera work will not be started until April.

This will be the first time that Miss Dalton has appeared in a Cecil B. DeMille production, and her selection for the leading part is a fitting recognition not only of her pronounced ability as an actress but of her beauty as well.

"The Great Moment" a Romantic Story

A story of real romantic quality, with the Continental and court flavor which has been imparted to the majority of her stories by the talented author, Elinor Glyn, is declared by Paramount to be included in "The Great Moment," in which Gloria Swanson will make her debut as a Paramount star. The direction is to be by Sam Wood.

Monte M. Katterjohn, working side by side with the author, prepared the screen version of the story which opens at an orgy in St. Petersburg when a British aristocrat is captivated by and marries a woman from the plains of Tartary—a Gypsy. The latter leaves him a daughter, Nadine, and in this role Miss Swanson will have one of the greatest opportunities of her career, it is said.

"First Born" Wins Again

Repeats Its Initial Success at the Brooklyn and Newark Strands

"THE FIRST BORN," Robertson-Cole super-special starring Sessue Hayakawa, which opened at the Strand theatre, New York City, January 30th, and which is declared by Robertson-Cole to have achieved an unusual measure of success at that theatre, continued successfully in the following week at the Strand theatre, Brooklyn, and at the Strand theatre, Newark, N. J.

This production, which is the first in which Hayakawa has been seen on Broadway in many months, is based upon the play by Francis Powers, and was directed by Colin Campbell.

The Brooklyn papers generally commended the acting of Mr. Hayakawa and the supporting cast, as well as the general artistic and dramatic effect accomplished by the picture as a whole. The Brooklyn "Standard Union" of Tuesday, February 8th, said: "Fantastic lovemaking, unusual smile material, plenty of wonderful scenery, and a continuation of thrills, are elements prominent in the Chinese photo-production gracing the screen of the Brooklyn Mark Strand this week. This unique headliner is Sessue Hayakawa in 'The First Born.'

"Not only does the great Oriental star fashion a colorful character in the part he plays, but he wields a story red-hot with instense compelling interest. Sessue Hayakawa has a co-star in 'The First Born,' little 'Sonny Boy' Warde, a child player, who adds realistic notes to the story theme."

The Brooklyn Daily Times of February 7th commented: "Dull minutes were not made for 'The First Born,' which has for its underlying principle the age-old policy of father love."

At both the Brooklyn house and the Newark theatre, unusual prologues were introduced to aid in putting over the picture. The Brooklyn theatre built a setting representing a street in Chinatown, before which a number of Chinamen, including a Chinese orchestra, appeared. At the Newark house, a Chinese opium den, minus the objectionable features, was reproduced on the stage.

Realism for Realart Film

Grand Jury Scene in "Out of the Chrous" Accurate in All Details

THAT motion picture directors and producers will go to almost any lengths to get the realistic results demanded by the public is said to be again proven in Realart's "Out of the Chorus," featuring Alice Brady.

In this picture it was necessary to provide sets representing the chambers of a district attorney and also the rooms of a grand jury. To obtain the first Realart's research department secured photographs of the chambers of District Attorney Swann, of New York, from which an exact duplicate was built.

To get photographs of a grand jury room was another matter. A photograph has never been made of the grand jury room of the New York Criminal Court Building and the authorities refused to break a precedent in this case. However, sketches showing the general nature of the room were gathered and carefully followed in the erection of the scene in the studio.

Another matter requiring special attention was a full chorus for the stage scenes in which Miss Brady appears as Flo Maddis, a Broadway chorus girl. The chorus was finally selected by Herbert Blache, who directed the picture.

A scene from the latest Universal-Century lion comedy

Ruth Roland in a costume worn in her new Pathe serial "The Avenging Arrow"

New Associate Editor at Goldwyn Studio

JULIAN JOSEPHSON, one of the best known scenario writers in the motion picture colony, has been appointed associate editor at the Goldwyn studios, according to an announcement issued by Abraham Lehr, Goldwyn vice-president, in charge of production. He will work with J. G. Hawks, managing editor, under whom he obtained his early training. Mr. Josephson joined the Goldwyn staff about a month ago.

The new associate editor is the author of many original stories and adaptations. He wrote many of Charles Ray's greatest successes, among them being "The Hired Man," "Paris Green," "String Beans," "Greased Lightning," "Crooked Straight," "The Egg Crate Wallop" and many others.

Walsh Has Virile Role in "Dynamite Allen"

Fox officials are entertaining high expectations for "Dynamite Allen," starring George Walsh and directed by Dell Henderson. The star is said to have been given a typical virile Walsh role.

The narrative of "Dynamite Allen" concerns itself chiefly with the efforts of "Dynamite," played by Walsh, to solve the mystery of a murder for which his innocent father is serving a life term in prison. This he accomplished eventually, but not until several pugnacious coal miners are brought to a more reasonable frame of mind through Dynamite's "blowing-up."

Good Cast for Dwan's "Johnny Cucabod"

In the cast selected by Allan Dwan for his third Associated Producers' release, tentatively titled "Johnny Cucabod," are Mary Thurman and Monte Blue, in the leading roles, little Mary Jane Irving, Lizette Thorne, Les Bates, Arthur Millette and Martha Mattox.

Something Different

SPORT stuff. "Cy" Williams producing. Bob Bradbury directing. Pathe release. Bob's boys in cast. Bill and Bob. Twins. One reelers. Shows the boys trapping wild animals. Great stuff. Ideal for youngsters. Great material. With which to bring Pop and Mom into your house. Bringing the youngsters along. Fine for family entertainment. Will do more to offset censorship than one thousand speeches by Bill Brady. And 63 lectures by Sydney Cohen. Kind of stuff much needed. Clean. Unusual. Interesting. Let's have more. Lots more.

DANNENBERG in *Wid's*

CYRUS J. WILLIAMS *presents*

TOM SANTSCHI
in
"THE DEATH TRAP"

Wid's DAILY

"Beyond The Trail"—Pathe

Type of production ..... 2 reel western

This is one of the best short Western features seen in some time. As a production, it is above the average picture of this type, in elaborateness of setting, story material, and direction. It starts right off with a jump, and the action never slacks as nor does the interest lag. No ends are left hanging as is frequent in such offerings and it possesses a finished and clean cut appearance. The photography is unusually good all the way through with some excellent shots of western country. Tom Santschi is the featured player and the picture is the first of a series of these two reelers which he is to make. He portrays the blacksmith of a Western town whose younger brother is a "bad egg." The younger man is their mother's favorite and when he falls into bad company and finally kills a man, Santschi, for his mother's sake, takes the blame and flies. Years later, still a fugitive, Santschi is crossing the desert and rescues an Indian dying of thirst. With the grateful savage beside him, he comes suddenly to a settler's cabin where he finds a beautiful girl, alone with a baby. Discovering that the child's father is his brother, Santschi leaves to search for him in the town where last he was seen. Santschi discovers his erring brother in the gaudy dance hall, and when he attempts to force him to return to the girl, the villainous youth draws his gun. The faithful Indian shoots through the window and kills him. Later Santschi returns and finds happiness with the little mother in the desert. Whether or not you have used such pictures previously this one is worthy of consideration by reason of its being a deal above the ordinary production.

Pathé Distributors

Short length Westerns of a new—and better kind.

That's what reviewers and exhibitors alike say of these fine Santschi pictures.

Into them has gone the strength of story, the careful and costly production that are found in the best features.

Santschi, a real box office bet; superb background, stirring action, pathos, romance, each two-reel picture has them.

Excellent for the best houses; very, very big for all others.

A screening of them at the nearest Pathe exchange is yours for the asking.

Santschi Series

Directed by Robert North Bradbury

Points Out Appropriate Tie-Up with Feature

In line with its policy of advising exhibitors of unusually suitable one and two-reel pictures to be played with specific important features, Educational Film Exchanges, Inc., has called attention to its various offices to pictures which are desirable for use with "Mr. Wu," the Stoll feature. Three of the recent Chester Outings were taken in China, where the scenes of the feature are laid, and they carry out its spirit perfectly. These are "Dreams Come True," "Old Buddha's Maze" and "Paths of Glory."

When "Mr. Wu" was given its premier showing in this country at the Plaza theatre, Waterloo, Iowa, "Old Buddha's Maze" was used at the prologue to the feature. In fact, Educational supplied the entire remainder of the film program with kinograms and "Mind Your Business," a single-reel Vanity comedy.

Educational points out that these scenics are suitable for use with the Sessue Hayakawa picture such as "The First Born."

Rothacker Forces Have Finger Prints Taken

According to a statement from the headquarters of the Rothacker Film Manufacturing Company, everybody in the Rothacker plant has had his finger prints registered under the Bertillon system of identification. A standing rule of the institution requires all who handle film to wear gloves. The purpose of the innovation is to identify the source of any finger print smears that might be found on the film prints. The statement adds that it was the expressed wish of the workers themselves to adopt a scheme insuring religious adherence to the rule that was responsible for the establishment of the system.

"From Serious to Gay" in Pathe News

Numbers 13 and 14 of the Pathe News are enlivened by human activities and events which range "from serious to gay, from lively to severe." The initial scenes are pictorial descriptions of New York City's timely fight against the spread of the dread disease, typhus. Meanwhile the streets of New Orleans are shown filled with the gay and abandoned pageantry of the annual Mardi Gras Carnival. Not even a downpour of rain can dampen the spirits of the merry revellers. The scene changes to Southern France, and "The Battle of Flowers" at Nice, this being the season of that famous annual carnival.

Study of Chimpanzee in Pictograph

The Goldwyn-Bray Pictograph No. 7078 has for its subject a young chimpanzee, who under the tutelage of Dr. W. H. Furness of Philadelphia, has learned to do a variety of interesting tricks. This anthropological study is released under the title of "One of Our Ancestors," and is said to present "several humorous incidents" along with its more serious "shots."

Geo. Beban Scores in Mid-West

"ONE MAN IN A MILLION," the special production starring George Beban which is being distributed by Robertson-Cole, won the same success in Cleveland that it has enjoyed in the other cities during its sweep through the South and into the Middle West, according to word which has been received from the distributing corporation.

The Metropolitan and Strand theatres of Cleveland wired Robertson-Cole: "In face of big opposition opening with personal appearance of stars, people of Cleveland jammed the Metropolitan and Strand theatres Sunday to see George Beban and witness his picture "One Man in a Million." Patrons unanimous in praise of picture and Beban's work. Every indication we will have a record week's business."

Mr. Beban is now heading westward from Cleveland and will have engagements in Detroit and Milwaukee before he reaches Chicago for a run of three weeks, after which he will go in the direction of the far West.

Meanwhile in New York, Robertson-Cole has been mapping out initial bookings which already run to a big total, it is declared. In the New York territory for instance, the picture has been booked over the Fox Greater New York Circuit. The following theatres will show "One Man in a Million"; Ridgewood, Bedford, Folly, Comedy, Jap Garden, Jamaica, Audubon, Crotona, Star, Academy, Nemo, Standard and the 103rd St. theatre.

In Indianapolis when Mr. Beban appeared at the Circle theatre, which seats just a little over 3,000 people, the management was forced to fill every aisle in the theatre, so great was the popular demand for entrance, declares a Robertson-Cole statement. Ralph W. Lieber, manager of the Circle theatre, Indianapolis, wrote Robertson-Cole regarding Mr. Beban's appearance in Indianapolis as follows:

"Mr. Beban opened at the Circle theatre on Sunday, and due to an all-day rain and a cold wave at night we opened to only average business. But such a tremendous hit did his picture and his appearances make that beginning Wednesday night we did capacity business. The last three days of the week we were compelled to let people down the side aisles during Mr. Beban's appearances: People simply stormed the box office, and the momentum was growing with such force, aided by ads and stories in the newspapers, and several talks I had arranged for Mr. Beban, that Saturday at 1:30 we had a line a block long, and at 3 o'clock we simply had to refuse to sell any more tickets for over an hour. At night practically the same condition prevailed, and we were taxed to capacity. People simply went "wild" over Mr. Beban, and the whole city was talking about him.

"On Monday noon the committee of seventy met Mr. Beban at his hotel and escorted him in automobiles to the City Hall, where the Mayor received him and presented him with a floral key to the city.

"On Monday night the Mayor introduced Mr. Beban from the stage. The following day the Governor of the State introduced Mr. Beban to the members of the Rotary Club at one of their luncheons. On Wednesday he was the guest of honor at the Kiwanis Club luncheon, where he was introduced by one of the prominent citizens. Thursday afternoon he spoke to the Women's Department Club.

What The New York Newspaper Critics Said About "Black Beauty" Now Playing at the Strand Theatre

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life."—*New York Morning World.*

"Charm and good taste—the production and direction teem with them. "Black Beauty" is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."—*New York American.*

"Right after the two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."—*New York Morning Telegraph.*

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages.' "—*New York Herald.*

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of unnaturally quiet little boys marshalled in to see it. They thought it was 'great stuff.' "—*New York Daily News.*

"A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely."—*New York Journal of Commerce.*

"So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself."—*New York Evening Telegram.*

"As a picture it is indeed a novelty for which the producers deserve more than the usual credit."—*New York Globe.*

"On the silver sheet 'Black Beauty' is in many respects a remarkable picture. There are thrills aplenty likewise the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best."—*New York Evening Mail.*

"One of the unique offerings of the season is 'Black Beauty,' which atones for many a vampire-laden blight of the past. It's a relief to meet with actors who aren't always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born."—*New York Evening Sun.*

" 'Black Beauty' scores. There is an excellent race to climax the story."—*New York Journal.*

Tom Moore in the leading role of his next Goldwyn picture, "Mr. Barnes, of New York"

Universal Film Scores Hit

Allen Theatre, Akron, Plays "Outside the Law" to Record Business

THE first showing in the State of Ohio of "Outside the Law," the big Priscilla Dean film, broke all records last week in the Allen theatre, Akron, O., according to a statement just received from Universal headquarters. On the opening Sunday, police protection was necessary in the block upon which the theatre stands, to regulate the crowd, it is stated. The succeeding days of the week's run are said to have held up with little diminution.

The remarkable success of the Universal-Jewel production in Akron is said to be due largely to the elaborate advertising and exploitation campaign put over by A. T. Simmons, proprietor and manager of the Allen, assisted by Joseph H. Mayer, of the Universal Exploitation Department. Newspapermen in that city say the picture has received more publicity than any film ever shown in Akron. It is admitted that no advertising campaign on a picture ever reached the proportions of that put behind "Outside the Law" by Mr. Simmons.

As a result of the popularity of Miss Dean's latest picture in Akron, Universal reports that bookings are pouring in from all parts of Ohio. In most of the large cities the picture is being booked for a week's run. The Allen theatre has extended its run to two weeks. Early reports of the current week indicate that the picture is holding up to a remarkable degree, despite the fact that Akron is not recognized as a two-week run city.

The publicity campaign included the use of teasers of many kinds, mystery posters, and tie-ups with several Akron newspapers. During the week preceding the initial showing "Outside the Law" received several two and three-column heads on the front page of the Akron papers. In all more than twelve columns of publicity were printed concerning the picture before its showing.

Strong Cast for Allison

Announcement of Supporting Cast Reveals Names of Popular Players

BAYARD VEILLER, Metro chief of productions, has selected a strong supporting cast for "Dated," May Allison's newest Metro starring picture, upon which production is scheduled to start in the near future at the Metro studios in Hollywood.

Al Roscoe, film as well as stage star, will play opposite the blonde star in this production, which is from The Saturday Evening Post story by Maxwell Smith. Mr. Roscoe will enact the part of the husband of the heroine. He has recently completed playing a lead with Shirley Mason. Among some of the recent pictures in which he has had an important part are: "The City of Comrades," "Her Purchase Price," "Evangeline," and numerous others.

Frank Elliott, who had the villainous role in "The Marriage of William Ashe," Miss Allison's next Metro release, has been selected for the "bad man" part in "Dated." Mr. Elliott has appeared in more than one hundred and fifty successful screen productions. Previous to his work in the silent drama, he was on the English speaking stage.

Stanley Goethals, the little boy whose work in "Outside the Law" caused such favorable comment, will have the part of the little son of Elsie Kirkwood, the part enacted by Miss Allison. The child player in "Dated" has a very important part, and young Goethals was selected only after Mr. Veiller had considered all available child actors.

Current Paramount Issues

"The Passionate Pilgrim" and "The Kentuckians" Released February 20

THE Paramount features released on February 20 are the Cosmopolitan production, "The Passionate Pilgrim," and the Charles Maigne production, "The Kentuckians," with Monte Blue. Both are picturizations of popular novels by well-known authors.

Samuel Merwin, who recently signed a contract to write stories for Paramount pictures exclusively, is the author of "The Passionate Pilgrim," which was personally directed by Robert G. Vignola. Al. Liguori was the cameraman.

The title-role is played by Matt Moore. Opposite him is Rubye De Remer. Frankie Mann and Claire Whitney are also prominently cast, while other players are Julia Swayne Gordon, Mary Newcomb, Tom Guise, Van Dyke Brook, Charles Gerrard, Sam J. Ryan, Arthur Donaldson, Albert Roccardi, Bernard A. Reinold, Charles Brook and Helen Lindroth.

The other release, "The Kentuckians," was adapted from the famous novel of that name by John Fox, Jr. Frank Wright Tuttle wrote the scenario. Mr. Maigne took his company to Kentucky and there in the Blue Grass country and in the mountains to the east, and also in the capital city of Frankfort the principal scenes were filmed.

Playing opposite Monte Blue is Diana Allen, who recently created such a favorable impression by her work in "Heliotrope." Wilfred Lytell, who also played in "Heliotrope," has the role of Randolph Marshall, while others prominent in the cast are Frank Joyner, J. H. Gilmour, John Milturn, Grace Reals, John Carr, Russell Parker, Albert Hewitt, Eugenia Woodward and Wesley Jenkins. The photography is by Andre Barlatier.

Book "Kismet" for Opening

Will Be Used as Feature Attraction at Capitol, Baltimore, Md.

"KISMET," the Robertson-Cole super-special starring Otis Skinner, has been chosen as the opening attraction for another theatre, the new Capitol of Baltimore, Md. This is the second new theatre which this picture opened, the first having been the Winter Garden at Seattle. The Capitol of Baltimore, a handsome new house on a leading street, recently used very extensive newspaper advertisements to herald its opening with "Kismet," and a remarkably large attendance was evident throughout the engagement.

In the West "Kismet" continues to go as strongly as elsewhere in the country. From San Francisco comes word that at the Tivoli theatre all house records were broken. A letter written Robertson-Cole by W. A. Mead, branch manager at San Francisco, says:

"Regarding the showing of 'Kismet,' would say that the Turner and Dahnken people broke all house records yesterday, Monday. The manager informs us that the telephone is constantly ringing to inquire as to the location of the Tivoli theatre. This in itself proves the worth of the attraction, and also means added business for the Tivoli during ensuing months."

At the close of the week I. E. Phelps, manager of the Tivoli theatre, wrote Mr. Mead as follows: "'Kismet' smashed all week-day records. It took a special officer to manage the crowds. Beyond all expectations."

Ollie Sellers

A STATEMENT from the Pathe headquarters in New York, announces that its religious release, "Behold the Man," now being prepared for release in its revised form, is winning the commendation of leaders of virtually every sect and of prominent citizens. The picture has played to capacity audiences on four successive Sundays at the Apollo Theatre, New York City, according to the statement.

"Behold the Man" is the only picture of feature length ever issued in the United States, that was hand colored in its entirety. The picture lives over again the life of Christ from his birth to the crucifixion. It is reverently done, and lacks nothing in detail.

"TRAPPING the Bobcat," the first of the series of "Adventures of Bill and Bob," has been scheduled for release by Pathe for the week of March 6th. The offering, while containing amusing and entertaining moments, has also no small number of real thrills, and the eleven-year-old actors show themselves to be not only engaging screen personalities, but also fearless young individuals who are able to battle their tenacious prey with all the skill of veteran trappers.

"Trapping the Bobcat" has all the flavor of the woods and also contains a delightful human element. The boys are seen camping out in the wilds with only their dog, "Rags," as a protector. An amusing adventure is first shown with a skunk, which makes one of the young men not only unpopular with his brother, but with "Rags" as well. Next morning the boys start out with their rifles and traps, and one trap is "set" for the wily bobcat in one of his favorite haunts.

Speeding Up Kipling's Picture

Pathe Promises "Without Benefit of Clergy" Soon

AS promptly as is consistent with first-class production requirements, Rudyard Kipling's first motion picture, "Without Benefit of Clergy," will be submitted to the picture-loving public. In this most practical way, Pathe acts upon the recently, and widely, published statement of Paul Brunet that nothing but lack of confidence is the matter with finance and industry in this country, and that the effect of overproduction in the motion picture field having been entirely overcome there is no occasion for longer lack of activity in the studios. Roosevelt's famous axiom about "Words backed by deeds" thus receives timely and distinguished application.

The announcement, already made, that James Young has proceeded to the Pacific Coast under engagement to direct "Without Benefit of Clergy" is followed by other interesting details. When the Kipling script—a complete continuity—arrived from England it so fully came up to the anticipations of Paul Brunet and the Pathe Production Department that it was immediately forwarded to the Brunton Studios, Los Angeles, for a preliminary reading by Robert Brunton, an ardent Kiplingite, and Pathe's natural choice for production supervision. Mr. Brunton's response was characteristic. It speedily reached the Pathe New York offices in the person of M. C. Levee, vice-president of the Brunton Studios Corporation.

Mr. Brunton was eager to begin the production of "Without Benefit of Clergy." Who should be chosen to direct it? That problem was soon solved. Who had directed "The Devil" with such triumphant success? Who among the capable American directors had traveled in the Orient, and produced motion pictures in the India of Rudyard Kipling? So, to agree on James Young was a natral consequence. Mr. Young proved so entirely agreeable to the suggestion that he was ready in a few days to go West, whither Mr. Levee and Randolph Lewis—the Pathe representative who has worked with Kipling on the script as a technical expert—had preceded him.

On his arrival at the Brunton Studios Director James Young will find there not only a complete Kipling continuity, but many sketches of scenes and costumes—some in colors—besides most minute directions regarding characteristics of native Indian interiors, with peculiarities of character, customs, etc. In short, Mr. Lewis brought back with him from England everything movable calculated to make the production of 'Without Benefit of Clergy" live up to its celebrated author's ideal.

Probably never before have the preliminaries of an important production whose scenes are exotic been so fully attended to.

The statement is made that no effort nor expense will be spared in the effort to produce a distinctively Kipling picture. "In ordinary times and conditions," states Pathe, "such a resolution would be worthy of comment; now when so many leaders in the picture industry are talking 'confidence' but doing nothing, the combined and confident activities of Pathe and Brunton in producing masterly literature for literature's sake, appears in the light of a timely and most promising object lesson."

Cabinet Session Shown in Kinograms

Kinograms, for release through Educational Exchanges on February 20th, contains views of the assembling of the members of the Wilson Cabinet for one of their last meetings that is likely to be historic. The various members posed for the camera.

First pictures of the new Mexican army, which has been literally reborn under the administration of President Obregon are also shown. There are other flavors of the military in the visit of Gen. Crowder to Havana and the tribute paid in New York to the memory of the "Maine" hero.

Postpone Harold Lloyd Release

Change Release Date of "Now or Never" to March 27

PATHE announces that the release date of "Now or Never," Harold Lloyd's first three-reel comedy for Associated Exhibitors, Inc., has been changed from March 13, as announced previously, to March 27. The distributors explain that this first Lloyd comedy made under the contract with Associated Exhibitors "so far exceeds in every way all anticipations, high as they were, that the making of the large number of prints to meet exhibitors' demands requires more than the amount of time usually allotted to that detail." The enlargement of the Lloyd comedy from two to three reels, moreover, is declared to have resulted in much happy invention of novel effects, which are said to be not only full of inspiration to laughter but in some instances impressive and demanding the best resources of the laboratory in the perfection of prints. Pathe officials declare that in "Now or Never" Harold Lloyd has easily distanced all possible competitors, both in originality of creation and in the apparently spontaneous effects of the ludicrously comic action. The statement issued by Pathe in connection with the release of "Now or Never" follows:

"There is a three-reel situation provided before beginning the work of production, calling for an abundance of appropriate comic incidents growing legitimately out of the story. It goes without saying that, in addition, the famous Lloydian 'gag' creeps in unobtrusively and at every opportunity, but never is of a character out of keeping with either the scene or the story.

"The Moliere quality of entirely familiar and human scenes and incidents never is deviated from. Accordingly no reflection on the part of any audience, no 'chart,' is needed to indicate where the laugh comes in. For example, much of the action occurs aboard a Pullman sleeping car. The funny things that happen to the indiscriminate mixture of all sorts of travelers in a Pullman, which everybody is familiar with and which are the basis of a thousand comic stories, are developed with so much dramatic art, and with such expert judgment in the choice of characters and incidents employed, that their laughter-making qualities are many times magnified.

"That overcrowded wash room in the early morning gains new possibilities of rich humor through the comic idiosyncracies of characters already fully established. Shaving cream mistaken for tooth paste—an irascible gentleman's shirt mistaken by himself for a towel, the same having already been used for that purpose by the hero—the tube of shaving cream falling on the floor to be stepped on and the resulting snaky flow from its nozzle causing instant acute delirium tremens in the mild passenger with a 'hangover"—the hero's painful efforts to get the clothes on a baby girl who has been thrust into his care—all this means continuous laughter. The natural concatenation of events finds Lloyd riding on the brake-beams with a tramp, and when he loses his grip so that his hip pocket region touches the 'third rail' the resulting stream of sparks is both reasonable and inspiring. That Lloyd should seize an early opportunity to sit on a cake of ice, and that the ice should promptly melt away while you watch, is quite as laughable as it is to be expected, considering that this is a Harold Lloyd comedy."

A scene from the Cosmopolitan-Paramount picture, "Straight is the Way"

Indian Motorcycle Club in Fox's Special

The motorcycle army of fully armored knights who appear in the Fox film spectacle of Mark Twain's "Connecticut Yankee," represents the entire membership of the Indian Motorcycle Club of Los Angeles, one of the largest motorcycle organizations in the country.

Educational Books Big Circuit

Now Said to be Tied Up with Every Big Chain in Nation

WITH the signature of a contract with the Southern Amusement Company, controlling the Hulsey-Lynch theatres in Texas and Arkansas, Educational Film Exchanges, Inc., announces that it has completed the task of booking practically every circuit of importance in this country and Canada.

Dallas was one of the last of the Educational Exchanges to open, and changes in management delayed the completion of contracts in that territory, but according to the New York office that section will now show the same over the top business as the rest of the country. Provision for these first runs will also make the pictures available for the remainder of the territory.

Included in the theatres which will show the entire Educational product are the Queen in Houston, Victory in Waco, Queen in Galveston, Royal in Little Rock, Ark., Olympic in Wichita Falls, the Queen, Old Mill and Hippodrome in Dallas, and all the houses in San Antonio. Assurances have been given, it is stated by Educational, that this product will be played in the $800,000 Palace theatre now being completed in Dallas, and which will open about July 4. The arrangements made also include adding a number of other theatres to the list just as soon as they have exhausted the short subject bookings that they now have under contract.

In calling attention to the vast number of big chains that have booked its product, Educational points to such as: the Rialto-Rivoli-Criterion, the Mark Strand Circuit and the Marcus Loew theatres in New York; Balaban and Katz and Jones, Linick and Schaeffer in Chicago; the A. S. Black and Gordon groups and every circuit of importance in all of New England; the Stanley group of houses in Philadelphia; the Rowland and Clark chain in Pittsburgh and its section; the Tom Moore and the Loew houses in Washington; the Jake Wells theatres through Virginia; the Lynch houses in Georgia, Alabama and Tennessee; the Levy theatres in Kentucky; the Linson houses in Cincinnati; the Loew chain in Cleveland; the Leiber houses in Indianapolis; the Saenger circuit in Louisiana, Mississippi and Florida; the Skouras house in St. Louis; the Kunsky circuit in Detroit; Ruben and Kinklestein in Minneapolis; the Butterfield circuit through Michigan; the A. K. Blank chain in Iowa and Nebraska; the Frank Newman theatres in Kansas City; the entire group of Denver theatres; the Swanson and Nolan houses in Utah; Turner and Dahnkerr in California; Gramain's theatres and the Gore Brothers-Lesser houses in Los Angeles, and the Jensen and von Herberg circuit through the Northwest. In addition to the entire Educational product is shown in all of the sixty Allen theatres through Canada.

"We believe," says statement from Educational, "that we have established a new record in the film world. We know that we have today more first runs in leading theatres of the country than any short subjects have ever enjoyed before. When one reflects that the first of our exchanges was not opened until June 20 last year and that other offices were gradually established and the entire system not completed until late in October, we believe that the achievement will be acknowledged all the more notable."

What The New York Newspaper Critics Said About "Black Beauty" Now Playing at the Strand Theatre

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play deserving of large patronage and long life."—*New York Morning World.*

"Charm and good taste—the production and direction teem with them. 'Black Beauty' is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."—*New York American.*

"Right after the two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."—*New York Morning Telegraph.*

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages.'"—*New York Herald.*

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not. At the Strand there were hosts of unnaturally quiet little boys marshalled in to see it. They thought it was 'great stuff.'"—*New York Daily News.*

"A picture that will attract thousands of animal lovers to the Strand this week. The film version of this tale follows the book closely."—*New York Journal of Commerce.*

"So skilfully has Vitagraph told this story on the screen that to many it will seem even better than the book itself."—*New York Evening Telegram.*

"As a picture it is indeed a novelty for which the producers deserve more than the usual credit."—*New York Globe.*

"On the silversheet 'Black Beauty' is in many respects a remarkable picture. There are thrills aplenty likewise, the race for the train in the final scene being one of the best filmings of its kind the motion picture world has produced, with a succession of sensational riding feats. Jean Paige has an appealing beauty. She screens and plays extremely well. Her supporting cast is of the best."—*New York Evening Mail.*

"One of the unique offerings of the season is 'Black Beauty,' which atones for many a vampire-laden blight of the past. It's a relief to meet with actors who aren't always trying to register. Jean Paige leads the human battalion and does it as one to the manner and the saddle born."—*New York Evening Sun.*

"'Black Beauty' scores. There is an excellent race to climax the story."—*New York Journal.*

MORRIS KOHN, president of Realart, left New York last week on a business trip that will include stops in most of the key cities of the United States.

He will visit Realart's exchanges throughout the country and in addition will spend some time in Los Angeles, where he will inspect the production and other departments of Realart's new West Coast studios, where Mary Miles Minter, Wanda Hawley and Bebe Daniels are working.

Mr. Kohn said he intended to devote particular attention while away to the business outlook in motion pictures. In order to gain the most complete information he will talk with representative exhibitors in all of the key cities he touches.

Among the cities Mr. Kohn will visit are Chicago, St. Louis, Kansas City, Denver, Los Angeles, San Francisco, Portland, Seattle, St. Paul, Omaha, Detroit and Cleveland. He will be away about five weeks.

"Welcome Children" is Ready for Market

The work of cutting and titling "Welcome Children," the first five-reel feature to be made by Drascena Productions, of Los Angeles has been completed. The release date for the picture will be announced shortly by National Exchanges, Inc., which holds a contract with Drascena Productions, Co., Inc. for the exclusive distribution of that organization's pictures in the United States and Canada.

"Welcome Children" was written and directed by H. C. Matthews. The cast, which is an excellent one, includes Elsie Albert, Sidney Franklin, Orpha Alba, George Sherwood, Katherine Griffith, John W. Early, Pearl M. Laight and several others, including eight of the cleverest child actors seen on the screen in many a day.

National Exchanges, Inc. has arranged for its second release to be made one month following the release of "Welcome Children." It is the intention of the new distributing organization to adhere closely to its announced schedule of only one release a month, or twelve annually, so far as feature pictures are concerned.

Urban Science Subject at Capitol Theatre

One of the Kineto Reviews, "Nature's Handiwork," is at the Capitol theatre, New York, this week, and comes in for a good deal of praise at the hands of the press.

"Nature's Handiwork" is one of the science subjects treated in the Kineto Review, dealing with the phases of life and transformation of caterpillars, moths and butterflies.

Reproduction of the 24 sheet available in exploiting George Arliss in "The Devil," an Associated Exhibitors' production released by Pathe

Famous Players' Houses Book Pathe Serial

Frank Harris, Pathe Exchange branch manager, with headquarters in St. Louis, rounded up last week's routine by reporting the booking of a first run of an entire week for "The Avenging Arrow," at Phelps' Grand Opera House—and this three weeks before its release date, March 13th. And this was merely the prelude of the report. The really significant part related to contracts with the Famous Players' Missouri Corporation booking the new serial at ten of its St. Louis houses.

This list of Famous Players' theatres which will show "The Avenging Arrow" in a single city have seating capacity averaging 1,500. They are: The Gravois, Arco, Novelty, Maffitt, Lowell, Lyndell, Lafayette, Grand Florissant, Shenandoah No. 1 and Juniata.

Stanley Goethals, Age Four, a Metroite

"Smiling," Stanley Goethals four-year-old film player, is cheerily facing unusual responsibilities these days. For his childish shoulders are bearing the burden of one of the most important roles in "Dated," a special Metro production in which May Allison is starring.

When Maxwell Smith's story was selected by Bayard Veiller, chief of production at Metro's West Coast studios, as the subject for a special production, it was agreed that the most difficulty would be faced in finding a child player who could enact the important part given him. After many other children of the required age had been considered Stanley was selected because of his almost uncanny ability to show just the feeling required for any action.

International Cast for Wanda Hawley Film

"Funmakers from nearly every nation—from Britain to Africa." This is the description Realart applies to the supporting cast seen with Wanda Hamley in her latest Realart picture, "The Outside Woman." Playing opposite Miss Hawley is Clyde Fillmore, whose selection as leading man makes the two leading roles 100 per cent American. Sidney Bracey, who takes the part of an artist, is a Briton. The role of the artist's jealous wife is interpreted by Rosita Marstini, a French noblewoman. Japan is represented by Misao Seki who is seen as a valet. Thena Jasper, who comes from Africa, via Pennsylvania, is the colored maid. The policeman in the cast hails from Cork, while another minor role is carried by a young Italian.

Permanent Title Given Dorothy Dalton Film

Paramount states that "The Idol of the North" has been decided upon as the title of the Dorothy Dalton picture, which was filmed under the working title, "The Teaser," and which recently was completed at the Long Island studio.

Not Road-Showing 'East Lynne'

Mabel Ballin playing the leading role in "East Lynn," the Hugo Ballin production to be released by W. W. Hodkinson

THE Hodkinson headquarters in New York has issued a statement denying that the Hugo Ballin production, "East Lynne," which is to be released by the Hodkinson organization, will be withheld from its general release program. The statement also refutes stories which are alleged to have been circulated to the effect that this picture will be played only on a percentage basis or sent out as a road show. The statement from the Hodkinson home office follows:

"While Mr. Hodkinson feels convinced that "East Lynne" is fully worthy of any distinction which can possibly be shown to it by some special method of distribution, it is certainly contrary to the recognized policy that has built up the Hodkinson clientele to one of the strongest in the industry to keep any particular super production from his regular associates.

"The keystone of the Hodkinson policy to establish the most cordial relations of mutual profit between our organization, as the distributor, and the exhibitors who book our pictures. To our steadfast maintenance of this policy do we credit our growth and the increasing number of the exhibitors who are affiliated with us and who retain that affiliation year after year. Consequently, the advent of any extraordinary production such as Hugo Ballin's modernization of 'East Lynne' is really a test of our sincerity in the policy of complete co-operation which we have always avowed. The fact that fifty million people know the story from the novel by Mrs. Henry Wood or the various dramatizations that have been played all over the world, the fact that Hugo Ballin has turned out a finished picture that will rank with the greatest screen classics, the fact that we are surrounding this epic photodrama."

Among the important exploitation tie-ups arranged in connection with the Hodkinson release of Hugo Ballin's modernized version of "East Lynne" will be the reissuing of the famous novel by Mrs. Henry Wood. This will be in the form of a special photoplay edition illustrated from stills of the picture which will be published by Grosset and Dunlap.

In addition, both Hodkinson and Grosset and Dunlap will issue special window cards and other advertising material—the publishers' advertising will be displayed in bookstore windows and will call attention to the theatre; the theatres' lobby display will be partly devoted to placards and reproductions of the front cover of the photoplay edition of "East Lynne" calling attention to its sale at the local bookstores.

This book tie-up is declared to be the first step in a thorough exploitation campaign on "East Lynne" which the W. W. Hodkinson Corporation believes will set new records in the motion picture industry for its intensity and many-sidedness.

Beneficial Reaction of Slump

Bayard Veiller Sees Better Productions as Result

BAYARD VEILLER, chief of productions at Metro's West Coast studios, is convinced that the slump in picture making already has been decidedly beneficial to the producer, and even more so to the theatre-going public.

"The slump as a 'slump' is about over," said Mr. Veiller. "But the making of pictures in the numbers they were turned out last year and the preceding year has not yet been resumed, and I hope never will be. The economic conditions that hampered all industries for a period naturally curtailed the making of pictures.

"But the important result of this curtailment is that it increased the quality of the pictures made. More time has been taken with each production, greater care has been exercised in the selection of stories, casts have been organized with far greater care—partly because there was a larger number of players to select from—and the finished picture has shown the result of this care.

"With an open market ready to accept anything in the way of pictures that may be produced, there is a natural tendency to decrease the quality of the production. But with a keener competition comes a demand for better pictures. The slogan, 'fewer and better pictures,' finally has been put into practice, with the result that we are about to have an era of finer productions than ever before were thought possible.

"Meanwhile, the film industry is profiting by the coming of the better class of writers and theatrical producers to lend their talent to the screen. Authors, who but a few months ago wrote directly for the printed page, and permitted use of their plots on the screen merely as a by-product, now are writing directly for the screen. The close study of camera requirements thus resulting has proved of the greatest value to picture production of "Camille" probably will be more and more so as the producers come to realize the absolute necessity of story value in the making of films."

The "fewer and better" slogan had borne fruits at Metro studios even before the pinch of economic conditions made such a change necessary. The filming of Ibanez's "The Four Horsemen of the Apocalypse," which consumed more than six months' time and cost slightly more than a million dollars, was planned a year and a half ago. Nazimova's special production of "Camille," probably will be almost as costly, while nearly as much time will be given to it. Other productions even more ambitious are scheduled for the coming year—although the number of films will be kept down to a minimum.

Four big special productions now are under way at Metro's West Coast studios. "Barber John's Boy" is about to be produced with Gareth Hughes, Metro's youthful featured player, in the leading role; Alice Lake is starring in a big production of John Fleming Wilson's story, "Uncharted Seas," now being filmed in the snow country; "Dated" is the title of May Allison's new starring picture, and "Coming Home" is the appropriate title of Viola Dana's next production, to be starred immediately after her return from a three weeks' shopping tour in New York.

Two scenes from Alice Calhoun's latest starring vehicle for Vitagraph, "The Charming Deceiver"

To Release African Pictures

ANNOUNCEMENT comes from the Famous Players-Lasky Corporation that it will release eight reels of the Paramount-Vandenbergh African Pictures, obtained by Dr. Leonard J. Vandenbergh during his year of exploration of British East Africa and Uganda, in April. They will be available to exhibitors in series of four pictures, each two reels in length.

The decision of Paramount to release these pictures, which show for the first time in film many of the least known African tribes, is declared to be the result of the favorable reception they were accorded when they were shown recently at the Rivoli and Rialto theatres in New York.

The subject of the first episode in the scenes is "Wild Men of Africa," which is introduced with pictures portraying the strange life of the Wanyika, a tribe of villagers which was one of the first visited by the Vandenbergh party. The barbarous funeral customs are vividly shown; also the tribe's primitive dentistry and the art of body scarification which they practice. There is an interesting so-called witch dance, in which the natives, Dr. Vandenbergh says, "dance very much like some of our own people who frequent cabarets, dance halls and even private dances."

The second episode is titled "The Lion Killers," at the end of which the Masai are seen putting the finishing spears into an ugly beast who has been committing depredations about the native village. Native marriage customs are also shown in this episode, along with a highly-interesting series of scenes showing native hut builders at work.

"Slaying the Hippopotamus," the third episode, shows this enormous beast in his native haunts and the way in which the savages set about to conquer him, the finishing incident being a barbecue, in which the black men find evident relish in what to Americans would probably seen rather tough fare. These pictures were taken in the land of the real African sleeping sickness, and Dr. Vandenbergh got a number of good photographs of some of the victims of this dread malady.

The fourth episode is titled "The Land of the Pygmies," and beside being a subject which is certain to arouse great popular interest, it is of the greatest scientific value. For Dr. Vandenbergh and the photographer of the party, Dr. Shattuck, are among the few civilized human beings who have ever seen these strange and timid little people of the African forest, and these are the first photographs ever taken of them. The Mambuti, they are called, and in this wonderful film these tiny natives whose existence heretofore has been generally regarded as purely mythical are seen in their villages which are little more than bowers of leaves. This race, Dr. Vandenbergh says, is fast vanishing, so that these pictures will probably remain for all time the only authentic pictorial record of their existence.

Since returning from this expedition, which was financed by the Famous Players-Lasky Corporation, Dr. Vandenbergh has been in great demand as a speaker before scientific organization in November last he spoke in Washington at the invitation of the National Geographic Society, an honor which is accorded only those who have accomplished unusual things for natural science.

Vignola to Do Star Picture

Is About to Start Production in Which Marion Davies Will Be Star

ROBERT G. VIGNOLA, who for the past year has been making special productions for Cosmopolitan-Paramount, will undertake his first star picture under his present affiliations when he will begin work within a week on a production starring Marion Davies. The vehicle is a light comedy adapted by Luther Reed from Frank R. Adams's story, "Manhandling Ethel," which apneared recently in Cosmopolitan Magazine.

This is the first of a series of four, or perhaps five, productions which Mr. Vignola will make for Cosmopolitan-Paramount during 1921. Tentative plans have already been laid for the entire year, including the choosing of the stories which have been written by a different well-known writer. As in the past year Mr. Vignola will observe strictly his policy of making each production unlike the others in theme so that exhibitors who play the entire Vignola series will have a variety of treatments, it is declared. This policy proved successful during the past year when he produced "The World and His Wife," "The Passionate Pilgrim," "Straight Is the Way," and "Redemption Cove," which is yet to be released.

"I am looking forward with a great deal of pleasure and anticipation to directing Miss Marion Davies," said Mr. Vignola. "I have never had the opportunity of working with her although I have known her personally for a long time. While we have long cherished the idea that some day we would do a picture together we did not want to start until we had found a certain type of story. I am glad to say that 'Manhandling Ethel' is that story. It is a light comedy with a role that seems to have been especially designed for Miss Davies' unusual personality. Its opportunities for the display of her rare talents are tremendous and I am confident that with it she will set a new vogue in screen attractions."

Stoll Sets "The Tidal Wave" for Feb 27

"The Tidal Wave," the Stoll Film production of the novel by Ethel M. Dell. will be released in this country on February 27, according to announcement from the offices of the company. This is the company's ninth publication since the first of the year, in its one-a-week program of productions by well-known writers.

Among the members of the cast are Poppy Wyndham, Judd Green, Sydney Seaward, Annie Esmond and Pardoe Woodman. Sinclair Hill adapted, directed and produced "The Tidal Wave."

May Yohe Will Make Personal Appearance

Arrangements have been made to have May Yohe, formerly Lady Francis Hope, make personal appearance at the theatres where "The Hope Diamond Mystery," the new fifteen episode serial to be released by the Howells Sales Company Inc., is being shown.

It is probable that May Yohe has more sensational publicity than any actress in the history of the theatre in America, states Howells. Starting out as the daughter of a poor dressmaker in Philadelphia she rose to fame almost ever night as the star of a musical comedy.

From that time her rise was meteoric until she became the acknowledged favorite of two continents. Then she met and married Lord Francis Hope and became the possessor of the famous Hope diamond.

"The Hope Diamond Mystery" is largely a history of this sinister stone. It starts in the castle of Lord Hale in England and shows the clandestine love affair between Lady Hale and her American lover. It then jumps to India and shows the early history of the diamond and the manner in which it was stolen from the Goddess Rama Sita by a Frenchman named Tavernier, all for love of a dancing girl. The high priests of the temple then invoke the curse which has followed the stone down through the ages.

In her personal appearance at the theatres May Yohe will not only tell the sinister effect of the stone on her own life but will tell of the history of the stone which she has compiled from researches she made in the British Museum when she was Lady Hope.

Screen Players Aid in Los Angeles Benefit

February 2 was a red letter day for Los Angeles, the occasion being an entertainment and ball held at the Hotel Ambassador for the benefit of the Herbert Hoover fund for the relief of starving European children.

Under the direction of Sid Grauman special acts by noted screen players were presented. Among those on the program was Realartist Bebe Daniels and Walter Hiers, who played opposite Miss Daniels in one of her latest pictures. They appeared in separate acts.

Other numbers included the premiere showing of two productions; Kosloff and an elaborate musical interpretive dancing by Theodor program.

Board of Review Honors "Big Four" Pictures

United Artists have the distinction of having both of its last two releases, "The Mark of Zorro" and "The Love Light" in which Douglas Fairbanks and Mary Pickford, respectively, starred, chosen by the National Board of Review of Motion Pictures, as "Exceptional Photoplays." In lining up the best photoplays two months ago, the National Board selected the Fairbanks production as the first, and in their second list of selections, they name the Pickford production.

COMING!

LARRY SEMON

IN

"THE HICK"

"The Hick" is Larry Semon comedy on a larger scale than ever before. Rapid-fire fun that often becomes hilarious. Starts on a farm, and the action soon leads to the jazziest of cabarets. Maryon Aye, Larry's new leading lady, as the cabaret queen—and all of Larry's favorite fun-makers around the place to make life interesting for him.

VITAGRAPH

ALBERT E. SMITH *PRESIDENT*

Jack Mower, one of the featured players in the first release of seven Westart productions, which is entitled "The Cowboy Ace"

Asks Hodkinson to Arrange His Program

In a statement from the W. W. Hodkinson headquarters in New York, the following letter is submitted as evidence of the reputation for reliability enjoyed by the Hodkinson organization. The letter was addressed to the New Orleans Hodkinson office by A. L. Gassett of the Meteor Theatre, West Monroe, La.

"Here is a very severe test to which I am going to put you and your organization: I want you to arrange my program to suit yourself starring during the month of March. Book me with a feature on every Sunday and save the special productions that you have, booking them to me on a Monday."

Press Book for "Don't Neglect Your Wife"

A helpful press book has been isued by Goldwyn for exhibitors booking its new Gertrude Atherton picture, her first story written directly for screen production, "Don't Neglect Your Wife!" prints of which, if not already in all twenty-two Goldwyn branch exchanges, will be there within a few days.

The press book consists of twelve pages, eight of them being printed on special coated paper and containing advertising and exploitation aids and suggestions. A four-page insert on newsprint paper contains advance notices, reviews, sketches of the players, special stories, short items and other material for the motion picture editor of local newspapers.

Mae Murray to Attend Scenic Artist Ball

Mae Murray and other film stars will appear at the annual ball of the scenic artists, to be held Wednesday evening, March 9, at the Waldorf. The ball will be held for the purpose of raising additional funds for the building of a new $75,000 headquarters for the scenic artists. The wielders of the paint brush are at present located at 161 West Forty-sixth street. They were organized in 1912 and the following officers are now head of Scenic Artists Local, No. 829: president, George H. Williams; vice president, Elmer Swart; financial secretary, Charles Roman; treasurer, H. Van Notte; business representative, Walter S. Darrell.

To Aid Smaller Exhibitors

Universal Readjusts Exploitation Campaign on "Devil's Pass Key"

DUE to a growing demand on the part of medium size houses for "The Devil's Pass Key," Erich von Stroheim's feature picture of Parisian intrigue, Universal now is readjusting its exploitation campaign on that Universal-Jewel production, the Universal sales department announces.

The exploitation campaign originally placed behind "The Devil's Pass Key" was planned to help the big house exhibitors, for whom the picture was primarily designed. Although many big houses still are booking the Stroheim film, so many smaller houses now are putting it on their advance schedules, Universal faces the task of extending exploitation methods on this picture so as to benefit the small town and community theatres.

The biggest asset which Universal hopes to offer to small town exhibitors of "The Devil's Pass Key," is an elaborate and complete resume and compilation of what the picture has done in other places and how it has been put over. Facts and figures concerning the successes of the picture in theatres of all sizes will be available to the exhibitor. On top of this he will receive new and additional exploitation ideas particularly suitable to his house and its patronage.

Experts of the Universal Exploitation Department now are compiling all exploitation stunts and fruitful ideas used by various exhibitors throughout the country to put over "The Devil's Pass Key." These will be explained in clear and concise language, illustrated by pictures and grouped according to the size and patronage of theatres using them.

Jose Film Set for Feb. 27

Anna Nilsson, Allan Forrest, Earl Majeroni and Jane Jennings Seen

BELIEVING the new Edward Jose production, "What Women Will Do," to be a notable addition to the formidable list of photoplays which Associated Exhibitors, Inc., have launched under their banner, including such decidedly successful offerings as "The Riddle: Woman," starring Geraldine Farrar, and "The Devil," with George Arliss, this new special feature has been selected to headline the Pathe schedule for the week of February 27th.

"What Women Will Do" is frankly melodrama, presenting the thrills and romance found in the underworld and cultured society. The gayety of the cabaret and the frenzied excitement of the race track also forms the background against which Charles A. Logue, the well-known screen author, has written this story of a woman's regeneration that is sensationally and humanly told, declares a statement from the Pathe headquarters.

The cast is headed by Anna Q. Nilsson. Miss Nilsson will be remembered for her work in support of H. B. Warner in the Pathe feature, "One Hour Before Dawn." Allan Forrest plays the heroic male lead, and Earl Metcalfe plays the underworld lead who endeavors to reform. George Majeroni is the leader of the underworld gang and Riley Hatch gives one of his inimitable detective characterizations. Jane Jennings completes the cast in a splendid mother role.

"What Women Will Do" has been pronounced a spectacular work from the standpoint of direction. Edward Jose further demonstrates his skill in manipulating the characters in the production. With the true eye of an artist, he has carefully chosen his wide variety of scenes and locations, declares the Pathe statement, his underworld settings giving an atmosphere of inscrutable mystery and his society settings breathing refinement and taste.

Dana Returns From Trip

Arrow Sales Manager Finds Exchanges Now More Optimistic

AFTER a two weeks' trip through the South, P. B. "Ted" Dana, sales manager of the Arrow Film Corporation, has returned with a number of big contracts for Arrow productions. Mr. Dana found the independent exchange men most optimistic as to the future. However, they are all inclined to be somewhat conservative as to their buy. Good pictures at reasonable prices can always be disposed of, but for the most part these independent men are not loading themselves up with expensive productions that require all of their time to exploit, and, while they might make a little money out of them, they do so at the expense of their other product. Mr. Dana had this to say regarding this situation:

"There seems to be a tendency at the present time to lay off of expensive productions. During the past six or eight months the independent man has been splurging with some very costly pictures and their experiences have been somewhat sad. It is true that most independent exchange men are looking for a big picture to exploit, but the trouble has been that they have been fooled into believing that because a high price was asked for a production it was a big picture."

Eileen Percy appearing in the William Fox picture, "The Blushing Bride"

Edith Roberts Start New Production

Edith Roberts has started wor on a new production called "Th Opened Shutters." The story wa written by Clara Louise Burnham and was adapted for the screen b Doris Schroeder.

Universal has supplied Mis Roberts with a strong cast, includ ing Charles Clary, Edward Burns Joe Singleton, Joe Swickard, Ma Wells, Clark Comstock, Floy Brown, Nola Luxford, Andy Wal dren and Lorraine Weiler.

"Velvet Fingers" Episode Due March 6

"The Trap," the fourteenth epi sode of Pathe serial "Velve Fingers," starring George B. Seit and Marguerite Courtot, present many thrills in most exotic o oriental settings. The episode wil be released March 6th. The ma jority of the action takes place in the "House of Veils" which is the rendezvous of "Velvet's" enemies

Josephine Lovett Will Adapt "Footlights"

Josephine Lovett has been chosen by Thomas Geraghty to prepare the continuity for "Footlights," a Rita Weiman story, which John S. Robertson will produce with Elsie Ferguson as the star at the Paramount Long Island studio, beginning in March.

New Rolin Comedy Due on March 6th

"Paint and Powder" has been selected as the title of the next Rolin Comedy in which the Vanity Fair Girls and Eddie Boland are featured, to be released by Pathe March 6th.

"Ready to Serve" Due for April Release

"Ready to Serve" is the title for the newest Chester two-reel comedy, which has just been received by Educational for April release. "Just in Time" is on the March schedule.

First view of May Allison's latest starring vehicle on the Metro program, "Extravagance"

Raymond E. Gallagher Joins News Staff

RAYMOND E. GALLAGHER, well and popularly known to the motion picture industry upon both coasts, has been added to the staff of Motion Picture News. He will act in the capacity of special representative and devote his initial efforts to collaborating with Lillian R. Gale in the compilation of the 1921 Studio Directory and Trade Annual.

Mr. Gallagher, who has been identified with the industry for a number of years, commenced his career in company with the late Sam Spedon. Together they made up the entire advertising and publicity staff of the old Vitagraph. Later, the recording of new applicants and the selecting of players for the stock company was added to their duties and they became what might be termed the first casting directors in the east. At this time J. Stuart Blackton was director-general of Vitagraph, and Gallagher was made his private secretary. After a time he was made branch manager of the Albany Office of the General Film Company, under S. R. Kent, who was then Sales Manager, and who is now geneneral manager for Famous Players-Lasky Corporation. For The past two years, Mr. Gallagher has been upon the staff of The Morning Telegraph, in the Motion Picture Department.

Strange Life of Canton Shown in Pictograph

E. Alexander Powell, who was sent to the Far East by the Goldwyn-Bray studios, is represented in Pictograph, No. 477, with a full reel travel study of Canton, China, known as "The City That Never Sleeps." The pictures were taken by John L. Hawkinson, of the Powell Expedition.

Ibanez Special Opens March 6

"The Four Horsemen" to Be Presented at the Lyric

METRO PICTURES CORPORATION announces that "The Four Horsemen of the Apocalypse" will be given its first public showing at the Lyric theatre, New York City, on March 6th. A premiere "unprecedented in the annals of motion-pictures" is promised by Metro in a statement just issued from the headquarters of that organization. This "colossal photodrama" made by Rex Ingram from June Mathis's adaptation of Vicente Blasco Ibanez's famous novel of the same title as that under which the screen version is to be released, will be presented under the personal supervision of Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres in New York. Metro announces that a "brilliant and distinguished audience" will witness the initial showing of the production at the Lyric on Sunday evening, March 6th. The Metro statement announcing the New York premiere follows in part:

"Because of the extraordinary success of the Spanish author's novel on both sides of the Atlantic, the appearance of 'The Four Horsemen' as a motion picture has been awaited with intense interest in literary and artistic circles as well as in filmdom and theatredom. Plans are being made for the reception at the premiere of Don Juan Riano and Dr. Tomas Le Breton, the Spanish and Argentina Ambassadors from Washington; the official consular representatives in New York of Spanish speaking countries; Archer M. Huntington and other officials of the Hispanic Society of America, together with prominent authors, newspaper and magazine editors, college professors, artists, sculptors, as well as notable figures in the film and theatre world.

"With its colorful, picturesque episodes in the Argentine, its throbbing romance against the gay background of Paris and its stirring, epic sweep of drama in the big Marne scenes, the screen version of 'The Four Horsemen' offers unusual scope for musical interpretation. An elaborate music setting, to be rendered by a symphony orchestra, is being specially arranged by Dr. Riesenfeld, together with other strongly appealing interpretative features, and it is predicted that this record-breaking photodrama's metropolitan debut will set a new mark in the annals of filmdom.

"Arrival of 'The Four Horsemen' on the screen has been eagerly anticipated by thousands upon thousands of readers and admirers of Blasco Ibanez' novel, not only in New York but throughout the United States and for weeks Metro offices in various cities of the country have been deluged with inquiries as to the date of the picture's release.

"Likewise, the translation of 'The Four Horsemen' into a photodrama has broken all motion picture production records. Just a few of the statistics of the picture's production, which was made at Metro's west coast studios in Los Angeles, California, reveal the unprecedented magnitude of the undertaking. It cost more than $1,000,000 and was six months in the making. More than 12,000 persons were utilized. Fourteen camera men and twelve assistant directors were required in handling and recording the big ensemble scenes."

Paramount Releases for March

SEVEN features are listed on Paramount's release schedule for March as announced by S. R. Kent, General Manager of Distribution. The list includes the first production made by Famous Players-Lasky British Producers, Ltd., the London producing unit of Paramount, and also several other productions qualified to be classed as super-specials in the opinion of Paramount officials.

For March 8, the release is the Cosmopolitan production, "Straight Is the Way," scenarized by Frances Marion from the story by Ethel Watts Mumford and directed by Robert G. Vignola. This is a story of crook regeneration, with Matt Moore playing the central character. Opposite him is Gladys Leslie, while the support includes among others Mabel Bert, George Parsons, Henry Sedley and Van Dyke Brooks.

March 13 is the release date of the British picture, "The Call of Youth." This is a Hugh Ford production, being an adaptation of Henry Arthur Jones's play, "James, the Fogy." The cast includes Mary Glynne, Marjorie Hume, Gertrude Starroll, Ben Webster, Jack Hobbs, Malcolm Cherry, Victor Humphrey John Peachey and Ralph Foster.

Thomas Meighan in "The Easy Road" also is released the 13th. This was directed by Tom Forman, from a scenario by Beulah Marie Dix. It is an adaptation of the story, "Easy Street," by Blair Hall, which was published in Snappy Stories. Mr. Meighan's leading woman is Gladys George, and Lila Lee, Grace Goodall, Arthur Carew, Lura Anson and Viora Daniel are also in the cast.

"O'Malley of the Mounted," the William S. Hart production, is scheduled for the 20th. This is a story of the Royal Canadian Northwest Mounted Police and was written by Mr. Hart and adapted and directed by Lambert Hillyer. Playing opposite Mr. Hart is Eva Novak Leo Willis, Antrim Short.

March 20 also marks the release of the Thomas H. Ince special, "Beau Revel," from the celebrated novel by Louis Joseph Vance. In this production Florence Vidor is featured, while the cast includes Lewis Stone, who plays opposite Miss Vidor; Lloyd Hughes, Kathleen Kirkham, Richard Ryan, Harlan Tucker, William Conklin, Lydia Yeamans Titus, William Musgrave and Joe Campbell.

The Robert Z. Leonard production, "The Gilded Lily," with Mae Murray, is scheduled for the 27th.

Also released the 27th is Dorothy Dalton in "The Idol of the North," which, directed by R. William Neill, was filmed under the working title of "The Teaser."

A scene from Pathe's "Bob and Bill" series of single-reel hunting and trapping pictures

Fox Names March Releases

Pearl White in "Know Your Men"; Wm. Russell in "Bare Knuckles"

SINCE Pearl White achieved success in the Fox presentation of Henri Bernstein's "The Thief," there has been a constant demand that the popular star be seen in more such roles. This has resulted in William Fox selecting as her next vehicle, to be released in March, a photodrama called "Know Your Men," in which Miss White will have the role of a pampered daughter of wealth; in the earlier incidents, Paul H. Sloane wrote the scenario for "Know Your Men," and Charles Giblyn directed the picture.

William Russell will have a March presentation in "Bare Knuckles" which is described as a powerful story of powerful men. A. Channing Edington wrote the story and James Patrick Hogan directed it. The locale of the picture, which is laid in the wildest part of the Sierras, offers striking landscape backgrounds and the camera has caught some of the most impressive snow scenes, it is declared, that have been registered on the screen.

Buck Jones will figure in a March release, which up to the present time carries the working title of "The Ranger." The story was written by Jack Strumwasser, William K. Howard wrote the scenario, and Bernard Durning did the directing. The lead, "Tom Merrill," is a typical Buck Jones part.

One of the most prententious offerings of the March schedule is the introduction of Harold Goodwin as an added member of the Fox group of stars. Goodwin will be seen for the first time as a star in "Oliver Twist, Jr," which is an Americanized and modernized version of Charles Dickens' well-known story, "Oliver Twist." The film version, in its main incidents follows closely the Dickens story.

Two new Sunshine Comedies will appear in March, as will four Mutt and Jeff animated cartoons, four weekly releases of the Fox serial "Fantomas" and the semi-weekly issue of Fox News.

Vita Planning Big Pictures

"Son of Wallingford" and "Flower of the North" Await Production

ALBERT E. SMITH, president of Vitagraph, arrived at the Western studios of that company early this week with a schedule of special feature plans, it is announced. Reaching the West simultaneously was George Randolph Chester, fiction writer, who will personally direct his latest story, "The Son of Wallingford," to be made in seven reels.

Upon his arrival, Mr. Smith announced that "The Son of Wallingford" would be rapidly followed by James Oliver Curwood's "Flower of the North," which is to be directed by David Smith. Production of the north country picture will start shortly after Mr. Chester commences his special, "The Son of Wallingford."

Earle Williams has started his new production, "The Secret of the Silver Car," from Wyndham Martyn's novel of the same title. The continuity is being prepared for Antonio Moreno's newest feature to follow "Three Sevens," and production is due to start immediately upon its completion.

Larry Semon is starting his second special comedy of the year, "The Rent Collector," which will follow "The Hick." "The Hick" has been shipped East and will shortly be released.

Jack Eaton in New Office

Has Been Engaged by Goldwyn to Take Charge of Short Subjects

JACK EATON has been engaged by Goldwyn to take charge of its short subjects department, including the Goldwyn-Bray Pictographs and the Booth Tarkington two-reel comedies of boy life, released under the general title of "The Adventures and Emotions of Edgar Pomeroy." He has already assumed his new duties with Goldwyn and has his headquarters on the floor that houses the other Goldwyn executives at 469 Fifth avenue.

"Mr. Eaton is particularly well qualified for his duties with Goldwyn, having been interested in the production, sale and distribution of short subjects ever since leaving newspaper work in Philadelphia nine or ten years ago to enter the motion picture industry," declares a statement from the Goldwyn headquarters. "He made a series of fifty short travel subjects for release through Paramount, a similar series for Edison, released through George Kleine, also a series of short comedies for both Edison and Paramount. He made the James Montgomery Flagg two-reel comedies and is at present making a series of one-reel short pictorials, in association with Grantland Rice, the noted sporting writer, on subjects related to sports and outdoors. He persuaded Burton Holmes, of travelogue fame, to produce his famous travel pictures, for theatrical release and assisted in assembling and presenting his first Paramount series.

"Mr. Eaton is also familiar with the exhibitor's need for, and attitude toward the short subject, having been for a year manager of the Strand theatre, New York. For Goldwyn, Mr. Eaton will take active charge of the promotion and sales of the Pictographs and the "Edgar" comedies and any other short subjects that Goldwyn may become interested in."

Pathe Moves in New Home

Six Upper Floors of Huge Pathe Building House New York Office

View of Pathe's new building now nearing completion, located at 35 W. 45th St., New York

ALL of the departments of Pathe Exchange, Inc., are comfortably settled in their new home occupying the six upper floors of the completed Pathe Building, at 35, 37, 39 West Forty-fifth Street, New York City. A moving feat out of the ordinary, conducted by a small army of experts, transferred the vast quantity of furniture, fittings, books and records from the old quarters in less than forty-eight hours without any interference with the business routine, and without any confusion of department material.

The new Pathe Building is in every way a model, up-to-date office structure, finished and equipped in a manner to serve the needs of the very active organization for which President Brunet designed it when, two years ago, the rapid growth of the concern had already caused the quarters then occupied to be inadequate. It enables the offices of the various departments to be conveniently linked on their respective floors. The eleventh floor contains the principal executive offices, including that of President Brunet and the meeting room of the Board of Directors. The office manager, the comptroller, the mailing department, branch auditing and statistical departments, etc., occupy the eighth floor, while the ninth houses the advertising, publicity, purchasing and production departments.

Director of Exchanges Elmer R. Pearson presides over the tenth floor, where also the various sales managers are located. On the twelfth are Pathe News, Pathe Review and the film-editing department, with projection rooms, while the art department is housed by the thirteenth.

Educational in Force at Tivoli Opening

THREE different pictures released through Educational Exchanges were used on the opening bill of the Tivoli theatre, the magnificent new Balaban and Katz house in Chicago this week. The pictures used were "Wedding Blues," a two reel Christie Comedy featuring Neal Burns, Helen Darling and Vera Steadman; Annette Kellerman in "The Art of Diving" and Kinograms.

The statement from the Educational headquarters points out that with the exception of the feature, Constance Talmadge in "Dangerous Business," the entire film program was supplied by Educational releases.

Rothacker Plans Great Laboratory Chain

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Co., will be in Los Angeles the first week in March to make the preliminary plans for the opening of the second of a worldwide chain of film labratories.

The new Rothacker laboratory at Melrose and Gower Streets will be equipped and ready for business early in April. Socially the formal opening will be a big event among Coast film folk, it is expected.

Following the opening of the Coast plant, Mr. Rothacker will go to New York to complete plans for a third laboratory there. He sails for Europe on the Olympic June 25th to build a fourth laboratory in London.

Fine Reports Received on "The Stealers"

Letters and wires continue to be received by Robertson-Cole telling of the success in all parts of the United States of "The Stealers," William Christie Cabanne's powerful human document. Since its trade showing at the Hotel Astor several months ago, "The Stealers" has been playing in houses of all sizes and is declared to be giving universal satisfaction.

A. B. Cook, manager of the Istrione theatre, Jackson, Miss., has just written Robertson-Cole:

"The results obtained from the exhibition of this picture were very gratifying indeed. Matinees were well attended and the evening business was capacity."

"No Business Slump in Mid-West," He Says

There is no business slump in Chicago and the Middle West, declared W. A. Aschmann, manager of the Pathe Branch office in the Windy City, while in New York on a business visit to the home-office. Manager Aschmann not only declares that business is good, but that there is a general optimistic feeling for an added impetus to better business which cannot help but come through the construction of a number of new theatres.

Special Stage Setting for Chester Scenic

"Horseshoe and Bridal Veil," one of the Chester Screenics released through Educational, was made the subject for a special stage setting at the Broadway-Strand, Detroit, last week, when "The Legend of Niagara" was staged with a wonderful scenic setting in connection with the unusual views of the great falls contained in the single reel.

Scenics released by Educational were also used at the Adams, Madison and Washington, the three other leading motion picture houses of Detroit, the same week.

1st Nat'l Signs Hope Hampton

Hope Hampton

A NUMBER of important announcements have been issued from the New York offices of the Hope Hampton Productions, Inc. Miss Hampton has signed a contract to appear in a production for First National release. Her initial production will be based on "Stardust," written by Fannie Hurst. This story ran serially in the Cosmopolitan Magazine for ten months and is the first full-length novel from the pen of Miss Hurst. Hobart Henley will direct the picture. In addition to the contract just announced, it is also stated that plans are being made for the presentation of a number of "super-productions adapted from the stories of well-known authors." The statement from the Hope Hampton office follows:

"Every detail of production and distribution has been worked out with a view toward asembling not only a thoroughly competent, but notable list of executives to surround Miss Hampton and thereby assuring as near perfection in the finished product as can possibly be obtained.

"Miss Hampton's career on the screen has been one of remarkable accomplishment covering a period of a little more than twelve months and during which time she has not only proved her right to stardom, but has endeared herself to thousands of film fans in this country and abroad. Among her more popular pictures are 'A Modern Salome,' a Leonce Perret-Metro release, and 'The Bait,' a Maurice Tourneur special production distributed by Paramount. Following these successes she made one picture under the direction of Jack Gilbert, a former assistant to Maurice Tourneur. This was brought on from the National Exhibitors Exchanges and will shortly be released under the title of 'Love's Penalty.'

"Hobart Henley is one of the best known directors of this present day and age and has a number of screen successes to his credit, chief among them being the 'Gay Old Dog' (Fathe) and the William Faversham productions for Selznick. His early days were spent under the rigid discipline of the Universal lot both as actor and director, later enlisting under the Goldwyn banner. 'Experience' and 'artist' can be applied to him will full meaning.

"Anthony Paul Kelly's name is a by-word for adaptation, continuity and dramatic construction and his work in that connection would make an endless list. The novelized version of 'Stardust' has been given to him and he has set himself to the task of creating what he believes will prove not only a screen triumph but a real sensation built along the lines that the public are today demanding in their motion picture entertainment.

"The camera work and photography will be in the hands of Alfred Ortlieb, who has impressed his art into giving the screen some of its most magnificent effects. He was universally noted for his work on "The White Circle" and his latest production is 'The Black Panther's Cub,' a Chautard directed picture starring Florence Reed.

"Henry Menessier will take charge of the technical direction assisted by his own staff of technicians and artisans. Fifteen years have lapsed since Menessier was making sets for the old Pathe company in Paris and there is perhaps no other man in the industry who has taken as active a part in productions or who has given more to the artistic development and general composition of sets in keeping with the atmosphere of the story than he.

"John B. Hylan, who for a long period has been associated with the directorial staff of the Selnick organization will be assistant director and his varied experience as actor and writer prior to his directorial work should prove of invaluable aid to Mr. Henley.

"Fannie Hurst, in speaking of the elaborate preparations being made for her brain-child's transference to the screen said in part, that 'Miss Hampton not only fits the role admirably, but has all the necessary qualifications to place her in the foremost rank of current day screen artistes.' Actual shooting of the scenes will commence shortly at the Paragon Studio in Fort Lee. Further details of release and distribution will be announced in the near future by the Associated First National Exhibitors Circuit."

Units Busy at Universal City

THE arrival at Universal City of Carl Laemmle, president, and R. H. Cochrane, vice-president, already has borne fruit in the way of increased production, declares a statement from Universal's home office. Twenty-four producing units are now reported to be making features at Universal, and the scenario department has just given out elaborate plans for the immediate future.

Shortly after Priscilla Dean completes her current Jewel Production, "False Colors," she will begin work on her next feature, "The Conflict," probably under her present director, Stuart Paton. "The Conflict" is at present running serially in the Red Book, and is the work of Clarence Buddington Kelland. The screen adaptation is being made by George C. Hull.

Rollin Sturgeon is now preparing to produce "Human Hearts," the famous drama by Hal Reid, with an all-star cast. This will be a Jewel feature, and Mark Robbins has been engaged to prepare the scenario.

Harry Carey, who now is at work on "The Homeward Trail," already has been provided with his next production. It is called "Christmas Eve at Pilot Butte," and originally appeared in the Red Book from the pen of Courtney Ryley Cooper. C. J. Clawson is at work on the scenario, and Jack Ford will in all probability direct the production.

When Edith Roberts finishes "The Opened Shutters," on which she is now at work under the direction of William Worthington, she will begin on another production written and directed by Norman Dawn. The story is called "The Evil Half," and its scenes are laid in the far North.

Gladys Walton, who is approaching the final scenes of "Li'l Miss Merridew," the F. Hopkinson Smith story directed by Harry B. Harris, will next be seen in "The Man-Tamer," a story by John Barton Oxford, which recently appeared in a popular magazine. This is a circus story in which the Universal star will appear as a lion tamer who demonstrates that her power to control is not confined to the beasts of the jungle. A. P. Younger is now at work on the screen adaptation of the story.

Eva Novak's next feature will be "The Black Cop," a story by Wadsworth Camp, which recently received much favorable comment when it appeared in *Collier's Weekly*. Harvey Gates is adapting this popular story for the screen.

John Colton and Doris Schroeder are collaborating on an original story for Carmel Myers in which she will appear as soon as she has finished her current feature, "The Dangerous Moment." The story is called "The Heart of a Jewess," and it is predicted will prove the most powerful vehicle yet provided for this popular young star.

Frank Mayo's feature to follow "The Magnificent Brute" is "The Truant," an original story by Mann Page and Izola Forrester.

"Black Beauty" Makes Hit

Variety of Exploitation Stunts Marks Showings of Vita Special

"BLACK BEAUTY," Vitagraph's special production, based on the story by Anna Sewell, with the human story added by Mr. and Mrs. George Randolph Chester, is declared to be stirring things up in other parts of the country as well as at the Strand theatre, New York, where it has been winning favor. Last week the photoplay was shown at the Brandford theatre, Newark, and this week it is the leading attraction at the Palace theatre, New Haven, one of the largest motion picture and vaudeville theatres in New England. The attendance at the Palace was equal to that of the new and elaborate Capitol theatre in Hartford, which presented "Black Beauty" three weeks earlier and broke the house record. Next week "Black Beauty" will be the featured attraction at the Strand theatre, Brooklyn.

The management of the Capitol theatre, at Hartford, the first to show the play in any theatre, laid particular stress on reaching school teachers and through them, the children. This was done through hundreds of personal letters and the newspapers. Little was done in the way of ballyhoo or street "stunts." The lobby display was simple and dignified.

In New Haven, Manager Edwards has gone in for the spectacular. The display in the spacious lobby was unusual, even a live "Black Beauty" being used, and every inch of space utilized. The front of the theatre presented the name of the famous horse in a blaze of electric lights. A black horse was led through the streets and announced as "Black Beauty," while a pack of fifteen fox hounds, led on leashes, attracted considerable attention.

The management of the Branford theatre, Newark, mailed more than 10,000 postal cards to regular patrons of the theatre, it is declared. Every teacher in the city received a personal letter. James M. Beldon, superintendent of the New Jersey Society for the Prevention of Cruelty to Animals, wrote his approval and appreciation of the picture. This was used extensively in newspaper advertising.

Fox's Melodrama Still Being Booked Heavy

According to accounts from the William Fox headquarters, "While New York Sleeps," the melodramatic production released by Fox early last fall, still persists in remaining on the list "of heavily contracted latest releases." Following its release, the picture was given a successful run on Broadway with engagements at two of the principal theatres on the Big Street.

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The Results of Organization

Success of Keaton Comedies Due Largely to Experienced Workers

BUSTER KEATON, who is making a series of two-reel comedies for Joseph M. Schenck, which are released through Metro, has had his efforts crowned with instantaneous success, claims that company. Today, a little over four months after he took the step into stardom, he stands pre-eminent as the leading funmaker in the land of slapstick.

His first comedy, "One Week," has received the praise of the critic and fan alike. The reviews of this picture are unanimous in the opinion that this sad-faced youth, the former foil for Roscoe "Fatty" Arbuckle, has arrived with a bang. "Convict 13," "The Scarecrow" and "Neighbors," subsequent releases, are the equal, if not superior, to "One Week," according to the critics.

And the one reason for this unprecedented success is organization, states Merto. Lou Anger, production manager of the Comique Film Company, producers of the Buster Keaton Comedies, has surrounded the star with a group of men whose names have been linked with motion pictures since the inaugural "shot" was taken at the Lubin studios in Philadelphia more than a decade ago.

Leading in the organization is Lou Anger, production manager. He filled a similar position with the Arbuckle comedies. Anger is known to vaudevillians throughout the country. Following come Eddie Cline, the director, who for a time was considered the premier megaphone handler of the Mack Sennett Comedies. Then comes Jean C. Havez and Joe Mitchell, scenarioists. Both have written numerous stage and screen successes. Elgin Lessley, Arbuckle's veteran cameraman, is handling the Bell Howell. The remainder of the organization is intact, just as Arbuckle left it. Joseph M. Schenck, who guided Norma and Constance Talmadge and Roscoe Arbuckle to stardom, is the sponsor for the comedies and has placed unlimited capital at the disposal of the organization.

Reports from the Metro distributing centers are gratifying and there already is a tremendous demand for the Keaton Comedies.

May Produce in Mexico

Robert Fairbanks and Ted Reed in Mexico Investigating Conditions

ROBERT FAIRBANKS, brother of Douglas Fairbanks, and Ted Reed, who directed the famous star in his last vehicle, "The Nut," are in Mexico City, where they will remain a fortnight making a preliminary survey of the motion picture industry in the southern Republic.

The purpose of this survey is to investigate the practicability of members of the United Artists producing pictures south of the border. If conditions are found to be favorable, it is stated, there is a possibility that at least three of the United Artists may make one production each in Mexico. The information obtained by Robert Fairbanks and Reed will be available not only to Douglas Fairbanks, but to Mary Pickford, Charlie Chaplin and D. W. Griffith, the other members of the "Big Four."

For a considerable time Douglas Fairbanks has had under consideration a plan for making pictures in foreign countries. It was his intention, originally, to make "The Three Musketeers" in France. This idea was abandoned, however.

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who furnishes music as a part of the program or entertainment provided by this theatre, does so for purposes of profit—for the same reason as he presents the photoplay. He has no more right to demand the use of music free, than he has to demand his picture service free. Relatively there is the same effort that goes into the making of both music and picture—the author's story—the composer's music; the producer's expense of production—the publisher's expense of publication and exploitaton. Both must return a fair profit to those supplying the finished product to the theatre and its audiences.

THE CONTENTION

that by playing the music in his theatre the exhibitor "makes it" is untenable; music was made and sold before photoplays were dreamed of; and will be after they are forgotten. It is true that individuals hearing music played in a theatre or elsewhere, may purchase copies of that music and often do. It is equally true that because one exhibitor uses a certain projecting apparatus another may buy it; but does that ever mean that the first one gets his machine gratis, thus depriving the patentee of that part of his income?

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434 Merchants & Mfgrs. Bank Bldg.,
Milwaukee, Wisconsin.

MINNEAPOLIS
Joss & Ohman,
Minnesota Loan & Trust Bldg.,
Minneapolis, Minn.

NEWARK
Barney Larkey,
Prudential Bldg.,
Newark, N. J.

PHILADELPHIA
American Society of Composers, Authors & Publishers,
616 Heed Bldg.,
1211 Filbert St.,
Philadelphia, Pa.

PITTSBURGH
Allan Davis,
408 Union Arcade,
Pittsburgh, Pa.

PORTLAND
Julius Cohen,
Yeon Bldg.,
Portland, Oregon.

SAN FRANCISCO
Samuel M. Roeder,
1302 Humboldt Bank Bldg.,
San Francisco, California.

SEATTLE
Clark R. Belknap,
Hoge Bldg.,
Seattle, Wash.

ST. LOUIS
O'Hallaron & Lowenhaupt,
1305 Third Nat. Bank Bldg.,
St. Louis, Mo.

SYRACUSE
Earl I. Freshman,
516 Dillaye Memorial Bldg.,
Syracuse, N. Y.

TOPEKA
Newell & Wallace,
New England Bldg.,
Topeka, Kansas.

Two scenes from "Mr. Barnes of New York," a new Tom Moore picture for Goldwyn release

Culver City Reports Progress

GOOD progress is being made at the Goldwyn studios at Culver City on the new productions which recently got under way, according to word received at the Goldwyn home-office from the Coast. Will Rogers, Director Clarence G. Badger and the members of the company acting in Elmer L. Rice's original scenario, "A Bashful Romeo," left last week for Jackson, Calif., to take the exteriors. Sylvia Breamer has been cast for the leading feminine role, that of Juliet. Sydney Ainsworth will play an important part in this photoplay the action of which takes place partly in Oklahoma and partly in the Venice of Shakespeare's play of "Romeo and Juliet."

The great ball room scene in Leroy Scott's first original scenario, "The Night Rose," is being photographed this week under the direction of Wallace Worsley. The scene is said to set a new standard of gorgeousness, 300 couples appearing in it. Special dances will be introduced by the Marion Morgan dancers. All of the gowns for the ball room scene were made by the costume department of the Goldwyn studios. The settings are by Cedric Gibbons, Goldwyn art director, and are attracting much attention.

Director Victor Schertzinger is supervising the cutting of Tom Moore's new starring vehicle, "Made in Heaven," from William J. Hurlbut's comedy, Mr. Moore and his bride, Rene Adoree, left San Francisco last Wednesday for Honolulu to spend their honeymoon. Moore had a very narrow escape from serious injury on the eve of his wedding in a burning set. He plays the role of a fireman in "Made in Heaven" and in the big fire scene the star got his eyebrows and his uniform badly scorched while fighting the flames, it is declared.

Director Frank Lloyd will finish in a few days the photography on Charles Kenyon's original scenario, "The Invisible Power," originally called "The Alibi."

The homes of several Santa Barbara millionaires will be seen in the film version of Thompson Buchanan's play, "The Bridal Path." Director E. Mason Hopper and the company appearing in that photoplay returned to the studio last week and have begun work on the interiors.

Director Reginald Barker is making favorable progress on the next Reginald Barker production, a screen adaptation of Rupert Hughes' novel, "The Old Nest," the continuity for which was prepared by the author. The story is one of mother love and is a new type for Director Barker and in the belief of the studio is destined to prove that his versatility equals his sense of the dramatic.

Rita Weiman and Katherine Newlin Burt have completed original scenarios for Goldwyn and expect to return East within a few days, as will Anzia Yezierska who has spent a month here in developing a screen story from her volume of short stories published under the title of "Hungry Hearts." Julian Josephson, who has just been appointed associate editor under J. G. Hawks, has written the story thread from several of the tales in the book. It is likely that the picture will be photographed in New York in order to preserve the East Side atmosphere that runs through all of the stories in the volume.

Hodkinson Calls for Action

THE following statement on the present agitation for censorship has been issued by Mr. W. W. Hodkinson:

"A glance at the news columns of the trade press shows that censorship measures have been introduced in almost every state where the legislature is now in session. We are facing an extraordinary situation. Never before has there been such a widespread agitation for censorship of motion pictures, born no doubt of the anti-picture propaganda which has been planted cleverly and systematically by the enemies of the industry. In a recent letter to the "New York Times" I have indicated some of the sources of this anti-picture propaganda and as far as this propaganda can be traced to the jealousy of theatrical interests or the seekers after notoriety, there is no special occasion for alarm. There is, however, a new element in this agitation which cannot be dismissed lightly. I am referring to great groups of sincere men and women who have heretofore been friendly and well disposed toward the motion pictures but whom the greed and recklessness of certain producers are about to drive into the ranks of advocates of censorship.

"The industry as a whole has been remiss in performing its full duty to the public. When a demand for censorship or other drastic regulation is voiced by men and women who have no selfish motives it is the plain duty of the leaders of this industry to pay attention. I have foreseen this rising wave of hostile legislation many months ago. With others I have noticed the rapid growth of anti-picture warnings both in the daily press and in the trade journals and I would have been glad to co-operate in any intelligent effort to combat this propaganda. No such effort has been made.

"Having foreseen what has now happened and thoroughly persuaded as I am that in the absence of intelligent effort on our part the industry will suffer irreparable damage not only from hostile legislation, but also from public disapproval, I want to suggest once more the necessity of immediate action. Unless the heads of the industry get together every individual and every element must work out its own salvation independent of the other or suffer for the sins of omission and commission that are still being committed by so many producers.

"Not only must our effort come without delay, but it must be in-

(*Continued in last column*)

REALART'S West Coast studios, devoted to Mary Miles Minter, Wanda Hawley and Bebe Daniels productions, has increased its staff of scenarists to five writers. The latest addition is Percy Heath, ex-dramatic critic, American author of "Sari," and former publicity agent for David Belasco, Henry W. Savage, Charles Dillingham and others.

Mr. Heath, it is announced by Elmer Harris, supervising director of the studios, will specialize on comedy-drama adaptations for Bebe Daniels and Wanda Hawley.

With the addition of Mr. Heath, Realart's western scenario staff numbers five—Elmer Harris, supervising director; Alice Eyton, Edith Kennedy, and Douglas Doty, former editor of Century Magazine.

Many Stunts Arranged for R-C Release

Exhibitors who are booking "Seven Years' Bad Luck," the Robertson-Cole special with Max Linder, are making preparations for most comprehensive exploitation campaigns, declares Robertson-Cole, for the picture is one which is built upon the human inclination toward superstition amplified to its utmost.

Plans are being made to make full use of broken mirrors, black cats, old shoes, the numerals "13" and "7," as well as umbrellas, salt shakers, horse shoes, hair pins, brooms and witches, and the many other properties which are associated with superstition, declares the R.-C. statement.

Poet Praises Artistry of Metro's "Big Game"

John Steven McGroarty, author of the "California Mission Play," and poet laureate of California, expressed himself as amazed at the tremendous scenic effects that have been worked out, both on remote locations and in covered stages, for Metro's special feature production of "Big Game."

May Allison is starring in the screen version of "Big Game," which is from the legitimate stage play of the same title, by Willard Robertson and Kilbourn Gordon.

Hodkinson Speaks

(*Continued*)

spired by sincerity. An immediate start can be made by every producer in eliminating those features in motion pictures which have provoked and merited public censure such as needless displays of nudity; the detailed portrayal of crime for the sake of being realistic and not merely for carrying forward the action of the play; scenes unduly emphasizing life in dance halls and cabarets; themes which deal with the question of sex in a morbid and licentious manner. The removal of such scenes will be the first step in an intelligent campaign against censorship."

Scenes from "Chances Women Take" a Walsh-Fielding production to be released on the states rights basis

Realart Explains Meaning of Franchise

"Many exhibitors misunderstood the word 'franchise' in the Realart campaign on their recent 'Realart franchise' campaign," states J. S. Woody, general manager of that company.

"How about this 'franchise' thing," wrote exhibitors. "Does that mean that you dictate to us what pictures we shall buy and what price we shall pay for them? Does it mean that we turn over the control and operation of our business to you in order to get your pictures?"

Mr. Woody explains that "the word franchise as applied to Realart means but one thing; a regular old-fashioned honest-to-goodness contract to exhibit thirty-six of the finest pictures ever recorded on celluloid.

"Just that—and only that.

"Realart doesn't own a single theatre, doesn't want to own a single theatre. We are producers and distributors and we intend to stick to our knitting.

"Our Franchise is just what it purports to be; a contract for our full year's output of pictures priced right. I can't say any more than that."

Grotesque Settings in Paramount Picture

"The Mill of the Half-gods" is the fantastic name of what Paramount declares is one of the most unique settings ever seen in a motion picture studio—a Parisian café which serves as the setting for one of the episodes of the Paramount picture, "White and Unmarried," starring Thomas Meighan, which is now being filmed at the Lasky studio under the direction of Tom Forman.

The setting is described to be quite grotesque and fanciful in construction and investiture, and is said to be a faithful reproduction of one of the notorious dance hall cafés in "the other half" of Paris. Just back of the space for dancing is a huge cauldron with colored flame effects lapping around its sides. In this cauldron sit the members of the orchestra, costumed as devils. The ceiling is low and there are many arches, giving the impression of a grotto.

Universal Film Plans Changes

Special Exploitation for Westerns and Short Subjects

IMPORTANT production changes are being projected in the Universal organization as the result of a recent investigation of the moving picture field by agents of Carl Laemmle, president of the Universal Film Manufacturing Company, it is announced from the Universal headquarters in New York. Mr. H. M. Berman, general sales manager, who is in charge of the investigation, outlined several new Universal projects when seen upon his recent return from a gathering in Kansas City of Universal's Middle West managers.

Mr. Berman described one new departure in Universal production and sales methods. Hereafter, "Westerners" and short stuff made at Universal City will receive extra and special exploitation, some of it approximating the exploitation received by feature productions, it is declared.

"We feel in Universal that we stand at the forefront of Western and Short Stuff producers," said the sales manager. "It has been decided that Universal shall go to greater lengths to produce more and better one and two-reels. Already extra comedy and 'Western' units have been added at our West Coast studios.

"We now are going to supply exhibitors with more than one 'Western' every week—a choice of several good 'Westerns' every week. We also are going to help them sell these 'Westerns' to the public—by supplying more exploitation aids in the way of paper, press material and display lines, as well as by popularizing our 'Western' stars with the public directly.

"There is no company in the field today which can present a galaxy of 'Western' stars equal to those making one and two-reelers at Universal City. Our various units include one headed by Hoot Gibson, one by Art Acord, one by Jack Perrin and one by Leonard Clapman. Eileen Sedgwick also heads a 'Western' producing company. Other popular women leads are Louise Lorraine, Dorothy Woods, Gertrude Olmstead, Marcella Pershing and Dixie Lamont. Our 'Western' directors include Jacques Jaccard, Edward Kull, Al Russell, Edward Laemmle, William Craft and several others. William Lord Wright, an expert scenarist, is supervising our short reel productions.

"An exploitation drive of the same magnitude as that to open on 'Westerns,' will be conducted for our short comedies. Recent Universal-Century Comedies are as good as any short comedies now produced. This is not my opinion alone, but the opinion of countless exhibitors. The new two-reel Lyons and Moran Comedies promise equally as much, reports from Universal City indicate.

"Universal Star Comedies and the new series of animal comedies will complete our enlarged short stuff program. Will Beaudine, our new comedy director-in-chief, has produced several Dorothy Wolbert comedies, soon to be released, that Universal regards so highly, an unusual amount of attention will be devoted to their exploitation. Ward Hayes, also added as a comedy director, has created another new comedy unit at Universal City, with Billy Fletcher as the featured player. The new animal comedies will star Joe Martin, Universal's intelligent orang-outang. Harry Burns, assisted by A. G. Stecker, trainer, is in charge."

Mr. Berman added that the newly announced policy did not mean that there would be any let-up in the output of five-reel photoplays.

Goldwyn Books Big Chains

Closes Contracts with Loew, Black, Ascher, Stanley and Poli Circuits

GOLDWYN announces that it has just closed contracts with three more important chains of theatres for the showing of Goldwyn's recent productions, in addition to the contract recently entered into with the Poli Circuit calling for three and four day showings of six new Goldwyn's productions in theatres in New England and Pennsylvania. The three most recently concluded bookings are for the following eleven productions:

"Godless Men," Betty Compson in "Prisoners of Love," "A Voice in the Dark," Mabel Normand in "What Happened to Rosa," Madge Kennedy in "The Highest Bidder," Will Rogers in "Guile of Women," Gertrude Atherton's first original screen story, "Don't Neglect Your Wife," "The Concert," Will Rogers in "Boys Will Be Boys," "The Great Lover" and Jack Pickford in George Ade's "Just Out of College."

These pictures have all been booked in the Loew theatres for showings totaling several hundreds of days; in the Stanley Circuit embracing nearly all of the motion picture theatres of Philadelphia and the neighboring territory; and in twenty theatres of the Black Circuit covering the New England territory. Dates are now being arranged for all of these bookings— and also for the Poli Circuit bookings the contract for which was closed a short time ago.

The same group of Goldwyn pictures are booked solid on the Ascher circuit of theatres in Chicago and other Illinois towns and in contiguous territory in other states. They are also booked to play the Capitol theatre, New York; the California theatre, Los Angeles; and the Merrill theatre, Milwaukee.

"Double Adventure" Episode Due March 6

The Pathe serial, "Double Adventure," which is giving Charles Hutchison, the celebrated "stunt" man, the greatest opportunity of his career for registering daring feats, reaches one of its highest points of tensity in episode seven, "War in the Oil Fields," which is to be released March 6th. Towering oil wells were built for the scenes which is the setting for the fierce battle fought between the revolutionists and federals.

Strong Cast for Frederick

Experienced Supporting Cast Seen in "The Mistress of Shenstone"

A scene from "The Mistress of Shenstone," a Robertson-Cole special, in which Pauline Frederick is starred

PAULINE FREDERICK, star of "The Mistress of Shenstone," Robertson-Cole super-special shortly to be released, in this picture is surrounded by a carefully selected cast. English types were needed to portray the characters of this attraction which is based on the novel of the same name written by Florence L. Barclay, noted English authoress.

Miss Frederick's leading man in "The Mistress of Shenstone" is Roy Stewart. In 1913 he broke into the motion picture game in a Western picture called "Trail of the Lonesome Star." Since that time he has appeared steadily in the pictures and has risen to the point where he plays nothing but male leads. Emmet King who has a considerable role in "Kismet," the famous Robertson-Cole super-special starring Otis Skinner, is another member of "The Mistress of Shenstone" cast.

Helen Wright who plays the part of Mrs. O'Mara in "The Mistress of Shenstone" has long been associated with leading players. Lydia Yeamans Titus is another member of the cast. Miss Titus has been an actress for forty years. She first won fame for her rendition of old English ballets and is known throughout England as the original "Sally" in "Sally In Our Alley." John Willink in "The Mistress of Shenstone" plays the role of a young English gentleman of leisure in the picture, and is seen chiefly in the togs of a tennis player. As a matter of fact Mr. Willink had been in America but four months at the time he was engaged to appear with Miss Frederick in "The Mistress of Shenstone."

Prospects for "Metro Week"

Drive for Feb. 27-March 5 Brings Rush of Bookings to Exchanges

WITH only a fortnight between now and Metro week, set for the period from February 27 to March 5, a rush of bookings for pictures of the big producing company to show during that time is reported from every one of the many Metro exchanges throughout the country.

The thousands of exhibitors scattered over the land have besieged the exchange managers for all available offerings, and many have requested that they be granted the privilege of showing two or three features during the period when the Metro pictures will be the sole offering of the houses.

The demand has exceeded even the generous expectations of the Metro officials, it is said, and it is estimated that so widespread is the interest and so great the enthusiasm manifested by the showmen that in every locality where there are motion pictures shown there will be houses observing Metro week.

In many of the theatres the exhibitors in order to give their patrans the benefit of the Metro pictures have booked several features which they plan to run immediately following those to be shown during the Metro week. Rather than curtail the time they wish to devote to the big features they have decided to exhibit the picture selected for the Metro week and then take the others in turn.

To aid the exhibitors in acquainting the public with the unusual opportunity offered during this national exhibition week, an extensive advertising campaign, which has been carefully arranged to reach every community in the United States and Canada, has been planned and will be sent broadcast previous to the beginning of the Metro week.

The many exchanges have been amply provided with extra supplies to aid the exhibitors in their advertising.

Pathe Review Inaugurates New Series

In Pathe Review No. 93, released March 6, an opportunity is afforded the lover of American beauty to view one of the chosen spots in America which inaugurates a new series in the screen magazine. Bushkill Falls in Monroe County, Pennsylvania, and the quiet beauties of the surrounding country, is readily accessible to the motor tourists, and no part of Pennsylvania can present a more exquisite picture than that seen along Bushkill Creek. The Falls are located on the "Lit-Bushkill," and the largest of the falls presents a picture of majestic grandeur.

Wanda Hawley as she appears in her latest Realart feature, "The Outside Woman"

"Lorna Doone" Tourneur's

Will Take All-American Cast to Film Scenes in English Locales

MAURICE TOURNEUR announces that he will start in the immediate future filming R. D. Blackmore's story, "Lorna Doone," and that he intends to take his entire company to Devonshire county in England to film the many thrilling scenes that are laid in that rugged valley which is still known as "The Death Valley of the Doones."

"The successful picture of the coming year," said Mr. Tourneur, "will undoubtedly be the intimate, human interest stories and the big spectacular productions. In 'Lorna Doone' I have found a happy combination of the two. It is a story that is ideally for the screen, and, although it will require a tremendous outlay, I am convinced that the results will more than warrant the expenditure and the effort that its production will require. The public are clamoring for bigger pictures than ever before. Mr. Griffith's 'Way Down East' and the foreign made production of 'Passion' are examples of what we must compete with.

"The Queen's Carnival of Roses, the rescue scenes during the great snowstorm and the great raid and fire scenes of this story lend themselves to the most spectacular form of presentation, while the delightful love story of Lorna and John can be compared with the great love stories of the world."

The designs for the costumes to be used in the production are already completed and a wardrobe department will soon be established for making the hundreds of costumes that will be required.

Mr. Tourneur has not definitely decided on his cast as yet, but they will all be American players, as many of the scenes will be made in this country before and after the trip to England.

New Willat Feature Ready

"Partners of the Tide" Will Be His Second Release via Hodkinson

MA. WILLAT, president of the Willat Productions, has arrived in the East with a print of his latest picture entitled "Partners of the Tide." This will be Irvin V. Willat's second independent production for release by the W. W. Hodkinson organization.

The W. W. Hodkinson Corporation purpose to give "Partners of the Tide" are intensive nation-wide advertising and exploitation campaign, it is stated.

The next picture to be made by Willat Productions, Inc., will be "The Face of the World," by Johan Bojer.

Concerning the new Irvin Willat feature and the releasing arrangements made with the Hodkinson organization, C. A. Willat spoke as follows:

"In 'Partners of the Tide' we have given them a production which must undoubtedly prove one of the greatest box office attractions of the year. Irvin V. Willat's reputation was made over a long period of years but the greatest success with which his name has been associated in the past was 'Behind the Door,' a splendid story of the sea and its folk. He seems to be particularly at home when dealing with this type of production and it is safe to assert that never before has he achieved quite such splendid results as he has in 'Partners of the Tide.' 'Behind the Door' was a great picture; so, too, was 'Below the Surface,' another sea story which he directed, but 'Partners of the Tide' combines all of the splendidly appealing qualities of these two productions and goes far beyond them."

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

JOHN S. ROBERTSON, whose special production of "Sentimental Tommy" will be released shortly, has completed work on his new picture, starring Constance Binney in "The Magic Cup." Mr. Robertson is now in the midst of cutting this picture, even while mentally mapping out plans for his next production, starring Elsie Ferguson in "Footlights," an adaptation by Josephine Lovett of Rita Weiman's *Saturday Evening Post* story.

You can have anything in the world sent to you by the big Chicago mail-order houses—except moving pictures of the plant.

Tod Browning desires atmospheric interior shots of the Sears, Montgomery, Roebuck, Ward plant (to play no favorite) for his forthcoming production of Edna Ferber's "Fanny Herself."

So he got a big mail-order catalog and looked for the headings "cinema," "film," "kinematograph," "movie," "pictures," or "screen"—but in vain. Tod Browning had to resort to personal courier. He handed Billy Fildew, his cinematographer a round-trip ticket to Windytown and packed him, his Bellanhowell and sixteen cans of raw film on board the limited. Fildew will also film outdoor stuff in the ice skating country of Wisconsin and Minnesota, and may even cross over to Canada for a drink of water. Who can tell?

Edward Jose, famed director whose memorable productions of "La Tosca," "Resurrection" and many commendable features, is to direct Alice Joyce in a Vitagraph production for which the cast is practically assembled, but the working title not yet announced.

Chet Withey and his company have returned from Palm Beach, Florida, where a number of gorgeous garden scenes were filmed for Salisbury Field's "Wedding Bells," the next Chet Withey production for Constance Talmadge. While at the Royal Poinciana, it was rumored that he would take pictures in the hotel. Many guests immediately volunteered their services, which brought a number of persons prominent in society and the arts into making their initial appearances on the screen. Mr. Withey wagers that a few of these celebrities, whose cooperation will always be remembered, will be recognized by audiences witnessing "Wedding Bells," soon to be ready for release.

Charles Maigne, Famous Players director, has completed work on his new Alice Brady picture, entitled "The Tower," which he wrote in collaboration with Samuel Merwin. The role portrayed by Miss Brady is one peculiarly suited to her personality, being that of a wealthy society girl with all the comforts of the world at hand, but who, for a' that, is the center of a dramatic storm. Mr. Maigne has selected a cast of well tried ability to support Miss Brady: Lawrence Wheat, Harry Benham, and George Fawcett.

Jewel Claire, to appear in the first two reel subject of a series, adapted from Life Magazine, under the direction of Ashley Miller.

"The Four Horsemen of the Apocalypse," internationally famous novel of Vincente Blasco Ibanez, the screen version of which was directed by Rex Ingram for Metro Pictures Corporation, according to June Mathis, who adapted the story for the screen, had a new effect upon the big cast which took part in staging the colossal production.

Immediately upon completion of the picturization, the director and the scenarist brought the first print to New York for presentation to Metro officials. Refusing to accept a well earned vacation, Miss Mathis scorned the enticements of Broadway and went resolutely to work in her former office of the Metro eastern studios, as the head of the scenario department, where, in connection with Director Maxwell Karger, she is preparing scripts for forthcoming pictures for Bert Lytell.

"In the many productions I have prepared for the screen," said Miss Mathis "never in my experience have I seen such an influence exerted upon those taking part as in the wonderful story of "the Four Horsemen." During the months the big cast was together working upon the numerous scenes they developed a spirit of camaraderie and helpfulness that was simply marvelous. It really appeared to be almost a hypnotic influence for helpfulness that the atmosphere of the story created."

For the third time William D. Taylor was elected director of the Motion Picture Directors' Association when the Los Angeles lodge elected officers February 10th for its sixth year of existence.

The other officers for 1921 are: Henry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarist, and Norval MacGregor, treasurer.

Ground will be broken for the $200,000 clubhouse before March, the building committee reported in conjunction with the receipt of a charter for the Motion Picture Directors' Building Corporation, of which Ben Wilson, Joseph De Grasse, Frank Lloyd, Roy Clements, Reginald Barker and Wallace Worsley comprise the board of directors. The latter two fill vacancies left by retirement of William Duncan and Thomas Rickets.

Recognizing the need of immediate and united action on the part of the motion picture industry to fight menaces of censorship and blue laws, the Motion Picture Directors Association through its new director has taken the first steps toward forming a central committee of film organizations.

Seventeen organizations representing different phases of producing, distributing and exhibiting motion pictures, have been invited to send one representative each, to a meeting to be held in Los Angeles at the Athletic Club on February 28, to affiliate for the purpose of "protecting ourselves from all enemies, and of furthering our common interests."

"It is regrettable to note that some factions are quarreling with each other at a time of peril when paid reformers with millions of dollars behind them are preparing to come over the top from the opposite trenches" comments Mr. Taylor in his letter which was sent Association, New York lodge, Moto the following organizations:

The Motion Picture Directors tion Picture Producers Association, Motion Picture Art Directors Association, Assistant Directors Association, the American Society of Cinematographers, the Society of Illuminating Engineers, The Screen Writer's Guild, the Western Motion Picture Advertisers, the Photoplayers' Equity Association, the Actor's Equity Association, the Actor's Association of Los Angeles, the Los Angeles Film Exchange, the Theatre Owners' Association, the Los Angeles Theatre Association, the Motion Picture Operators' Union, the Ethical Motion Picture Society of America and the Girls' Studio Club.

Bobby Agnew, to be seen in "The Passion Flower", and who will be seen in the masculine role of "The Sign on the Door", both starring Norma Talmadge.

J. P. McGowan, commander of Universal Expeditionary Forces has returned from his latest overseas jaunt with the makings of another snappy serial. The well known director went to Cuba to make the principal episodes for "The Seal of Satan," a serial in which Eddie Polo is starring.

The concluding sequences are being filmed now at Universal City.

A year ago McGowan took Eddie Polo and a Universal company to Europe where he put on a big international serial.

ABOUT PLAYERS

CHARLES LANE, who indicated his versatility in the widely different roles played in "Wanted, a Husband," "Dr. Jekyl and Mr. Hyde," and "The Restless Sex," is said to prove, satisfactorily, that as a leading man he scores, the illustration being his splendid performance in 'Without Limit," the George D. Baker production, made under the working title of "Temple Dusk."

Virginia Valli, opposite Bert Lytell in his forthcoming Metro production, "The Man Who," plays the part of an art student and it is of interest to note that in the film she is a student at the same art school where she actually studied during her early days on the screen. When she first came to New York, Miss Valli had sufficient time to devote some of it to the art work which she had been keeping up of her own accord because of her personal interest in illustrating. In "The Man Who," Miss Valli plays the part of a wealthy girl studying art and at-

tending class at the Art Students League at 57th Street where she was herself a student some time ago. In the plot of the photoplay Lucy Cotton plays the role of the girl who throws over Bert Lytell because he has not done anything of consequence; Virginia Valli soothes his bruised spirits and it is she with whom Lytell shares the final fade-out.

One of the interesting incidents in the story is supposed to show Virginia Valli walking barefoot up Fifth Avenue—with the present wintry weather it has been decided to bring the company down South where these scenes will be taken in one of the Florida cities.

"The Man Who" has been adapted from a story which recently ran in the Saturday Evening Post; the scenario is prepared by June Mathis.

The public schools of New York City are enlarging their showing of motion pictures to include film stories as well as strictly educational films. In this connection Rowland Rogers, chairman of the curriculum committee which selects the films for use in the public schools takes Charles Ray as an example of a screen actor who combines character development and entertainment in his picture-plays. Mr. Rowland says:

"I believe that Ray's greatest charm lies in the fact that in watching him on the screen most people can imagine that they see a reflection of themselves. He does the natural things that everybody does or has done, and in such a natural way that it is difficult to realize that he is doing them for exhibition purposes. This is the secret of a consummate art in acting."

It will be an ultra-modern Camille who will be seen in Nazimova's forthcoming special Metro production of Alexander Dumas' immortal love story.

All of the picturesque settings for the action of the production reveal the very last word in present day luxury. The gowns worn by Nazimova and members of her supporting company all are the product of the combined ingenuity of star and artist.

One of the bizarre settings that will be seen in this production is an almost circular boudoir quite different from anything seen in the Paris of Dumas' day. The bed, a unique object in the room, also is circular. An overhanging circular canopy drops down over the bed, giving a basket-like effect.

Another original idea was carried out in the designing of the fireplace, which resembles a huge bowl. A long curved piece of glass extends from the mantel upwards, enabling a person standing by the fire to watch the flames and smoke ascend.

Many of the hangings and draperies were imported from Paris by Nazimova herself—some have adorned her own home. All the furnishing of the boudoir and adjacent alcoves are being especially constructed for the famous actress for use in the production.

The cast for "Camille" includes, besides Nazimova, Rudolph Valentino, who will enact the part of Armand, the romantic lover; Rex Cherryman, Arthur Hoyt, Zeffie Tilbury, Ruth Miller and Consuelo Flowerton. Ray Smallwood, who directed Nazimova's three most recent productions for Metro, also will direct "Camille."

View of a big set being used in the filming of "Salvation Nell," Whitman Bennett's forthcoming First National release, showing various scribes in the trade journal field looking things over and posing for the camera man along with a portion of the "Salvation Nell" cast

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Following the completion of "Penny of Tophill Trail," Bessie Love is commencing the assembling of a cast for her fourth Andrew J. Callaghan production. The star has been reading manuscripts for several weeks and has finally selected a charming story with a leading part especially suited to her whimsical style. An interesting feature of Miss Love's production plans for the future include a picturization of "The Old Curiosity Shop" to be made in London. The star has long looked forward to doing this story and will play the part of Little Nell.

Catharine Calvert, whose work in the pre-released 'The Heart of Maryland," a Tom Terriss production, excels her performance in "Dead Men Tell No Tales," is spending her time absent from the Vitagraph studio to advantage and replenishing her personal wardrobe as well as making preparations to select the needed feminine apparel for "The Great Divide," in which she will play a leading role.

Mayme Krasne, whom fifty thousand votes denominated the most popular young business woman in Omaha, Nebraska, will be the guest of Violet Dana in Hollywood in the near future, according to the rule and reward of a contest recently held in that city under the auspices of the Omaha Daily News, the Sun theatre and the Metro exchange there.

This voting contest, begun two weeks ago and continuing through the week's showing of the recent Viola Dana special production, "Blackmail," at the Sun, polled a total of 166,000 votes. This sum is interesting in that only a few days ago it was noted that the city of Omaha had passed the 200,000 mark in popularity. According to these figures, four out of every five persons in two engaged in electing the fortunate business woman who is to be Miss Dana's guest.

The young lady whose cheery personality won her such a large gathering of friends, is employed in the Central Market of that western city and is known to a large percentage of Omaha's population. During the contest over 166,000 votes were cast.

In accordance with the rules of the contest Miss Krasne will be given a free trip to Hollywood.

Mary Alden, of the Goldwyn players, is noted for being a raconteuse. Her latest story is about a Swede who went into the post-office of a village in the Canadian wilds and said he wanted a letter from Minnesota and that his name was Ole Oleson. When the postmistress said there were ten letters for Ole Oleson in her possession but that there were already several men by that name in the village and that the newcomer would have to be identified, he shuffled out of the office, saying in disgust, 'A' tank a batter change my name—to Yonny Yohnson, mebbe."

Completely exhausted as a result of two weeks of strenuous work spent in filming snow scenes for "Uncharted Seas" in and about Flagstaff, Arizona, Alice Lake and her company have returned to the Metro studios in Hollywood, where the final episode of this production will be filmed just as soon as they recuperate from the trip.

Miss Lake is suffering with a cold and a badly sprained ankle. Director Wesley Ruggles, who has a cracked rib which resulted from a fall on the ice, is under the care of a physician. Many other members of the company are nursing bruises and sprains.

Gloria Hope, heretofore seen as a leading woman for Charles Ray, Jack Pickford and other screen favorites, plays opposite Mayo in Colorado.

Clark Productions Represented Here

One of the purposes of the vi to this country of Leila Lewis, En lish press representative, has be accomplished in her affiliation wi the publicity firm of Landy a Turnbull. Miss Lewis is practica the only woman of prominence this field, represents a number producing companies and indivi uals in the industry, and is also t film correspondent for the *Lond Daily Graphic, Tid Bits,* and h own syndicate of sixteen leadi provincial papers scattered throu the British Isles.

Among the important firr which are represented by Lei Lewis is the George Clark Produ tions, starring Ivy Duke and G Newall, and which are distribut in this country through Stoll.

Landy and Turnbull's represe tation of the George Clark Pr ductions in the United States mar the first contract made by any fo eign producers for consistent pu licity in this country, and sho an admirable desire on the part this organization to boost t "hands across the sea" spirit. addition to representing Geor Clark Productions, Landy a Turnbull have also contracted establish an international publici service with Leila Lewis in En land, and will soon announce t third link in their chain of intern tional representation which will located in Paris.

The Author's Mission

"It seems inevitable to me th the entry of the eminent author in motion pictures will effect a fu damental change in them. I s will, but I might say has, becau already the influence of the writ is apparent in the majority of t year's most successful productior states Govnerneur Morris.

"And I might, speaking from entirely impartial point of vie for though Mr. Goldwyn led t movement for bigger authors, oth producers have followed hi closely, run through a list of then 'Humoresque,' 'Earthboun 'Scratch My Back'—I might go indefinitely. There is one big for backing them all. They all have thought behind them, solve a pro lem of pressing interest to the d or portray some deep, underlyi motif of humanity.

"I believe that it is only by ge ting down to fundamentals th we will ever actually reach t mass of the people because th are fundamental, and I believe th it is given only to a few to stri the right notes, and that those fe are the big authors that wou never have been big otherwise.

"The elimination then of t superficial picture, the establis ment of the picture with a thoug element that will reach the masse the subsequent education of t masses—that, I believe, is the mi sion of the author in the phot play world."

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Jessen's Studio News by Wire

GOLDWYN

Will Rogers' current subject has been retitled "The Bashful Romeo." This production is now being made under the direction of Clarence Badger. Sylvia Breamer has been engaged as the female lead. Others in the cast include Rymond Hatton, Sidney Ainsworth, Al Hart, John Cossar, C. E. Thurston and Cordelia Callahan.

Tom Moore and Rene Adoree are spending their honeymoon in Honolulu.

Mason Hopper and the "Bridle Path" company are again at work at Santa Barbara, using the millionaire residences at that location for their exteriors.

Director Frank Lloyd has finished "The Alibi," by Charles Kenyon. House Peters and Irene Rich are playing the leads.

The government has sent Florence Matthews to the Goldwyn studios for the purpose of studying the production of pictures with a view to making films for the department of vocational and educational training.

FOX

Howard Mitchell is now engaged in the direction of "Little Mother," written by Frank Howard Clark. The subject presents Shirley Mason in the stellar role, and the cast includes Raymond McKee, Edwin Booth Tilton and William Buckley. Edward Dodds is the cameraman.

Director George William Hill is making "The Honor of the Force," written by Allen Sullivan. The cameraman is Frank Good. This is a story of the northwest in which Buck Jones plays the leading role. Other members of the cast include William Lawrence, Beatrice Burnham, Helena Rosson and Paul Camp.

George Marshall will direct the next Tom Mix story titled "All Pep," which was written by Mix. Kathleen O'Connor has been engaged for the leading female role. The cast includes Sid Jordan, Pat Chrisman, Harry Dunkinson and Eugenia Ford.

Karl Harbaugh is directing Eileen Percy in "Big Town Ideas." The other members of the cast are now being selected.

Emmet Flynn is making the last scenes for the Chinese spectacle, "Clung."

"Ishmael" is now under production with Millard Webb directing and Harold Goodwin in the stellar role.

ASSOCIATED PRODUCERS

J. Parker Reid, Jr., has secured another C. Gardner Sullivan story for Louise Glaum. The story is now nearing completion for serial publication. Fred Niblo will direct the picture. The present Louise Glaum subject, "Find the Woman," written by Bradley King and directed by Frank Nelson is now in the laboratory and will be ready for release early in March. The supporting cast includes Mahlon Hamilton, Ruth Stonehouse, Joseph Kilgour, Clair Aubray, Mae Hopkins, George Cooper and Lille Micky Moore.

UNIVERSAL

King Baggott has been engaged to direct three special features. He is now selecting his initial story.

Five productions are to be put under way next week at Universal City.

Rollin Sturgeon is now selecting the members of the cast for the all-star production entitled "Human Hearts."

Harry Harris has been assigned as the director of "The Man Tamer," in which Gladys Walton will be starred.

Jacques Jaccard is selecting members of the cast for "Renunciation," written by Peter B. Kyne.

Norman Dawn, directing Eva Novak in "The Evil Half," has gone north with members of his company to secure Alaskan scenes. The cast includes Herbert Hayes, Percy Challenger, Jake Patterson and Barbara Tennant.

Lillian Rich has been selected to play opposite Frank Mayo in "The Truant." This subject is being directed by Robert Thornby.

William Worthington is directing Clara Louise Burnham's story, "The Open Shutters." The cast consists of Edith Roberts, Edward Burns, Josef Swickard, Charles Clarey and others.

Lee Kohlman has been selected to direct a number of short-length westerns. He is now making "Fighting Blood" with Jack Perrin.

Hoot Gibson is now playing in "The Desert Spotlight" under the direction of William Craft. Marcella Pershing is playing in the leading female role.

The settings being used by Lyons and Moran are the most elaborate yet built at Universal City for comedy productions. One set represents the Coliseum at Rome and measures ninety by three hundred feet. The subject in which this set is used is titled "Roman Romeos, Lions and Everything."

Ward Hayes is directing "Way Out West," a burlesque comedy production. William Beaudine is directing a one-reeler, entitled "When Zulu Meets Zulu," featuring Eddie Barry.

LASKY

Betty Compson is on her way to the Coast to star in Paramount productions.

The new Wallace Reid subject has been given the title of "Watch My Smoke." This picture is based on the story written by Byron Morgan. Frank Urson is directing this subject, which presents Agnes Ayres opposite Wallace Reid.

The Ethel Clayton vehicle, which was originally titled "The Almighty Dollar," has been renamed "Wealth." William D. Taylor is the director.

Cecil DeMille is now engaged in the editing of "The Affairs of Anatol."

Tom Forman has completed production work on "White and Unmarried," starring Tom Meighan.

Dwight Cleveland, formerly with Vitagraph forces, has been engaged as head of the scenario department for the Irvin Willat Productions. Willat has also engaged Leroy Stone, who was for four years film editor for Ince and who served for three years in the same capacity for William S. Hart.

King Vidor gave a trade showing of "The Sky Pilot" on Tuesday night of this week. He left on Wednesday for the East with a print of this production.

HERE AND THERE

Joseph A. Schurst Jackson, director of publicity at the Goldwyn Studios, and Marjorie Manning, motion-picture actress, were married on February 19th. The couple were attended by Marion Hunter, secretary of the Hollywood Studio Club, and Paul Bern, motion-picture director.

Al Lichtman has become affiliated with Associated Producers as their Eastern representative.

W. E. Shallenberger, of Arrow Film, left for the East on Wednesday of this week. Mr. Shallenberger has been on the Coast two weeks, during which time he closed contracts for eight feature productions to be made by Ben Wilson and the Berwilla Film Corporation. He also arranged for the production of a new serial, featuring Anna Little.

Twenty-four two-reel comedies are being produced by Morris Schlank, one series of twelve to feature Helen Darling, Eddie Barry and Harry Gribbons.

The William Howell Productions Company is to produce a series of four race-track features.

Other contracts are pending.

An announcement from the Berwilla office states that four productions are to be made, starring Neva Gerber. These productions are being made by the Berwilla Film Corporation for Shallenberger. The titles are "Dangerous Paths," "Mysteria," "The Price of Youth" and "The Splendid Lie."

George Thew and Ben Wilson are producing "Cupid's Brands," featuring Jack Hoxie.

Ben Wilson is directing a serial entitled "The Blue Fox," which features Anna Little. Other members of the cast include Joe Girard, Charles Mason, Morris Foster and others. Mr. Wilson plans to make four features with Anna Little in the leading roles as soon as he has completed his current serial.

14 Plan Book Reviews in this week's issue of the News

One of the big sets used by Director Von Stroheim in making Universal's forthcoming special feature, "Foolish Wives"

Hart's Latest Picture Sets New Record

PARAMOUNT, in a statement issued from the home office, states that William S. Hart in "O'Malley of the Mounted" at the New York Rivoli last week exceeded the receipts of "The Testing Block," the previous Hart record holder at that theatre, by $5,037. Starting with "The Toll Gate," Mr. Hart's first independent production for Paramount, each Hart picture shown at the Rivoli has exceeded the record of its predecessor by a comfortable margin, but the excess of receipts from "O'Malley of the Mounted" over those from "The Testing Block" represents the biggest gain of all, it is stated.

Ella Shields Offered Movie Contract

Miss Ella Shields who is headlining the Keith's theatres in New York City at the present time has been approached by the Robert Russell Productions, Inc., with a proposition to appear in motion pictures featuring her in the male characters made famous by her both in this country and abroad. If satisfactory arrangements regarding her contracts on the other side which have until 1925 to run can be brought about Miss Shields will consider the proposition, it is stated.

Goes Abroad on Mission for Jules Mastbaum

Mrs. Fred. G. Nixon-Nirdlinger, wife of Fred G. Nixon-Nirdlinger, the Philadelphia motion picture and theatrical magnate, sailed for Europe on Saturday Feb. 20 from New York on the Aquitania, and she will remain abroad for several months, combining pleasure and business.

Jules E. Mastbaum, president of the Stanley Company of America announced before Mrs. Nixon-Nirdlinger sailed that while she is in Europe she will visit England, Paris and Berlin and will review the biggest films of producer.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's New

Finis Fox is with Louis B. Mayer.

Christie Cabanne is back on the Coast.

George Loan Tucker is back from Honolulu.

William Brady is on the way west to enlighten us.

Bill Duncan was seen at the Arguments Tuesday evening.

No new film organizations have been heard of this week.

B. P. Schulberg was smiling about the million dollar rug.

Marjorie Daw has gone to New York to play in "Experience."

HOKUM desires to locate the Ethical Motion Picture Association of America.

Tom Meighan is using his commuter's ticket between here and Manhattan Island.

Hoot Gibson has been playing in "Wanted: A Parson." Some little bird asks, "What For?"

Press story before us advises us that Wm. D. Taylor is producing "The Almighty Dollar."

Carl Laemmle attended the Los Angeles Theatre Association ball and had his picture took.

Mary Miles Minter ate breakfast continuously for seven days. It's great sport to be in films.

Gladys Walton we understand is going to play the name role in "The Man-tamer." Line forms to the right.

Harry Brand sends us a piece of copy telling about Mr. Prolific Pen, whom we had not heard of for many months.

Charlie Murray for the sake of variety acted as master of ceremonies at the Theatre Association anti-blue law ball.

Eddie Sutherland rises to remark that he is happy now for he is working under a director who shows him how to act.

Walt Green is giving the town the "once over" and agrees with the Chamber of Commerce that the climate is great.

Mary Alden and Dwight Crittenden are said to have aged twenty years since the beginning of Reg. Barker's production, "The Old Nest."

Gene Roth was here and many of our stars promised to go to a San Francisco ball—the word PROMISED should be in capitals.

Earl Hammons swallowed a large portion of California climate, but it stayed in his throat and for two days he counted spots on the wall-paper.

Lyons and Moran have been wearing sandals of the early Roman type in "Roman Romeos" and the boys are both complaining of stone bruises.

Doc Schallenberger being pressed for an exclusive statement advised that it had been a cold winter but the ground hog prediction gave everyone hope.

Little Breezy Eason upon being asked where they got the title "Patches" for his coming production, raised his coat-tail and gave a very brief but explanatory exhibition.

Bill Keefe claims there is but one M. P. Company in the world that does not have a director clad with puttees and that is the Producers Pictures Corporation.

Rumor has it (you know the old girl) that Mildred Harris is going to play in C. B. deMille's next picture. C. B. deMille's publicity man don't know anything about it.

It was found necessary that Gloria Swanson go to San Francisco for scenes for "The Great Moment," which recalls the fact that San Francisco did have a reputation of being some town.

Buster Keaton had a vacation forced upon him because he was too active. He did not work too much, he worked too hard, and anyway the torn ligament will be well in a few days.

Marshall Neilan has deserted our midst, taking his whole organization, including Pete Smith back to the original Broadway. Mickey threatens to stay just long enough to make one picture.

George H. Kearn gave Queen Elizabeth a Pacific Ocean bath. The Queen is a fishing schooner and George had her sunk right before the eyes of the camera and everyone.

Si Snyder has created "The Cinemagram Rockett" which is a convenient folder of press matter, including a "Hell Box," and a lot of other stuff, but Hokum being purely an original publication never uses any press matter—thank you.

Frank Elliott being an actor and western representative of the Sunlight Arc works on the purchasing agent when he plays and plays on the cameraman when he works. Who blew the whistle for lights out?

Coast Film Associations have done everything but hang the effigy of old man "Censorship" and his friend "Mr. Blue Law" but the ceremony will be held shortly.

Harvey Thew, a well known scenarist, • is responsible for the statement that the surface of the film industry needs scratching. For diagnosis—indicates it has the "Seven day itch."

We heard through Willis and Englis Publicity Syndicate Sheets that the Board of Censors of Manitoba won't permit the Universal to show their canine satire "The Eternal Triangle," on the claim that the dogs are indecent.

George Melford has found so much snow in northern California that he thinks he is in Canada, and Sir Gilbert Parker, being taken from the train blindfolded insisting that he was on the very spot he wrote about in "The Money Master." It is a wonderful State.

If "Hokum" had a jokesmith, here is one he would spring on us: Mr. Bones: "Who has paid the greatest amount to get rid of his foolish wife?" Interlocutor: "Well, who paid the biggest sum?" Mr. Bones: "Mr. Universal Film has give up $750,000 for his foolish wives." Then they introduced a singer.

Sol Lesser says that he will not be satisfied until 80 per cent of the population of Los Angeles sees "The Kid," which causes the question of what censorship report Sol is going to take, for there is a difference of 100,000 between the Federal report and our Chamber of Commerce's report.

We have before us sixty reasons why Lois Weber is successful and if Hokum reac are interested and Mis Weber and Bob Doman wil grant their permission, we wi publish the sixty reasons i serial form. The sixty-firs reason is "She is a qualifie voter of Hollywood, Calif. (That's just a teaser.)

The HOKUM editor is i receipt of a "washer" fror the Spokane Film Suppl Company with a warning at tached that he should not pok his head through the hole—in dicating that they think w have a "pin head" for whicl we thank them.

Will Rogers says our sol dier boys are being kept i Germany so they can receiv the mail sent to them durin the war, then he added th police authorities are going t be severe with murderers an hold-up men and if they per sist the officers will publis their names in the papers which makes us think that Bil is spoofing us again.

T. Hayes Hunter explain that the way to get a goo emotional crying scene is t inaugurate a race with the women as contestants, and if there is one who can cry the rest will cry just like follow ing the belled cow and soor there will be enough salt wate (Hunter did not tell us this) to start an ocean of your own. We recommend this prescrip tion for all directors to try on their "emotographs" or what ever you call them.

F. Dick Jones took a troupe of Sennett bathing girls to Truckee and the train failed to stop and pick them up at a snow location six miles away, so they walked a mile, and then another engineer saw them and stopped his old train and in a gentlemanly and courteous manner asked the ladies to ride. Incidentally, it may be added, the scenes made were for "Heartbaum," Sennett's first romantic comedy.

Charlie Murray, to quote the eminent tragedian of Sennett gloom-killers, who has been bruised daily for lo these many years, is to forsook the flickering tintype and tread the boards of vaudeville for a time. We predict that Charlie will come back to us for we need him.

ERBOGRAPH
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Motion Picture Developing and Printing

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

NORTHERN NEW YORK

Harry Dixon, manager of the Rivoli heatre, Broadway and Sweet avenue, as recently introduced vaudeville in ddition to his picture program, using ocal talent mostly. The venture has een a big success. The Rivoli is in ne heart of the Polish district. Re-ently Mr. Dixon tried out the vaude-ille program on Sundays and found so successful that he is now pre-enting acts every night in the week.

Moving picture theatre managers in lean, N. Y., must post notices when eir houses are showing films of an immoral type," and while presenting ms showing crime must refuse ad-ission to children under 16 years of ge, according to a decision by the ty council. Alderman Albert Monti as responsible for the action.

Someone circulated a story among e workmen engaged in razing the illig building to make way for the ew Lafayette Square theatre, Buffalo, at two bottles of "hootch" had been eposited years ago by the liquor firm the cornerstone of the building. he men wrecked things as they never recked before, but imagine the dis-ay when, on reaching the cornerstone was found to be solid. Regular ocedure is now going on with pick nd shovel.

Harold Graves, 340 Parkdale avenue nd Cornelius O'Hara, 145 West Dela-n avenue, were fined $10 each last eek when they were arraigned in city urt in Buffalo for creating a dis-rbance in the Ellen Terry theatre, one the General Theatres' corporation oup.

The Buffalo theatres have been cred-d with raising $50,000 for the Hoover nd for Starving Children in Europe. ecial performances were given in all e houses.

Stanley Hand has resigned as Buffalo presentative for W. W. Hodkinson rporation. He will go to New York join C. W. Bunn and Lawrence mine in a stock selling business. Mr. unn and Mr. Romine are both film men. successor to Mr. Hand will not be ap-inted at present, but the office will continued. Marion Gueth, who has en secretary, will be in charge.

Bert Givens, formerly with Vitagraph Albany, has been engaged by ward Brink as a member of the ffalo Robertson-Cole sales staff. . Givens succeeds H. L. Levvy, who s resigned.

Harry E. Lotz, manager of the Buf-o Realart exchange, announces that has now reached the 125 mark in number of franchises held in this trict. O. T. Schroeppel, assistant nager, is now devoting his time to nding up contracts. Norma Kratt in charge of booking. Florence en is the new stenographer. Pop bster, formerly with Fox, is now ember of the Realart sales forces.

J. Hayes is now in charge of the ffalo First National office. Hugh mie, former manager, has left for w York. Mr. Hayes announces that ffalo now has 23 franchise holders, Eastern Star and the Emblem being latest signers. R. H. Clarke, eral manager, was in Buffalo Satur-Feb. 12 for a conference with Mr. es and member of the F. N. sales f.

an Savage, manager of the Empire e exchange in the Palace theatre ding, has returned from a flying trip through the territory and has closed a big batch of contracts. A. G. White visited Mr. Savage last week.

Bruce Fowler, manager of the Elmwood theatre, staged a big children's matinee on Lincoln's birthday, when he presented a big program of historical and educative subjects to the tune of continuous laughter of his kiddie guests.

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, is planning to launch an essay contest in the local high and public schools when he presents "The Last of the Mohicans." Passes to the Victoria will be given the authors of the best compositions.

Many Buffalo exhibitors and exchangemen visited Rochester, Tuesday evening, Feb. 8 on the occasion of the Hospital Happiness-Movie Ball, when Marcus Loew and a big array of his stars were in town. The ball was held in the state armory and the stars made personal appearances in the theatres during the evening.

The News-Shea Local Review has been temporarily discontinued. The film was being shown in the Shea houses in co-operation with the Buffalo News.

The Buffalo Theatrical Managers' Association meeting in the Hotel Iroquois, Friday, February 18, passed a resolution which puts a ban on the local presentation of the Ford Educational Weekly. Henry Ford's alleged statement that the Jews are responsible for the sex stuff in pictures, was the cause of the action.

All Buffalo film exchanges which do not comply with the requirements of the new fire ordinance relating to film offices, have been given a year's extension of time in which to move. It was originally expected that June 1 of this year would see a big moving day for the dozen or more exchanges affected. P. B. McNaughton of the Shea Amusement Company, owner of the building housing the Robertson-Cole and First National offices, will remodel the structure at once to meet the new requirements so that these two exchanges will remain at their present addresses indefinitely.

The board of aldermen in Lockport, N. Y., after receiving a veto from the mayor of their recent resolution in fixing a fee of $50 a year for Sunday motion picture presentations, overrode the mayor's action by unanimous action on February 14.

The police department was praised by Mrs. Thomas Edward Tynes, chairman of the motion picture committee of the Buffalo Federation of Women's Clubs at the meeting in the Hotel Lafayette last week. Mrs. Tynes reported that the police were properly enforcing the law which prohibits theatres admitting children under 16 unless accompanied by adults. Chauncey J. Hamlin discussed the need for censorship. Explaining the stand of the clubwomen on censorship, Mrs. Tynes said they do not wish to tell adults what they must see, but they are working to make motion picture theatres safe for children.

E. O. Weinberg of the Strand theatre, Buffalo, was host to the members of the Newsboys' Benevolent Association at a private screening of "Dinty" in the Strand, Saturday morning, February 19. The newsies had the time of their lives and Eddie got a lot of good publicity.

Harry Dixon, manager of the Rivoli theatre, Buffalo, since its opening last September, has resigned. His successor has not yet been named, but it is said that there are a million applicants for the job. Mr. Dixon has made no plans for the future as yet.

Harry E. Lotz, manager of the Realart exchange, is making a flying tour of the state, rounding up franchises. To date over 150 theatres are on the list.

Maurice Cohen has joined the First National sales staff and will specialize on franchises. The Emblem, Buffalo, is the newest member of the F. N. franchise army. E. O. Hayes, branch manager, announces that every theatre on his list is now showing F. N. features at least once a week and that "everybody's happy."

Members of the Pathe sales force next week are planning to turn in the largest amount of business in the history of the local office as a welcome to the new branch manager, W. A. V. Mack. Frank V. Bruner, serial sales department representative; W. V. Frank, feature representative and Robert Smeltzer, eastern district sales manager, were in Buffalo last week. Mr. Mack is planning a big drive on "Topics of the Day," because this film is giving real aid to the fight against the Blue Laws. "The Devil," is going so well in Buffalo that the print alotment for the local office has been doubled.

Herk Webster, formerly with Vitagraph, and brother of Sherman Webster, has joined the Dooley exchange in Buffalo. H. E. Benedict has resigned. John Stevens, manager of the Marlowe theatre, is aiding John Sitterly, branch manager, temporarily.

NEW ORLEANS

A bunch of wealthy and influential men who live on what they consider "exclusive" St. Charles Avenue in New Orleans are sitting up nights now and have been for a week trying to figure out a way to keep George Kaufman, a drug store proprietor, from putting up a motion picture theatre next door to his drug establishment, and which would front on the avenue.

Several months ago an undertaking firm tried to establish a place of business and this same group of men succeeded in thwarting the plans. This time it looks like Mr. Kaufman will either have to give up his idea of having a picture show fronting on the avenue or have no front to it. Saturday an assistant city attorney managed to find an ordinance covering the situation and which he says forbids motion picture theatres from operating in a district specified by the ordinance.

The group of men, in a petition to the city commissioners, brand the proposed picture show a nuisance and say it would commercialize the beautiful residence section.

The Anglo-Canadian Picture Plays, Limited, Montreal and London, England, announces that it has secured for Canada Broadwest's new feature, "The Romance of a Movie Star," and a Hepworth production, "Aylwin."

Announcement is made that "Alf's Button," the Hepworth comedy, drew 11,271 paid admissions to the Grand Opera House, Toronto, during the week of February 7, when the first run of the picture was given in Toronto. The receipts for the week totalled more than $6,000 and prices ranged from 25 cents to $1.

Hon. Edward Brown, Provincial Treasurer of Manitoba, has issued a ruling which prohibits the holding of any form of moving picture entertainment in any theatre of Manitoba on Sundays. The order even prohibits the use of slides of any kind at religious or other gatherings in any theatre on Sunday. As a result fo this order, several preachers have been compelled to discontinue the holding of religious meetings on Sunday evenings in down town theatres of Winnipeg. For a number of years, a feature of these meetings had been the presentation of appropriate moving pictures, hymn slides and Biblical views.

Hon. A. David, Provincial Secretary of Quebec, has introduced a bill in the Quebec Legislature for the collection of a Provincial Amusement Tax of ten per cent on the price of all tickets to theatres with a minimum tax of five cents per ticket.

Several years ago the Quebec government abolished the Provincial Amusement Tax Act but gave all municipalities in the Province the privilege of collecting a tax on theatre and other tickets for local charity institutions. Mr. David now seeks to re-establish a Provincial tax and the proposed assessment is generally considerably higher than the previous scale.

Marcus Loew has arranged for the opening of the reconstructed Francais theatre, St. Catherine street, East, Montreal, as "Loew's Metropolitan Theatre." The house will cater to the large French-Canadian population of Canada's largest city.

CANADA

The pre-release showing of the official moving picture record of the world-wide tour of H. R. H., the Prince of Wales, for Canada was conducted at the Imperial theatre, Ottawa, Ontario, on Friday, February 11, under the direction of Mr. Clair Hague of Toronto, general manager of the Canadian Universal Film Company, Limited. Upwards of one thousand people, comprising government and civic officials, prominent educationalists, and representatives of public organizations, viewed the screening which was one of the largest of its kind in the Dominion.

The feature, which is titled "50,000 Miles Around the World with the Prince of Wales," is a six-reel release and the Canadian rights were purchased from the English producers by the Canadian Universal.

Coincident with an announcement by the Family theatre, Ottawa, Ontario, that admission prices for the house would be reduced to pre-war level starting with the week of February 14, came the declaration that the attraction during the first half of the same week would be the British feature, "A Dead Certainty," which is released in Canada by the Anglo-Canadian Picture Plays, Limited, through the Horsfall Productions, Limited, Toronto, Montreal and St. John. Manager McDonald of the Family theatre stated that admission prices for all matinees would be 10 cents and for evening performances, 15 and 20 cents. The Family is one of the six large moving picture theatres of the Canadian capital.

"Dinty," starring Wesley Barry, proved to be such a drawing card at the New Grand theatre, Montreal, an important Allen theatre of that city, that it was held over for a second week, the extended engagement closing Saturday, February 19.

The first English production to be booked by Manager H. W. Conover of the Imperial theatre, one of the finest of the downtown houses in Montreal, was "Her Son," in which Violet Hopson and Stewart Rome are featured. This picture was presented during the first half of the week of February 13 and was followed by "Dead Men Tell No Tales," the Vitagraph special.

The Strand theatre, another leading Montreal theatre, also presented "Anna, the Adventuress," a British feature starring Alma Taylor, during the first half of the week of February 13.

A recent visitor in Ottawa, Ontario, was Mr. J. P. Bray of New York, president of the Bray Pictures Corporation. Mr. Bray visited with officials of the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce and entered into negotiations with a view to securing the United States rights for a number of Canadian scenic and industrial releases which are produced semi-monthly by the Dominion Government. Announcement is made that recent official Canadian pictures are being shown in China, in addition to other foreign countries.

Charles L. Stephenson, one of the pioneer moving picture exchange men of Toronto, has organized a new film enterprise known as "Stephenson Attractions," for which he is the general manager. He will handle states right productions only and announces that he will consider percentage bookings only. Mr. Stephenson is starting off with "The County Fair." He has opened offices at No. 1 Adelaide Street East, Toronto. The Canadian rights for a number of independent productions will be secured.

Dauphin, Manitoba, one of the outlying centers of the Canadian West, has broken into the ring of cities and towns which will boast new and up-to-date moving picture theatres. Dauphin Theatres, Limited, has been organized to erect and operate a new house which will seat 750 persons and which will cost $50,000. The new house will have an organ, it is announced. Mr. M. G. Peebles of Winnipeg, prominent in Western theatre circles, is the president of the company and Dr. W. J. Harrington of Dauphin is the vice-president.

The Specialty Film Import, Limited, head office at Montreal, has secured the Canadian franchise for Associated Exhibitors, Inc., according to an announcement by Mr. L. E. Ouimet, president and general manager of the Specialty company. The latter is the Canadian distributor of Pathe releases and six offices are operated in the key cities of the Dominion.

Mr. Ouimet also states that his company will import a number of made-in-France features for distribution throughout Canada.

CONNECTICUT

James A. Wilkinson, 91, long identified with the theatrical business at New London, Conn., in old stock days and later motion pictures, has died. For more than 18 years he was proprietor of the New London Opera House, leading playhouse in that city, now the Empire motion picture and vaudeville house. He sold this property in 1900. He was later identified with other theatrical ventures in that city.

John H. Gray, 67, who about a year ago observed the 50th anniversary of his connection with theatrical activities at Willimantic, Conn., is dead in that city, following illness of more than a year with heart trouble. He was widely known among theatrical and show people, having been actively identified with general bookings of shows and motion picture films. For many years he controlled the bill posting concessions in that city and vicinity. For more than 35 years he was manager of the Loomer Opera House in that city, scene of motion picture and similar productions, one of the best known playhouses in eastern Connecticut. On three or four occasions he was a part owner in various circus enterprises. He was a native of Willimantic. A widow, three daughters and one son survive.

Judge C. T. Callahan in Superior Court in Pittsfield, Mass., handed down a verdict for the plaintiff in the sum of $13,250, the full amount in the case of George H. Cooper against John F. Sullivan, of North Adams, a commission sought for the sale of the Majestic theatre property in Pittsfield to H. Calvin Ford, Kelton B. Miller and others.

The defendant's attorney, Herbert C. Joyner, of Great Barrington, saved some exceptions and may appeal to the Supreme Court. The case was tried at the January sitting of Superior Court. Attorney M. B. Warner appearing for Mr. Cooper, who claimed that he had a client ready to buy on the terms prescribed in the agreement between himself and the defendant and the defendant refused to go through with the deal.

John F. Sullivan, former manager of the Park theatre at South Manchester, Conn., has entered the service department of Cheney Brothers, silk manufacturers, of that place and will have charge of the entertainments to be arranged by the different organizations in the company and by the service department for the employes.

Mossis Pouzzner and his brother, former Mayor Samuel Campner of New Haven, Conn., lessees of the Empire theatre, motion picture house at New London, Conn., have acquired the ownership of the Gem theatre at Willimantic, Conn., leading motion picture house in that city. It is an attractive and modern playhouse, built by the late Arthur P. Dorman. Mr. Pouzzner plans to continue the Empire theatre at New London, notwithstanding the fact that the theatre building was recently sold by Moran Brothers to H. Schwartz. It is reported that an unsuccessful effort has been made to have Mr. Pouzzner vacate the Empire by the new owners but he has a lease that does not expire until October, 1922, and he claims that he has an option to renew the lease or an option to buy the property, entered into prior to the sale by Moran Brothers. John R. Pickett will be retained as manager of the Gem.

The Lyric theatre building at Westerly, R. I., was damaged by fire on Monday afternoon. A panic among the 300 people which comprised the audience was averted by the presence of mind of Frank Blosser, the operator, who after discovering the location of the fire over the metal ceiling of the theatre addressed the audience and asked them to file out quietly not revealing to them the reason for his request. The exodus of the audience was accomplished in an orderly manner, it is stated. The damage, most of which was done by water, is estimated at $20,000.

SAN FRANCISCO

The first houses to be operated on the projected T. & D. Junior circuit will open March 1 at Paso Robles with L. R. Crook, until recently head of the Turner and Dahnken circuit, in charge, and at Atascadero. The former house will seat 650, the latter is being built at a cost of $125,000 and will be the finest house for a town of that size in the United States, it is thought.

The two motion picture houses in Salinas have been closed by a return of the "Flu" epidemic there. "Flu" is still raging in Salinas and the local managers do not see any prospect of opening soon. Theatres in Sausalito are closed because of the prevalence of smallpox in the town.

Bookings of the Metro San Francisco exchange have been doubled for the week of February 27, which has been designated throughout the country as Metro week. F. W. Voigt, manager and Phil Weinstein, assistant, have been at the exchange almost every evening for a month and the manager hopes to win the gold watch to be given by the Metro organization to the exchange manager showing the best results for the week's bookings.

C. E. Scott, a new salesman for the San Francisco Metro exchange is very successful according to Mr. Voigt.

ST. LOUIS

J. Reeves Espy, director of publicity for the Missouri Corporation of Famous Players, won a thirty-minute debate from Rev. Dr. William Lampe of this city last night, the subject being censorship of motion pictures. The committee of three judges unanimously awarded Espy the honors of victory.

Local ministers of all denominations are waging war with each other from their respective pulpits over the merits of the Sunday closing and censorship bills now before the state legislature. The newspapers are devoting many columns of space to the speeches and addresses, printing them in their entirety.

Charley Chaplin's "The Kid" broke all previous records for the New Grand Central and the West End Lyric theatres by several hundred dollars during the week of February 7. The picture was kept over for an indefinite run at the West End Lyric. The Strand theatre in the business district will take the production on for another indefinite run following the Lyric's release of the picture.

Rumors which have been persistent about this city to the effect that the S. A. Lynch interests of the south were negotiating for the taking over of the local holdings of the Missouri Corporation of the Famous Players were denied emphatically by John C. Flynn, who has been sent from executive offices in New York for a brief stay with the St. Louis headquarters. The Famous Players control seventeen local picture theatres including the $1,250,000 Missouri and the Delmonte, reputed to be the largest one-floor house in America.

OKLAHOMA CITY

The ministerial alliance of Vin Okla., unanimously adopted a resolu asking the legislature to enact a l creating a State board of censorship keep objectionable moving picture sh out of the State and another measu which gives to Oklahoma the same Su day laws now in force in Texas a Kansas.

A committee to draft a State censo ship board was appointed by the Bapt Church of Oklahoma City. A hard fig for a censor board will be made.

W. S. Harryman has purchased t Arcade theatre at Blanchard, Okla., fro J. T. Thomas.

All Waco, Texas, theatre manage were arrested last Sunday by the Sher of McLennan county. They we charged with operating on Sunday violation of the Texas blue laws. A theatre managers made bond and a now awaiting a hearing. This act ha pened under the new Texas administr tion and in the town where anti-amus ment agitation originated in that Sta

A. R. Thomas, who owns the Pershi and Lyric theatres at Burkburne Texas, has purchased the Dreamla theatre at that place.

Manager Groene, of the Cozy theat at Merkel, Texas, announces that t Cozy will be enlarged and made co pletely over in the near future.

The Electric theatre at Rising St Texas, has been moved into the Gaiety theatre building, which was f merly used as an airdrome.

Austin Woods has sold his interest the Lyric theatre at Salem, Ark., to Di Trevathan.

M. J. Kilburn, owner and manager the Royal theatre, which was recen damaged by fire, has secured the Cumberland church and will re-open t Royal in that building.

Mr. Stewart has sold the picture sh owned by him at Blooming Grove, Tex to Mr. Bearman.

A movement is on foot for the er tion of a $50,000 theatre at Cuero, Tex work to commence in the near futu

The Crystal theatre at Boonevil Ark., has changed management. J. Simpson has sold the property to T. Lynch.

Victor Beal, of Judsonia, will assu the management of the Jackson thea at Hot Springs, Ark., next week. Beal contemplates many changes in t building.

The New Hauber theatre at Camd Ark., has opened for business. T building exclusive of furnishing c $30,000.

H. Kirkpatrick announces that a n airdrome is to be constructed at F Smith, Ark., in the near future. T airdrome will later be made into an to date theatre.

R. T. Megibben has leased the Sand theatre at Newport from its forr owner.

DETROIT

Herb Weil, one of the best known hibitors in the State, has disposed of interests in the various Port Huron t atres he controlled. He recently lea the Majestic to W. S. Butterfield the Family to the Reid Brothers. Bijou and American leases have b sold to W. S. Slepski and James Min of Detroit. W. S. Butterfield has lea the Family theatre from the R Brothers.

Frank Mellon, of the Norwood thea has leased the Gladwin Park thea Gus Greening remains as house mana

It is announced that "Way Do East" will be shown at the Shub Detroit, commencing May 18.

(Continued on page 1871)

On either side are Leatrice Joy and Wallace Beery in "A Tale of Two Worlds," a Gouverneur Morris story to be released by Goldwyn. In the centre is Mr. Morris (right) and Mr. Potter in the former's Hollywood home

Music-Tax Statement by Officer of Publishers' Association

Seeks to Explain Reason for Fee Charged for Playing of Taxed Music

WITH a view to explaining just what is behind the present advertising campaign of the American Society of Composers, Authors and Publishers, in connection with the tax charged exhibitors for performing rights in copyrighted music, the following statement has been issued by E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, a majority of the members of which are also declared to be members of the American Society of Composers, Authors and Publishers:

"The campaign now running in the trade press by the society," states Mr. Mills, "has for its principal object informing the exhibitor not only as to the rights of the society, but his own as well.

"In the past the society has been accused of haling the exhibitor into court for a violation of copyright law, without first giving him a chance to 'know what it's all about,' and while this is not a fact, in every case the exhibitor individually has had every opportunity to inform himself before being served, through individual notices served upon him, we are going to explain tell him the whole story.

"It should be understood that the tax or license fee charged for the public performance, for profit, of copyrighted music, is an entirely different charge; that it is based upon one of the oldest and best settled principles of law written into the statutes. It is so fair and right that in no other field of endeavor is it disputed.

"For instance——when a phonograph manufacturer makes a record reproducing copyrighted music he pays a royalty of two cents upon every reproduction thereof he makes, to the owner of the copyright. He uses the copyrighted music for purposes of profit; the originator of the material is entitled to share in that profit.

"The manufacturer of a player piano roll likewise pays a royalty, ranging from two cents to twelve cents per roll, for each and every reproduction of a copyrighted composition, and there is no debate as to the justice and propriety of paying the royalty.

"The exhibitor pays royalties on practically every photoplay he presents, not directly, it is true, but the charges are included by the producer in the rental charge of the film, for the producer has to pay them to the author of the story.

"The principle of the right of the creator of original material, literary or musical, to share in all the profits thereof, is established beyond debate, and any thought or hope that the law establishing this right may be repealed is outside the bounds of probability.

"I have heard but one argument advanced as justifying the exhibitor in combating the payment of this tax, and that is that through playing the music in his theatre it becomes popular, and thus a sale for the published copies is created. It is true that playing the music in a theatre helps popularize it—there is no question of that; so also does playing it on phonograph records, player rolls, in homes, singing by vaudeville artists, etc., etc., but we do not concede that royalties should be waived in the latter instances; why should we in the case of motion pictures theatres especially?

"Producers of musical comedies, one of the most potent forms of popularizing music, pay enormous royalties to composers and authors for the performing rights to these shows; why should the exhibitor not pay royalties for the public performance of music—almost as potent a factor in his entertainment as the film itself?

"Some exhibitors have held the publishers responsible for the collection of this license fee, and sought to punish him commercially by instructing orchestras not to play any music of publishers belonging to the Society.

"It might interest these exhibitors to know that the publisher has actually no option in the matter; if he does not collect the performing rights license fees, his writers simply reserve, when placing for publication, performing rights, and will collect them themselves. The composers and authors do not propose to be deprived of this portion of their just revenue simply because of the timidity of a publisher, or the unwillingness of an exhibitor to recognize their rights.

"Illustrating this, it should be pointed out that until recently several of the more important publishers did not belong to the Society and the authors and composers, in protest against the publisher thus forfeiting part of the income due the author and composer, formed the Composers and Lyric Writers' Protective League, proposed affiliation with the American Federation of Labor, and would most certainly have collected their own performing right fees had the Society not brought into its ranks the important publishers who were not members.

"Through the Society, it is possible for the exhibitor, by the payment of a reasonable license fee, to have available for his patrons, all published music. Contrast this with the condition that would exist if there were no Society, and the exhibitor were forced to secure individual licenses from individual concerns, authors, composers and publishers. The confusion would be endless and very costly.

"Some mistaken exhibitors' organization men have held out the hope that the law of copyright might be revoked. There is no more chance of this than there is of the Patent Law, based upon the same principle, being revoked. Copyright is a property right, just the same as patent right, and the owner of property has a right to charge for its use, and in the case of the composers and authors, this right will not be waived.

"Now let's tell the exhibitor just what his rights are—we have thus far talked only of our own. We are just as interested in his. The exhibitor may avoid the payment of license fees entirely by having his orchestra play exclusively music which is not copyrighted by members of the Society, or which is not copyrighted at all, or upon which the copyright has expired. In the first case we refer to music of course published by non-members of the Society, of which there are still a few. No one can tell, however, how long this music may be played free of tax, for the non-members may become members at any time; or their writers may cease submitting material to them, and instead place it with members, so as to participate in the revenue from this source.

"In the second case, non-copyright music is that which has either never been copyrighted in the United States, or upon which copyright rights are specifically waived by notice to that effect printed upon the music; and in the third case we refer to music originally copyrighted, but upon which the copyright has expired; the old, old airs.

"The exhibitor willing to confine his musical program to this sort of music, need pay no tax nor license fees. He should, however, be careful that his orchestra strictly confine itself to the non-taxable music, as playing the taxable music a single time lays him open to a penalty greater than ten years of license fees for the largest theatre in the world would amount to.

"The license fee is ten cents per seat per year, at present, and licenses are available now, for long periods, at that rate, insuring the exhibitor against any increase, if he contracts now for his license. It amounts to $100 per year for a thousand seat house; it may be paid in quarterly installments if the exhibitor prefers. For this fee, there is made available for his use all music that is published.

"He may save this paltry fee and deny his patrons the "hits," the ruling popular music of the day; or he may pay the fee and make of music the feature that is made of it in the leading photoplay houses of America, all of which hold licenses. In fact there are thousands of theatres now licensed, and this is but one of the reasons why it is unfair not to insist that all that play copyrighted music, controlled by the Society, should be licensed. It is obviously unfair to charge one and not another.

"In conclusion, we would urge the exhibitor to consult his own attorney, his own interests first, and we wish frankly to warn him, in the most friendliest spirit, that our inspectors now in the field will check up non-licensed theatres, and in every case where copyrights are infringed will institute actions in the Federal courts. The law, which has been upheld by the Supreme Court of the United States, provides a minimum penalty of $250 and a maximum of $5,000, and considers each and every public performance of a copyright composition, a separate offense.

"All we require is that the exhibitor stay within the law; we shall protect our rights, and we hope that he will be careful to protect his."

Johnny Hines Back at Work in Studio

As the result of the personal appearance of Johnny Hines, star in the Torchy Comedies, made from the stories by Sewell Ford, in Cleveland, Cincinnati and Pittsburgh districts, Educational Film Exchanges, Inc., has received many requests from exhibitors in various sections asking that the star be sent to their territories. This request could not be granted at this time, since Hines was compelled to return to New York to complete work on the tenth and last comedy under the present contract, and to start work immediately afterward on the first under the new contract which calls for the delivery of one picture each month.

"Torchy's Night Hood" is the current release, and this will be followed by "Torchy's Big Lead." The title for the tenth picture has not been selected.

Hudson Bay Travelogue Rouses Interest

Some of the most striking newspaper notices ever accorded a single-reel picture are being given the first of the Hudson's Bay Travel Series of four, "A Tale of the Fur North." Pre-release showings of this were held at the Kinema in Los Angeles and the Washington in Detroit. In both cities the dailies called attention to the unusual character of the pictures and the vast trouble and expense that they must have involved.

May Allison to Appear in "Dated" Next

"Dated," a story from the pen of Maxwell Smith, which aroused wide interest when published in the *Saturday Evening Post*, will be produced by Metro with May Allison in the principal role.

Filming of the picture will be started at once by Bayard Veiller, chief of productions at the company West Coast studios, with a strong supporting company.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 6, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office reecipts good." "A very good picture to average business two days."
Consensus—"Good picture, good puller."

BARBARIAN, THE (PIONEER) MONROE SALISBURY ..... FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON ..... JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.
Exhibitor Comment—"A good crook picture."

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BIG PUNCH, THE (FOX) BUCK JONES ..... FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE ..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE ..... JAN. 22
"Entertaining picture made from fomous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST ..... JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST ..... FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE ... FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE ..... JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH .... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST ..... JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker." "Too fragmentary to please majority of patrons. Artistically done, however."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN ..... FEB.
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES ..... FEB.
"Spectacular production, but story is unimpressive,"—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... JAN.
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL ..... JAN.
"William Russell has an entertaining crook picture here."—M. P. News

CINDERELLA'S TWIN (METRO) VIOLA DANA ..... JAN.
"Just misses being very commonplace."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC.
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... DEC.
"Picturesque story with Kerrigan in heroic role."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO ..... FEB.
"Mayo's latest strong in action."—M. P. News.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST ..... FEB.
"Mark Twain modernized in an appealing picture."—M. P. News.

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV.
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts." "Drew about average crowds during the entire week. People characterized it as 'very good.'" "Average picture with about usual business." "An extremely entertaining picture with a star who is regarded in this section as one of the most popular of the male species. Considering that this was the week before Christmas, business wes very good indeed." "Great. Opened very big. Great crowds waiting to get in. Meighan a great favorite here." "Average picture. Played to average business." "Usual comment on this picture. Why was Meighan surrounded by such ugly women? Fair business." "Big business. Meighan one of the most popular screen stars. Our patrons like him and like the kind of pictures he appears in." "A whimsical story, well acted, which seemed to please the crowds."
Consensus—"Average picture, average puller."

COUSIN KATE (VITAGRAPH) ALICE JOYCE ..... FEB.
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC.
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business." "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining." "This one went over big and the box-office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it." "Went over well, as is always the case with a Talmadge picture in my house. Some of the older folks thought it went a little too fast in some scenes, and others frankly characterized it as 'raw.' But it got the money, and that's the acid test, I suppose."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST .... NOV.
"Vivid, 'punchy' story; production excellent."—M. P. News.
Exhibitor Comment—"This one went over good and brought more than the average business." "Only a fair picture. If properly advertised it will get the money."

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS ..... JAN.
"Very artistic with Arliss superb in his screen debut."—M. P. News.

Box Office Reports continued on page 1856

Projection — Camera — Music Hints and Ideas About

"New Theatres"

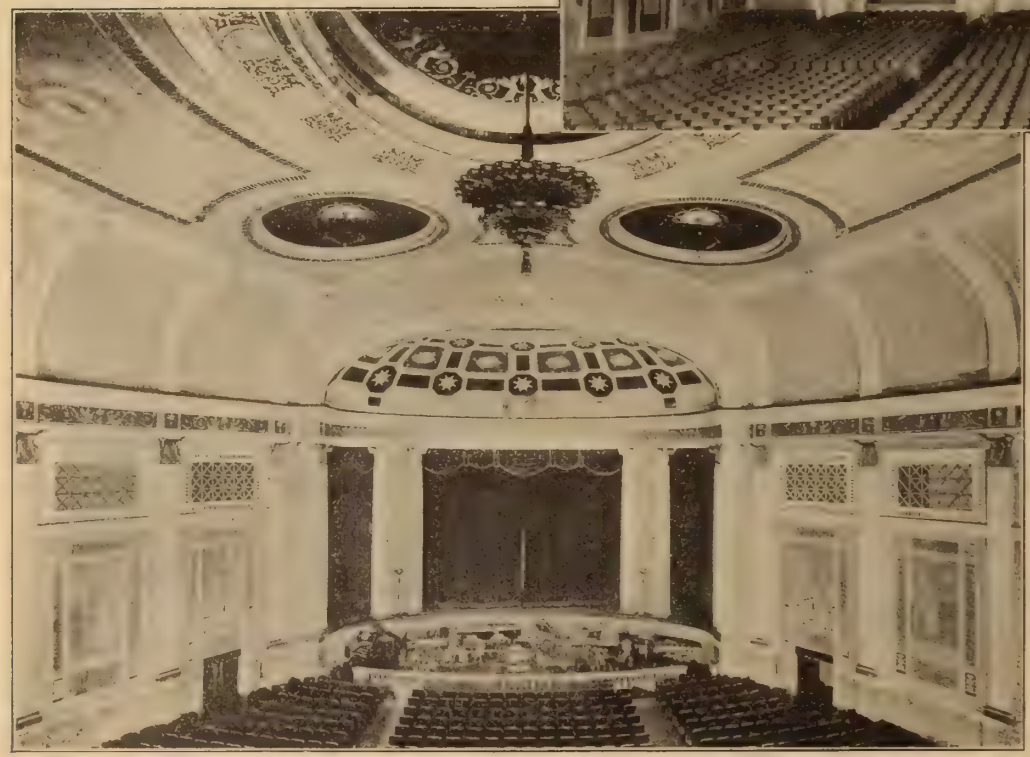
Pages 1833-1855

Not many theatres can boast of a front as stately as this one of the Liberty Theatre, Pittsburgh.

A Page of Views of the Branford Theatre, Newark, N.

The marquee of the Branford specially d ated for the opening night

Its huge seating capacity is well shown in this view on the right. The projection room is seen at the rear near the ceiling



This view emphasizes the fan-shape constr tion of the Branford auditorium thought many architects to be the best solution of t motion picture theatre problem

The Worst Seat at the Branford Is a Good Seat

Architect Has Paid Unusual Attention to Motion Picture Demands

The Branford eatre, situated as is on Branford ce, within 100 of Broad Street abutting Nutria et on two sides, s it an unique tion, being near- he corner of ket and Broad eets than any r theatre in ark. The thea- has been so de- ned that en- ces are conven- y located for the mmodation of rons coming both Broad Market Streets. he plot on which ands is a trun- ed triangle 200 t on Branford e, 90 feet wide end and 150 feet at the other; which itself to a very practical and most nient yet unique plan.

The Branford theatre as Architect Wentworth visualized it

e principal entrance is situated on ford Place at the end nearest Broad t, where one enters under a beauti- arquise, a large open loggia, built of ely modeled cream terra cotta, and namental ribbed and groined ceiling, ng three large lunette panels, which lled with beautiful mural paintings eatrical subjects, done in wonderful color on canvas by one of the greatest mural painters in the country.

The floor is of natural tone, hand made antique herringbone tile with faience border. The ticket booths located here will be constructed of marble, bronze and leaded glass.

From this open loggia the entrance is through bronze doors into a large commodious lobby 125 feet long by 16 feet wide, having a beautiful panelled floor of faience and campagna mosaic tile, marble base wainscot and pilasters, with richly decorated plaster panels, and an elaborately beamed ceiling treated in gold leaf.

This great lobby is designed as a lounge for patrons and from it one enters through bronze doors to the main foyer of the theatre. A magnificent staircase leads to the mezzanine promenade and lounging room and thence through wide vomitories to the loggia boxes and lower level gallery seats.

The Nutria Street entrance faces Market Street at the angle of Nutria Street. It consists of an open loggia treated in rare marbles, mural decorations, campagna mosaic tile floor and coffered ceiling in gold effects. Another ticket booth is located in this loggia, designed to harmonize with the surrounding decorations.

From the loggia one enters a large lobby with campagna mosaic floor, marble wainscot, richly panelled and elaborately decorated ceiling. A portion of this lobby is to be assigned to candy, cigars, and other concessions for the convenience of patrons. From this lobby one enters the main theatre foyer.

The foyer is elaborately decorated with marble standing rail, pilasters and panel work, interspaced with plate glass mirrors, two beautiful faience drinking fountains mounted on marble panels, and a marble niche in which will stand a wonderful piece of Carrara marble statuary.

From this foyer near the Nutria Street entrance a broad marble stairway leads to the mezzanine and loggia boxes.

Independent exits are provided both to Branford Place and Nutria Street to alleviate congestion, and are so arranged that patrons leaving the theatre will not crowd those entering.

A check room and house manager's office open from the main foyer.

The mezzanine promenade, approached by two grand stairways, measures 100 feet in length by 25 feet in width and is elaborately decorated with an elliptical domed ceiling, and panelled and pilastered sidewalls in plaster.

A large well protected by a marble balustered railing gives a glimpse of the main foyer below. From this promenade opens the men's smoking room, done, floor and

Wesley Wentworth, A.I.A., the architect who designed the Branford

The Branford is under the personal management of Jacob A. Fabian.

side walls, in campagna mosaic tile with faience panels, and through which the men's toilet is reached, all in white tile; the ladies' room, 25 feet square, is exquisitely decorated with marble wainscot and plaster relief, treated in delicate shades becoming the most esthetic taste. From this room opens the ladies' toilet, all done in beautiful white tile.

Faience drinking fountains are provided in both the men's smoking and ladies' rooms, as well as two in the main foyer. All are supplied with a constant flow of pure filtered ice water.

The manager's suite of offices, check rooms, and an emergency hospital room, fully equipped, where a trained nurse is always in attendance, opens from this promenade.

On the second mezzanine the employees' locker rooms and toilets, as well as a large storage room, are located. Stairways at both sides of theatre lead from the promenade to this level and from them the upper half of the gallery is reached through commodious vomitories.

The auditorium is fan shaped, narrowing as it nears the stage proscenium. It is 165 feet long by 105 feet wide and 60 feet in height and seats 2,000. It is elaborately decorated with ornamental plaster. The ceiling is elliptical in shape, with one large central and four smaller dish domes.

The gallery is of the flat type with three rows of loggia boxes at the front and two crossovers, with a seating capacity of about 1,200. The floor pitches of the auditorium, the gallery pitch, and the seat radii have been all carefully studied so that every patron, no matter in what part of the house, naturally focuses his sight on the center of the screen. Seats are very wide and rows spaced further apart than is usual. The seat and back of each chair is beautifully upholstered in Spanish leather, and every provision has been made for the luxurious comfort of patrons.

The stage has a proscenium arch 45 feet wide, 42 feet high, and is especially designed for motion pictures, with a small secondary stage for singing or other novelties. It has a semi-permanent set with a large orchestra platform raised slightly above the auditorium floor level and enclosed by a balustered railing. The permanent set has a colonnade effect, elliptical in shape, both in plain and coffered ceiling, with a large central screen opening, and two smaller openings at each side, in which magnificent silk plush curtains are hung. Back of these curtains, changeable sets are arranged so that the proper atmosphere may be given to harmonize with the tone or feeling of each individual picture.

The Construction of the building is absolutely fireproof in every detail. Built with steel frame, brick enclosure walls, hollow tile partitions, reinforced concrete floor, all metal doors, sash and trim, metal furring and lathing; in fact not a piece of wood is used anywhere in the building.

The elliptical mezzanine foyer at the Branford

The exterior walls are double with air space between, protecting the interior fully from climatic changes. The gallery is of the cantilever type supported on an immense steel lattice girder spanning the entire width of the building, 110 feet. There are no obstructing columns in any part of the auditorium.

The exterior is built of cream glazed terra cotta and soft yellowish gray rough texture face brick, panelled in fancy bonds; which with the delicately modeled terra cotta, all designed in the Francis 1st style, gives it a quiet and dignified charm.

The open loggia is designed to harmonize in the same style. The great lobby is simple, rich, and dignified in design, forming a transition to the elaborate Adam style carried throughout the entire interior of the structure.

The decorations are all done in old ivory and golden tones. The five ceiling dishes are treated with lacquered aluminum leaf; the relief work is brought out with old blue and orange backgrounds, while the main cornice frieze and proscenium arch are of old ivory relief on a gold leaf background.

The main auditorium sidewall panels are of gold leaf, on which are painted black figured silhouette in theatrical designs; mural panels in strong conventional colors are distributed throughout the lobbies and mezzanine, lending a charm to the whole scheme. It is, undoubtedly, the most beautifully decorated theatre in the city, and gives one the impression of dignity and refined tastet seldom attained in theatre decoration.

An intercommunicating telephone system connects all departments of the theatre, and public telephones are provided in the foyer and promenade for the co ience of patrons.

A vasuum cleaning system has bee stalled reaching all parts of the bui Care has been used in the selection o terials, so that perfect sanitary cond may be maintained at all times.

Great care has been given to the de ing of the heating and ventilating sy providing an adequate and constant ply of clean, fresh air to all parts o providing an adequate and constant building at all times, properly heat winter and cooled in summer. The tem is of the indirect type. Four boilers are located in the basement the Nutria Street entrance. From th large steam pipe is carried up and a the building above the ceiling to th room, located directly over the prosce arch. Here are placed great banks direct radiators.

The fresh air is sucked in from the roof and conducted by the use immense "Buffalo Forge" fan th the radiators, which heat it to the p temperature. From there it is cond through large galvanized pipes, and formly distributed through smaller to registers located on the side walls 7 feet above the floor. Three separat haust fans are located at different above the ceiling which constantly ex the foul air, thus perfecting a po mechanical system that will change a air inside the entire building once fifteen minutes. The velocity of th is so controlled that there can be no ceptible feeling of draught.

No expense has been spared in th sign and installation of the electric

(*Continued on page* 1842)

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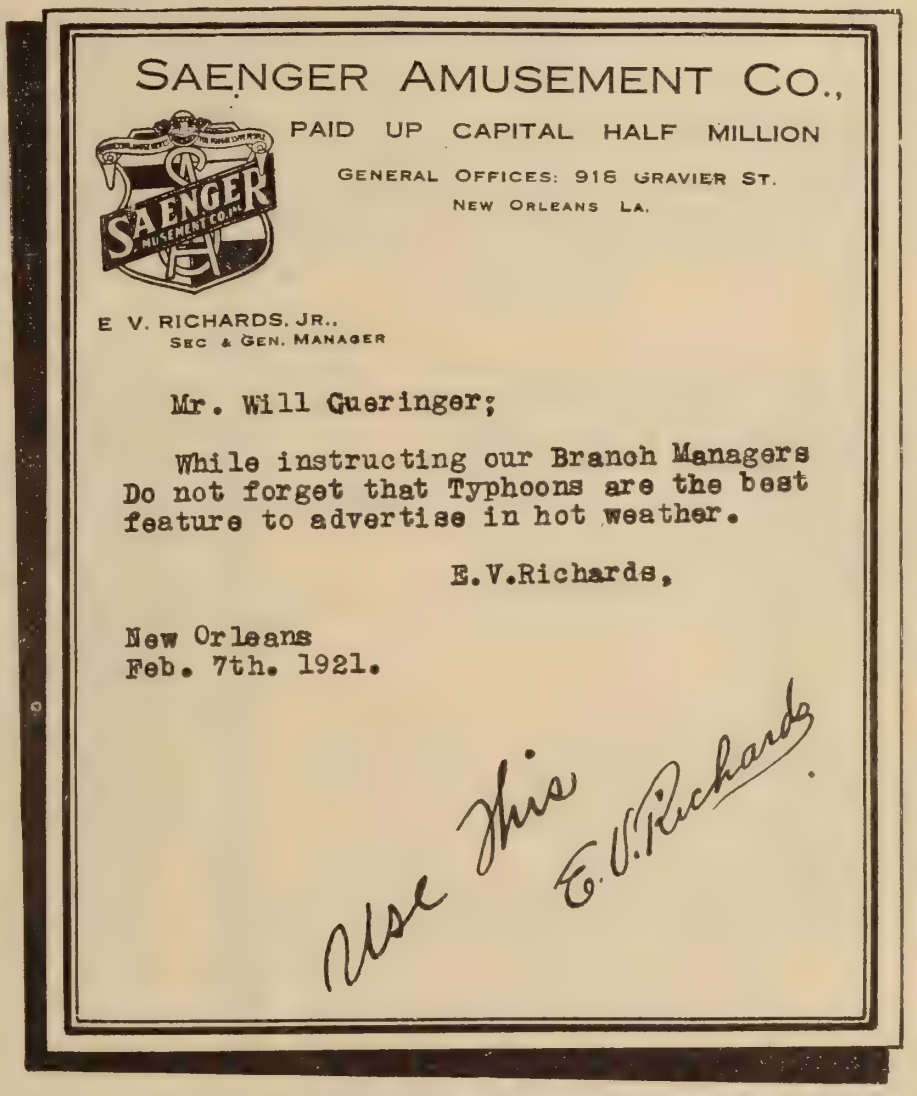

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Selecting a Site for Motion Pictur Theatre

An Architect Tells You Clearly the Various Points to Consider

By Harry M. Prince, Architect

(Continued from last issue)

A lot with only one street frontage is not advisable, except for very small houses. The very stringent building laws requiring courts or passages on both sides so condense the site, that, unless it is very wide, but little space is left for seating capacity. As for example, if a lot 50 feet wide was available, with but one front on a street, a theatre to accommodate 1,400 people would have to have courts at least eight feet in width (according to the Dallas Code) on each side; thus reducing the street front to 34 feet. Assuming 900 people on the orchestra floor and 500 in a single balcony, and allowing 25 feet in depth into the auditorium for lobby and auditorium approximately 175 feet long; resulting in a telescopic appearance, to say

THE success or failure of a theatre is dependent to a great extent on its location. In the article on this page a well-known architect explains why this is so.

nothing of projection length and sight lines.

Of importance in site selection, is the natural grades or slopes of the site.

Excavation is exceedingly expensive work, involving as it does possibly blasting in rock, waterproofing, retaining walls, shoring and other engineering problems. The auditorium floor must, of necessity, slope towards the orchestra pit and screen, and in a theatre with an auditorium 80 feet long, this slope should show a m imum of six feet and six inches, betw the low level at the front row and the l at the last row of seats, increasing r rapidly in height with the greater de of the auditorium, depending on s lines. Since steps are not allowed theatre entrances, and but a small sl or pitch is permitted from the last row seats at the back of the auditorium to entrance doors, it must be apparent at o that any site having natural grade pitch from the entrance up towards the scr end, would be very undesirable, while reverse, pitching from the entrance do towards the screen end would be exce ingly advantageous. Basements trenches for heating and ventilating du constitute the largest portion of excav ing work, and are generally placed at stage end of the building. An argumen favor of the arcade system of enterin theatre, which occurs on a fairly le site, (level sites being the rule rather t the exception), is that the deeper the cade, the greater possibility for a sl from the auditorium to the street, sc

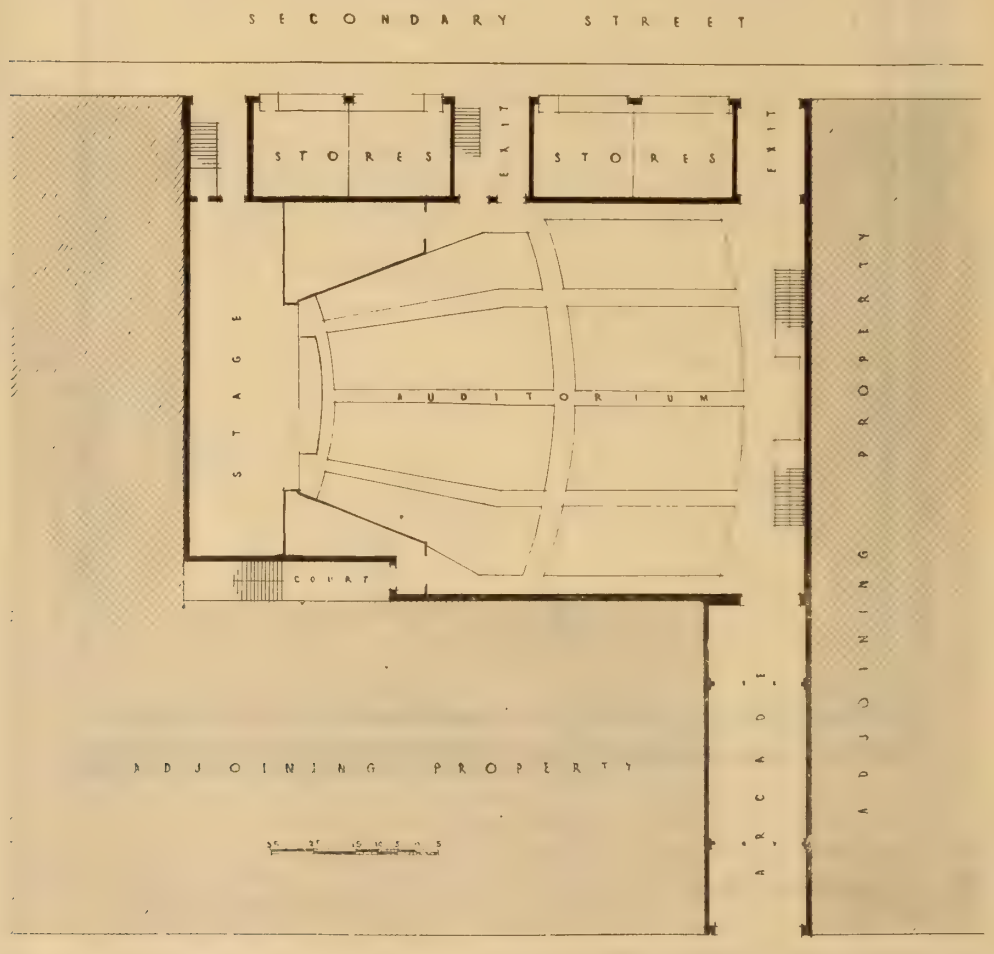

PLATE NO. 3

Showing modification of Plate No. 2, allowing for stores, but reducing the total seating capacity."

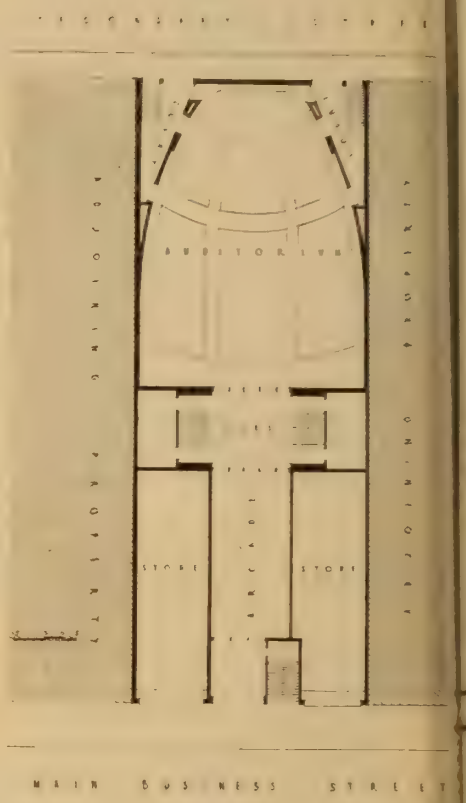

PLATE NO. 4

"An interior lot, with stores flanking Ar on Main Street."

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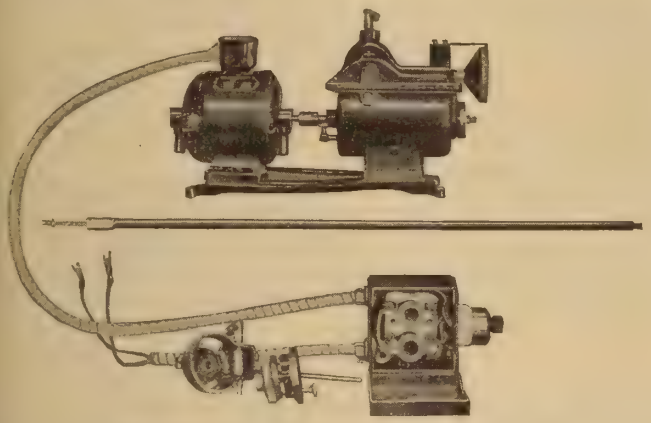

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. . . . . .

How to Select Theatre Site

(*Continued from page* 1838)

what after the method of a ramp used in railroad stations to take people from one level to another. This brings the rear portion of the auditorium well above grade level and reduces to a minimum the amount of excavating necessary. Plates No. 2, 3 and 4.

In order to overcome particularly bad grade conditions, theatres have been designed to bring the public in on a mezzanine floor, and then down stairways to the auditorium. This condition could only occur in a very hilly city, and the selection of such a site would depend on the owner's opinion of his patronages' willingness to enter and leave the building by the use of stairways. It is not a site to be recommended.

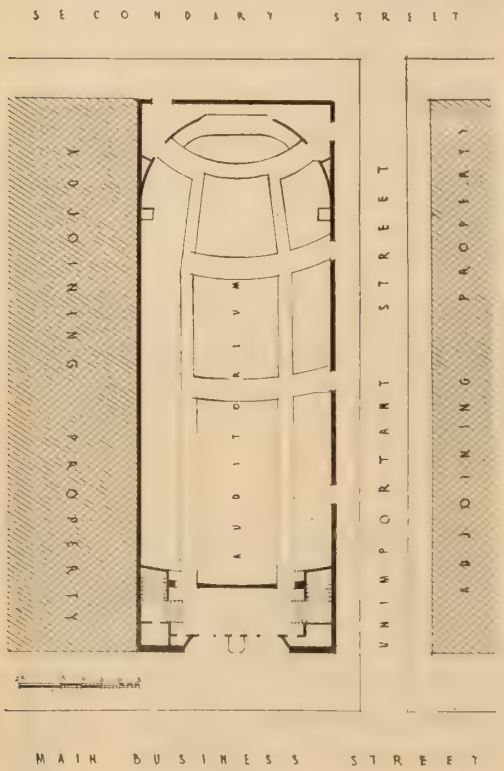

PLATE NO. 5

"Results in an unsightly side facade on a busy street."

From the standpoint of economical construction, excellent sight lines and general practicability, a site for a Motion Picture Theatre, without stores or arcade, to accommodate 1,200 to 2,000 people, would be a lot 65 feet to 75 feet wide, and 110 feet to 140 feet deep. If it is intended to supplement the pictures with vaudeville or voice soloists, the auditorium should not exceed 85 feet in depth between the first and last rows of seats, securing additional seating capacity in width. The limitations of the carrying capacities of the human voice, are responsible for the 85 feet.

No hard and fast rules for sizes of sites can govern, as some excellent theatres have been developed from unusual shapes. This phase is technical and unusual shaped lots should never be considered until a thoroughly trained Architect, familiar with all the problems of a Motion Picture Theatre, has been consulted, and his opinion obtained as to the site's possibilities for development.

The importance of consulting an Architect, cannot be too strongly impressed. If it is an Owner's first venture into the moving picture field, go slowly. Investigate the Architects in your city, and find out who has specialized on this type of building. If the city hasn't a Specialist, go somewhere else where you can procure one. Civic pride and willingness to patronize local ability is splendid, but it won't pay your loss if your theatre is badly located, planned and designed. Suppose you were offered an opportunity to buy a diamond from a stranger on the street. You wanted that diamond as an investment. If you did not know diamond values you would take it to a reputable jeweler for appraisal, pay for that service, and if he told you not to purchase the jewel, you would consider the appraisal charge well spent. Consider the Architect in the same light. He will charge you for his services, the same as the expert appraiser would, but if through his technical and practical knowledge he shows you that your contemplated site cannot be made to pay, due to the building laws or construction difficulties, you have saved many times the Architectural fee.

The successful Architect today keeps touch with realty values and gladly gi a client the benefit of that knowledge. is in constant touch with tendencies shift the business center due to cong tion. That is important to know. might know of a contemplated 2,500 s theatre just adjoining yours, in which y planned to seat 600. You are under obligations to the Architect to proce with your building, any more than y would be to a surgeon to whom you h gone for a consultation. The surge might tell you you were not in need that operation you thought necessary, a later would send you a bill, not for co sultation and operation, but for consul tion only; so with the Architect.

In conclusion, some final comments pictures as they relate to site selectio Some producing companies exhibit th pictures in their own theatres, thereby a suring themselves first runs for exclusi showings. Other producing and distribu ing companies rent their products franchise plans and usually this franchi is owned by some exhibitor already sho ing them and with a long time contract reserve. The prospective theatre own new to the field of exhibiting, should fi out what pictures he can secure. The e change men will gladly consult with y and the trade papers will give you a go idea of how theatres in other cities a receiving and patronizing any produci company's releases.

Summarizing we find:

1. Know the number of transients.
   a. The travelling public, shoppe and people with "an hour so to kill," are a big revenue a theatre in the business di trict during the day.
   b. The neighborhood or commu ity theatre must depend e tirely on local or vicinity pa ronage.
2. Know what pictures are availab for exhibiting.
   a. Consult exchanges.
   b. Read the trade papers a

(*Concluded on page* 1842)

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The Branford Theatre at Newark

(*Continued from page* 1836)

ing system which is complete in every detail; a combination of direct and indirect lighting. The indirect lighting is distributed back of the main cornice of the auditorium; around the large central dish dome in the ceiling; around the proscenium arch; above the main cornice of the stationary set at the stage; and back of the main cornice in the loggia. Two banks of footlights are provided at each of the two stage levels. The balance of the lighting is accomplished by the use of beautiful massive chandeliers and a large number of sidewall fixtures.

A quadruple system of wiring has been installed, making it possible to use lamps in four colors. This whole system is connected to an immense switchboard, mounted on a platform at the right and back of the picture screen. On this switchboard are mounted over seventy dimmers, individually controlled, or collectively by one master dimmer. By this arrangement an innumerable number of charming light effects may be obtained.

To avoid the use of oil or gas exit and emergency lights, a large storage battery set has been installed, providing an independent source of current supply in case of trouble with the general lighting.

The sign lighting is controlled from an independent switchboard and several other switchboards have been located at different points in the building, intercommunicating with the main switchboard, making the entire system most flexible in every detail. Step lights are provided for all gallery aisles.

The projection booth is most complete in every detail—divided into three rooms; the projection room, a rewinding room, and a generator room; all high ceilinged and thoroughly ventilated. Shower bath and toilet arrangements are provided for the operators.

The equipment consists of three Powers 6 B projection machines, a stereopticon, and a spot light. There are two complete motor generators, each large enough to opeerate the whole equipment. One is held in reserve in case of breakdown. The projection system is connected to delicate instruments in the manager's office and at the musicians' stand, so the speed of the picture may be controlled at all times.

A great $40,000 Wurlitzer electric control organ has been installed. The organ chambers are located to the right and left of the proscenium arch, and the speak is directly into the main auditorium through beautifully designed grilles. The console is placed to the right of the musicians' stage. The organ has all the elements and qualities of the finest church type; is equipped with a full orchestral complement of stops, and the console is also connected with a grand piano. It is without question the finest instrument in the city of Newark.

The building has been erected from design, plans and specification prepared by and under the personal supervision of Architect Fred Wesley Wentworth, A. I. A., Citizens Trust Building, Paterson, N. J.

The Contractors are as follows:

General Contract—Gunn-Van Dale Co., Newark, N. J.
Plumbing—William Spatcher, Newark, N. J.
Electrical Equipment—Cortlandt Engineering Co., New York and Paterson, N. J.
Heating and Ventilating—Universal Sheet Metal Works, New York.
Marble Work—R. Young & Sons, Newark, N. J.
Scagliola—John J. Wise, New York.
Tiling—Boving Tile & Mantel Co., South Amboy.
Lighting Fixtures—Black & Boyd, New York.
Decorating — William Eckart Studios, New York.
Organ—The Wurlitzer Co., North Tonawanda, N. Y.
Seating—American Seating Co., New York.
Brass Railings—U. T. Hungerford Brass & Copper Co., New York.
Booths and Display Frames—Menger, Ring & Weinstein, New York.
Booth Equipment—Nicholas Power Co., New York.
Leaded Glass—George Hardy Payne, Paterson, N. J.
Concrete Floor Hardener—J. Sonneborn Sons, Inc., New York.

How to Select a Theatre Site

(*Continued from page* 1840)

news.

3. Know the building and fire codes.
   a. Court yard provisions.
   b. Street front requirements.
   c. Zoning laws.
4. Kind of site.
   a. Occupying entire lot.
   b. Store sub-rentals.
   c. Arcade entrance.
   d. Natural grades and slopes.
5. Consult an architectural expert on theatres.
   a. His knowledge of code and zone provisions.
   b. Secure sketches showing seating capacity.
   c. Other contemplated building projects in your vicinity.
   d. His knowledge of realty values and shifting business and theatrical centers.
   e. Approximate cost of construction.

Karzin to Build Another in St. Louis

The most important business venture, which will result in exceedingly great benefit to all business interests in the vicinity of the Union Station, that has been proposed or undertaken for some years is the immediate erection of a beautiful high class, fireproof motion picture theatre, to be built on the south side of Market street, between Sixteenth and Seventeenth streets, at a cost of two hundred and twenty-five thousand ($225,000) dollars.

The owners are John Karzin, operator of four other moving picture enterprises in this city; Jacob Weiss and Adolph Diamant, two retired capitalists, who were formerly in the wholesale liquor business. The owners will spare no expense to make this theatre second to none in the city of St. Louis.

An accommodation for travelers during train time will find this a convenient rendezvous.

The building will be a three-story and basement brick, fireproof throughout, with ornamental terra cotta front, beautiful art glass windows and canopy over sidewalk to entrance to theatre. The theatre will have a seating capacity of three thousand persons, with an auditorium and balcony. There will also be installed a mammoth pipe organ. There will be rest rooms for the ladies and smoking rooms for the gentlemen, also check rooms for baggage for the convenience of travelers passing through the city.

The Equipment Service Department of the NEWS will answer any queries regarding theatre equipment and furnishings. There is no charge whatsoever for this service.

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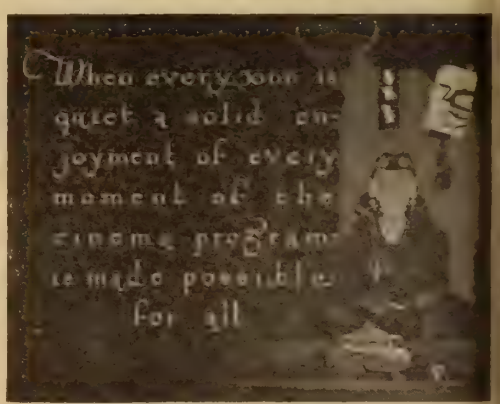

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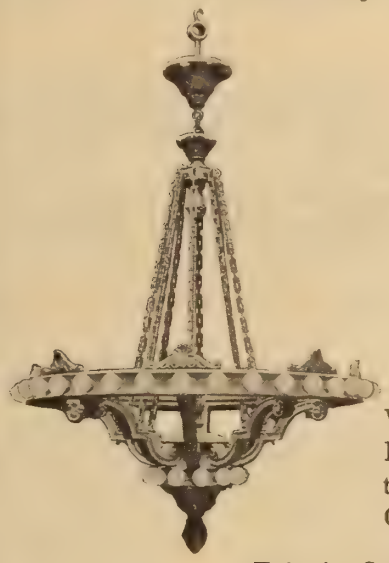

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Equipment Operating Projection Questions Answered

The Incandescent Lamp for Stereopticon Service

Describing the Theory and Principles of Slide Projection

(Continued)

Cleaning

Most of us as a rule wash our hands at least once a day. Cleaning the condenser, mirrors, and projection lens is as important to the polish it. Of course, such action is not wasted, success of projection as our personal appearance may be judged of import. A slight film of dust on the mirror, for example, will cut in two its usefulness. A dirty or finger-marked projection lens, while not showing the dirt marks on the screen, will deliver far less light than a clean one. Perhaps those of us who wear glasses can well appreciate the necessity of keeping the glass clean, and should find no trouble in cleaning lenses and mirrors. The process is identical, and is of just as great importance.

Many people, when the picture looks spotted as if there were dust on the lens surface, naturally take out the *projection lens* and but the real cause *does not lie, as a rule, in the projection lens.*

Why do we see an object on the screen? Mainly because the projection lens has picked up the image of the object and projected it there; but the point from which the lens picks up the object is *not* in the lens itself, but at a distance to the rear of it corresponding to its focal length. When we put a slide into the machine, we adjust the projection lens until it projects a picture of that slide; hence, anything projected on the screen must be in the vicinity of the slide.

Thus, dirt on the condensing lenses, since they are *directly* behind the slide, may be projected oin the screen; a crack or a chip, especially if on the *front* condensing lens, will tend to be reproduced on the screen. It is therefore essential that the condensing lenses be free from imperfections and *clean.*

One other point in regard to bellows: when the bellows are completely stretched out (as when showing in a small room) care must be taken that the bellows do not sag, thus cutting off a portion of the light beam between the slide and projection lens.

Aids to Good Projection

Good pictures require, naturally, a first-class lantern with a good projection lens, but there are several other aids. A *dark* room is of course essential. The difference between a good picture and poor one may oftentimes be the difference between a dark room and a semi-darkened one.

Again, the type of screen is important. An ordinary sheet will do as a screen, but it is elementary. A good screen must have a non-porous surface, that is every minute spot on the screen *must* reflect light. With an ordinary sheet, much of the light goes through the cloth. A very fine weave is therefore necessary.

Several months ago we published a series of articles on the subject of Incandescent projection. The author was Mr. H. F. Barnes, who is also the author of the present series, which originally appeared in one of the Bulletins of the Edison Lamp Works.

Mr. Barnes has the happy faculty of combining technical knowledge to practical application, and what is of even greater importance, of stating it in simple, easy understandable language.

Fig. 16

Showing the Direction and Intensity of Light Rays Falling upon Different Reflecting Surfaces. With the plaster surface, the light is scattered with much the same intensity in all directions. With the prepared screen, the light is thrown back, within a certain angle, in the direction from which it comes

For a permanent installation, a prepared screen is always recommended. The prepared screen reflects back a much greater percentage of the light thrown upon it without unnecessary scattering. A muslin sheet or a plaster wall, for example, scatters the light in all directions (Fig. 16). A prepared screen, such a one with a metalized or glass-beaded surface, throws the picture back after the manner shown. Prepared screens are better adapted to long throws. For short throws, in a wide room, a screen which scatters the light, is necessary, and a clean white sheet of very fine weave is well adapted.

The matter of cleanliness of screen is also of importance. Tests were made on two different cloth screen surfaces; one new, clean and white, the other, of the same material but which had been in use several weeks. The latter sample did not appear to have collected a very great percentage of dust and grime, but on test it was found that the actual amount of light reflected by the used screen was only one-half of the new sample. It is, therefore, essential that the screen surface be kept clean.

Other Uses for Stereopticon Type Lamps

Stereoptican lamps find extensive use in medical and dental spot lighting apparatus, in microscopic examinations; in automatic advertising machines; in many small motion picture machines; in opaque projection of products where an enlargement is desired, in order to pick out imperfections; and in spot lighting for theatres; and many effects for the stage and show window lighting.

Lamps with a stereopticon type filament are also extensively used in flood-lighting, although in the case of flood-lighting, the life of the lamp is longer. A lamp designed for flood-lighting, while it is possible to use it with stereopticon apparatus, will *not* put a maximum amount of light on the screen, as compared with the regular stereopticon lamp, due to the fact that the flood-lighting lamp is a longer life lamp and, consequently, of lower efficiency.

With flood-lighting, the lamp is enclosed in a parabolic reflector. A large angle of rays of the lamp is thus directed into a fairly well controlled beam.

In photography, for enlarging, where lenses are used, a stereopticon type lamp is usually the most convenient light source. The stereopticon type lamp also finds extensive application in various classes of signal apparatus.

100 Questions and Answers

(Continued)

87. What is the easiest and quickest way to know whether or not the capacity of a wire is overloaded to an appreciable extent?

Care should be taken not to draw a current from any line greater than the current carrying capacity of the conductor, the connected load being such that the conductors are not overloaded. If a wire is overloaded excessive heating takes place and danger of fire is encountered, also the insulation may be broken down or destroyed so that trouble of grounding or short circuit may later result.

88. Give conditions that an overloaded wire is likely to cause.

Answered in 87.

89. In putting a new or different bulb on a mercury arc rectifier and it fails to operate, how can positive proof be found that it is or is not the fault of the tube?

If when the bulb is tipped the starting terminal fails to produce an arc then the wiring circuits are probably at fault, but should

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a starting arc be obtained and the bulb fails to operate then the trouble is in the bulb itself and probably due to the loss of vacuum.

90. Why does the carbon crater form on the side of the carbon towards the condensors?

Because the lower carbon is set slightly forward of the center line of the upper carbon.

91. In using D. C. current, which carbon diminishes the quickest? Why?

The positive carbon of a D. C. circuit diminishes the quicker because of greater oxidization due to the more intense heat.

92. In using an A. C. current, which carbon diminishes the quickest? Why?

The carbons of an A. C. circuit burn at the same rate due to the change in direction of the flow of current.

93. In using D. C. current, give detail explanation why needle forms on lower carbon.

In a D. C. circuit, while the passage of the current thru the carbon vapor flows from the positive to the negative carbon, yet negatively charged ions are thrown off by the negative carbon or cathode. These ions leave the outer surface of the cathode so that the carbon burns to a point.

Unique Film Mending Shears Approved

Every once in awhile a device comes onto the market that is simple and obvious that we all wonder why *we* didn't think of it ourselves *years* ago. That is exactly the case with a pair of Film Mending Shears shown to us recently by the Blue Seal Products Company. These shears are so practical that they sell themselves on examination.

The Blue Seal Mending shears, as the illustration shows, consists of three tools in one. A cutting edge permits the projectionist to trim his film for the splice; a sharp chisel-like point on one jaw of the shears is for use as a scraper; and the tips of the blades are flattened out for use as a vise on which to locate the perforations while the clamp is applied.

The shears are only 7½" long and are made of drop forged steel. This means that they are practically indestructible and will stand the hardest kind of treatment without injury.

For a small additional sum the company will supply a bracket for the bench into which the lower jaw of the clamp may be placed and fastened.

In the past the film mending equipment of the average projection room consisted of a razor blade for both cutting and scraping and either a patented bench clamp that occupied considerable space or a home made one that took up less space and did the work less satisfactorily. If a pair of scissors was used they could not be found as a rule, and if they were in evidence. This new combination device does the work of all the other tools, does it better, with less trouble and with less space.

It is one of the finest projection-room accessories it has been our pleasure to test and approve. Every projection-room needs one.

The Blue Seal Products Co., now located at Englewood, N. J., is to enlarge its organization and will open a manufacturing plant in the central part of Brooklyn. It has several other products that will be found of interest to the motion picture theatre.

Showing how the Film Mending Shears, described on this page, work

Hints on Use of Portable Plants with Mazda Sets

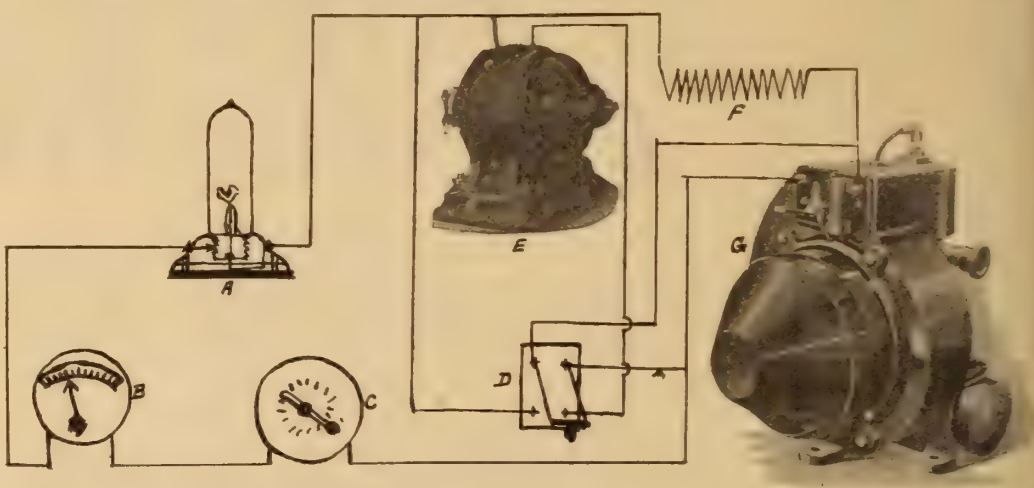
GREAT complaint has been made that the 32-volt generating outfit when used to operate the motion picture machine, does not always do the job satisfactorily. The greatest cause for complaint has been that the bulb required just 32 volts, not one degree more or less. If too much "juice" was run into the bulb it would burn out instantly.

When a generator starts up, operated by a gas engine, without any load on the line it speeds far ahead of its normal revolutions per minute when fully loaded. To obtain 32 volts from a generator when the line is loaded means that it will be one capable of developing 36 to 40 volts when it is started with no load on the line. Now a cold motion picture light bulb does not offer its maximum resistance until the filament starts to heat. Therefore more than 32 volts would pass through the filament which would burn it out.

The solution is to have the line fully loaded when the bulb is cut in. One of the most successful means of obtaining this result was explained by Francis J. Armstrong, a 32-volt plant distributor and engineer in the Singer Building, New York, the other day.

Any 32-volt farm lighting plant can be used for motion picture projection provided the total power output is equal to the wattage required by the lamp plus that required by the small motor used for turning the reels. A little excess power above that actually required is not a bad feature. The variable resistance shown in the sketch must be of sufficient resistance to absorb the entire output of the generator. The motion picture lamps now used are of the high efficient type, which means that for the best work they must have a fixed current with practically no voltage variation. It is, therefore, wise to have an amateur in the line as shown on the sketch. There is no switch used between the source of electric current and the lamp, the resistance is used entirely for this purpose.

When a motor is required to operate a film a resistance equal to that of the motor at full speed must be inserted, in the line as shown in the sketch. When the motor switch is thrown into the "on" position this resistance is automatically cut out, but when the motor is shut off, the resistance automatically cuts in keeping the resistance of the total circuit a constant quantity.



"A" is Incandescent lamp
"B" is Ammeter
"C" is Variable resistance
"D" is Double pole single throw knife switch
"E" is Motor
"F" is Fixed resistance equal to that of motor at full speed
"G" is Engine driven generator

In other words, the circuit is designed to maintain a fixed load at all times on the engine no matter whether the lamp is being turned off or on, or whether the motor is used or not. The only care required is at the time of starting the generator at which time the variable resistance must absorb the full output.

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Some of the Things that Make and Unmake the Cameraman

With Several Actual Incidents that Illustrate the Subject

By *Pierre A. Jeltrup*

THIS department receives a large number of queries from prospective cameramen regarding the duties of the assistant who wishes to advance in his profession. Many of these questions are answered in the article by Mr. Jeltrup.

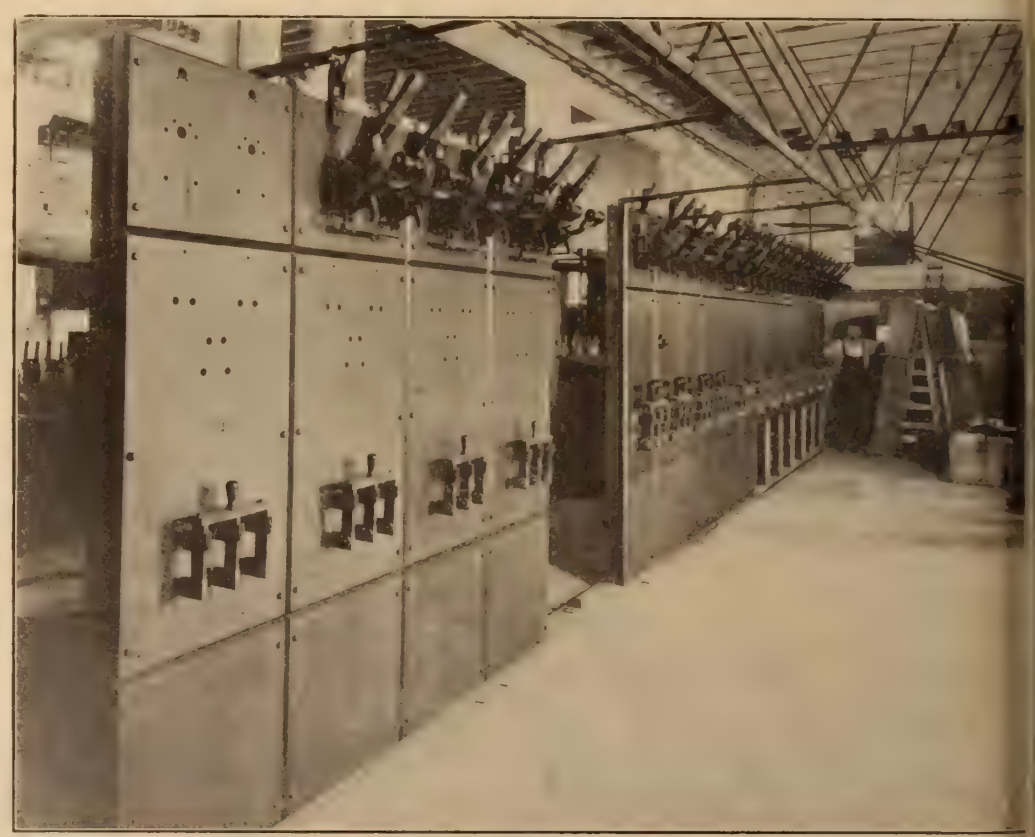
SOME people are born Cameramen, others are made. When they reach the top, no one distinguishes from the two; some times the one gets more credit than the other. It all depends on the point of view. To my estimation, the man who works himself into the ray of the calcium by dint of hard work and perspicacity is the one who deserves greater praise and greater glory than the one who is born with natural instincts.

Taking for granted one is not a born Cameraman, what are the necessary steps that should be taken to advance to recognition? There are five predominant steps: Care, Efficiency, Watchfulnes and Ability to Produce.

All Cameramen were at one time assistants. If there are those that were not, I do not know of them. A good assistant must be "careful." Be sure of what you do and never take things for granted. Make certain of them yourself. It might be hard to do this at times but it seems to be the safest and best policy. Taking things for granted has resulted in many a lost job. The excuse, he said so, oftimes falls short and will not be sufficient. Excuses are never any good as a rule. It is best, I have found out, that when you have something to do do it yourself. Don't leave it to the other chap. If he does it for you, you probably will not know what he is doing and consequently will not understand the proposition and you will be unable to cope with it the next time you meet it again. I remember of a case when an assistant, new to the job, had the amusing sport of shooting a few temporary titles. He did not like the idea of remaining a short time after hours shooting them and managed to have another assistant shoot them for him. He got away on time but he still remained ignorant of the trivial intricacies which are encountered. But the time soon came when he had to shoot a "rush order" of some 300 titles with no one to be found in the studio to help him. He had seen some shot and so had an idea how to set up. He loaded his magazines with Negative stock but did not know that it had to be reversed. He worked till four in the morning shooting the titles, but all his work was for naught as he had to shoot it all over again when the report came back from the laboratory.

He found out that Negative film must be reversed when titles are shot, but discovered it only after a strenuous example. If he had shot the first set of titles himself he would have learned the "why's and wherefors" at less expense.

After Carefulness comes Efficiency. We have become a great nation for efficiency, everything we do must be do quickly and accurately; and naturally th trait has found it's way into the Moti Picture world. It is another great ass which is to be found in an assistar Don't "rush in where angels fear tread." That is not efficiency, that's foc ishness. Do it quickly, quietly, ar above all do it well. Rushing arour and making a great deal of noise is n the ear marks of an efficient man; it the stamp of a bluffer. When Directo do that, people term it temperament, b not so with an assistant Camerama Doing things as quickly as one can ar doing them as correctly as possible is th foremost thing that is taken into consi eration. To my mind, and from what have learned, that is exactly what Can eramen want. They might not say an



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thing but they have eyes which they use for more purpose's than one.

"Getting on," quickly to the different ways of Cameramen is also an essential quality. Notice how they light a set. Compare the various lighting effects and weigh them in your mind. Different Cameramen as a rule lightup a set in different ways. No Cameraman works the same and naturally the quicker an assistant catches on, the more useful he becomes to his Cameraman. Paying attention is what counts. I know a Cameraman who was an assistant but a short time. It may be luck, but at any event he proved that he was attentive and watchful about details, which in turn earned him recognition. It came about in this way.

The Cameraman for whom this assistant worked, became ill and no other man could be had to take the vacancy. The only person on hand was the young assistant. Some spoke of having him shoot the scene. Always there are people who watch us; even though we do not know it. They had seen that he was always on the spot and always eager for knowledge concerning the Camera. He had paid attention to the light arrangement and he had enough confidence in himself to make some slight changes which he thought necessary. The report from the laboratory the next day stated, "All scenes shot O. K." It is needless to say that he got another chance to show what was in him and that he made good. It is true that some studios will not give the little fellow a chance, but it will *out:* and when it does, be ready when opportunity knocks and GET RESULTS.

Results are what they want. People don't usually excuse you for the mistakes you make. Excuses won't free them of that impression, and if you don't show them what you can do somebody will appreciate your work. Of course I know there are cases where people are unappreciative—well do I know it—but if we only stick to it and show them again and again what we have in us, some one will come along and give us the necessary boost.

But why is it that some assistants and second-Cameramen remain in that position all their lives? I knew one who had been an assistant about ten years and I always wondered what was the matter with him. So far as I could see he was always on the jump. His footage book was always correct, his camera was in excellent running condition, and some of the stuff he had shot was all that could be desired. What was the matter with him? One day I was enlightened.

As you undoubtedly know, if one of the magazines on a Pathe Camera are off, the remaining one will slip out as the first is not there to hold it in place. Work had just been finished for the day in this certain studio, the last big scene had been shot and the whole crew were dog-tired. For some reason, this assistant I speak of, had removed the unexposed magazine from the other and had left the exposed magazine insecurely on the camera. However the machine remained threaded up. In his hurry the assistant grabbed the Camera and ran—more or less—with it up the stairs to the dark room. When he reached the top of the stairs the inevitable happened. The exposed magazine which remained on the camera, separated from it's mate, jarred loose. Having nothing to cling to in this time of need it slipped out, banged to the floor and bounded most gracefully from step to step, unwinding itself as it bounced along.

Derisive cries went up as all concerned saw that extra hard work was before them the next day That man was negligent in not seeing that all was O. K. before moving his camera.

There was another assistant cameraman I knew who always meant well in trying to help his Cameraman, but whenever he moved about near the camera he was sure to wind his foot around the leg of the tripod and trip over it. Many a time his Cameraman had to make a complete new set up after this exhibition of clumsiness. He tried to do things quickly but he rarely did them right.

I remember once on location, there was only one camera along—a Pathe. The Cameraman had unscrewed the camera from the tripod and it was simply resting on the head with nothing to hold it there. Work had just begun and the Cameraman instructed his assistant to move the camera to another spot. But the assistant did not know that the camera was unscrewed. He went to the camera and threw the outfit over his shoulder. They had to quit work and return to the studio because "all the kings' horses and all the Kings' men, couldn't put the camera together again."

Jones to Deliver Paper on Film Transmission

At the coming convention of the Society of Motion Picture Engineers, Mr. L. A. Jones of the Research Laboratory of the Eastman Kodak Company will deliver a paper on "The Transmission of Tinted Motion Picture Film." A synopsis of the paper has been prepared, as follows:

A special type of flicker photometer suitable for the measurement of the total transmission of tinted and toned motion picture film has been designed and constructed. Since a tinted motion picture consists of irregular areas of various densities, it is necessary to adopt some integrating method in order to measure the average transmission. This is accomplished by the use of a small integrating sphere in connection with a suitable projecting system. This projecting system is designed so as to duplicate the conditions existing in the practical projection of motion pictures.

The projection lens is located in the integrating sphere wall and the focal length and object distance is such that the picture is formed on the opposite wall of the sphere. The brightness of the opal glass window located in the wall of the sphere at a point 90° from the position occupied by the projection lens is measured by a suitable flicker photometer. This consists essentially of a Whitman disk. The arrangement of this disk is somewhat unique in that the photometric field proper is surrounded by a secondary field which at all times is illuminated to the same extent as the photometric field itself. Thus the field observed consists of an elliptical area in the center of which is a smaller elliptical area which is alternately illuminated by light from a field of unknown brightness and from a comparison lamp of known intensity.

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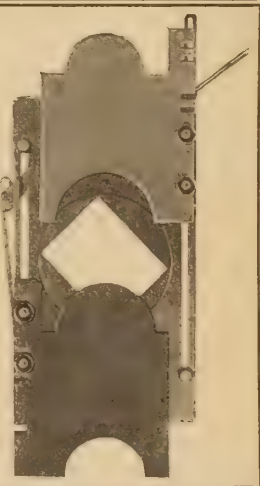

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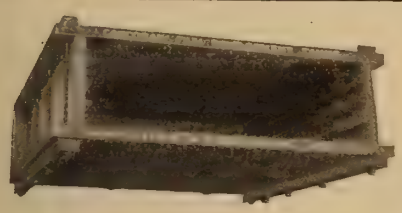

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Music and the Picture

(Continued)

wrote, a century almost, of music, of glorious operas succeeding one another like drops in a waterfall, from "Nabucco" to "Rigoletto" with its "Donne Mobile," and "Trovatore," and "Traviata" and "Aida," with its "Oh, Celeste Aida." Everything is moving before him—his whole life is passing in panorama."

For the quaintness of Mozart, it is possible to present the composer in a manner which follows:

"Why, it was only yesterday that I was romping about, foolish as a lamb and as simple. Wolfgang, have a little dignity, please. Remember how the people think of you! Ha, ha. Dignity, what's that?'—and the spirit before us actually danced and jigged and made the most curious sounds like this: Schnip, schnap, schnei and other funny syllables without meaning."

"You're wondering about that? Those words mean nothing. I used to string together rhyming syllables even when—well, when I seemed to have grown up." And as Mozart spoke of the growing up, his voice grew sadder. "No, I'd just string them together, schnip, schnap, schnei. I'd write to my cousin as dearest, best, lovingest, fairest, etc., etc., and signed myself 'your cos-box.' To my mother I would write, 'I send you 1,056,789,555 kisses. Now count them out and remember me.' Believe me, friends, in those days I had my fun and my little jokes—fun of my own sort. I used to go singing and laughing about. I'd laugh at almost anything. Tell me a joke, and I'd always be a good listener. I used to have a lot of fun teasing people, and the girls—oh me, oh my! The girls. If I had married all the girls I teased and promised, I'd have been married a hundred thousand times. Ha, from the earliest days, I had my fun—what you call puppy love, maybe, huh? When I was seven years old and playing the clavichord at the French Court, and all the nobles and courtiers are around, the king and queen overjoyed, I did jump to my feet and over into the queen's lap, as she sat right on the throne. I kissed her and I said, 'You are very good and I love you, and I will let you marry yourself to me.' Of course she smiled and kissed me, and whenever after that anyone should even hesitate to kiss me, I would say 'Remember the queen kissed me, and who are you to refuse?' It always worked."

(To be continued in further issues)

To the Rescue of the Organ Owner

The Committee of Reference of the National Association of Organists will be glad to furnish exhibitors with accurate and expert information regarding the installing or rebuilding of theatre organs. It is an astounding fact that a large percentage of exhibitors are getting only a small portion of their money's worth from their instruments. The progressive manager, who desires up-to-date methods, using the power of music in picture presentation, cannot afford to ignore these problems.

The chief phase of this situation, about which the committee desires to carry on a campaign of education, is the lack of suitable location or adequate space for organs. In designing a new building, the organ, just as much as the stage or the box-office, should have proper space in the plans, and not an inch of this space should be used for any other purpose when the building is completed. If necessary it is better to cut out a few feet of lobby space, or take out a few rows of seats, in order to have the organ heard to best advantage.

It is a waste of money and a crime to allow plaster walls, thick curtains or scenery to choke the organ tone. An excess of curtains or fabrics in a theatre deadens the organ or any kind of music. The contrast between even a small orchestra and a muffled organ with its vague murmurings is causing unfavorable comment among patrons. When people are moving about the theatre such organs might as well not be played at all.

The grandeur, brilliance and color of a genuine, full-bodied concert organ are a valuable asset to a theatre, particularly as a solo feature, second only to a large orchestra. It is unfair to a good organist if the organ is of inferior quality, or badly situated, or both. If both organ and playing are unsatisfactory the patrons are doubly cheated. The public is no longer indifferent to the kind of music it hears in picture houses. Patrons enjoy hearing a fine organ, well situated, and they are beginning to know whether they are hearing it or not.

Sometimes an organ properly located is too small for the building. This may be due to a faulty specification or improper voicing.

Because of sharp competition and human nature organ builders often give somewhat prejudiced advice to exhibitors in these matters. Sometimes a specification looks large on paper, but contains too many stops which sound weak or inaudible when the organ is erected.

The National Association of Organists w founded fourteen years ago, with headquarte in New York, and local Councils throughout t country. Its object is to improve the standar of organ-playing wherever organs are foun and to secure the fullest recognition of t organist by the public whom he serves. Amon its members are many of the leading conce and theatre organists. At its annual Conventio it has lectures, discussions and actual demo strations of picture-playing.

The Committee of Reference consists Reginald L. McAll, for many years salesma and mechanical expert with leading orga firms; T. Tertius Noble, well-known recitali and organ architect; Charles M. Courboi organist of Wanamaker's New York and Phila delphia stores; Clifford Demarest, ex-Warde of the American Guild of Organists. In dealin with theatre organs the committee will consul with Firmin Swinnen, organist of the Rivoli the atre, New York, who has given recital tours i England and the Continent, and the other or ganists of the Rialto and Rivoli theatres, as wel as others who have made a study of thes problems.

Organ builders' names must not be mentione in correspondence. There is no charge for th services of the Committee, which is actuate solely by a desire to improve the quality o organs, and thereby of organ-playing.

Address all communications to Committee o Reference, National Association of Organist 49 West 20th St., New York, N. Y., or t F. S. Adams, Rialto Theatre, New York, N. Y

"Music Trades" Says:

THE Convention recently held at the Astor Hotel, between prominent members of the musical industry, musicians, and leading members of the musical picture industry, is likely to have very important results. It was called, as we know, for the purpose of enlarging the scope and improving the character of the music in the movie houses, of which there are some twenty-five thousand in this country today.

The discussions, which were attended by nearly three hundred representative men and women, were not only interesting, but informing. They covered a large range of subjects. There was a unanimous opinion to recognize the importance of adequate music to the moving picture business, as a business proposition.

Inasmuch as at the various meetings over one hundred cities were represented, there is no question but that a great step forward has been taken which must inevitably lead to opening up a large new market for our enterprising manufacturers, music publishers and dealers.

In the great majority of moving picture houses where films that have cost some of them, hundreds of thousands of dollars are shown, the music that at present accompanies them is wholly inadequate. From now on, under the impetus of the Convention, there is bound to be steady improvement. This was voiced by a number of proprietors of moving picture houses who were present at the Convention.

This movement should be aided, not only by manufacturers but by dealers all over the country. They should impress upon the owners and managers of moving picture houses, the importance of having good music to accompany the pictures. By such co-operation, the opportunity for the publishers and dealers of sheet music, of the manufacturers and dealers of musical instruments, of player pianos and organs, will be greatly increased.

Music Forum

AN IMPORTANT SUGGESTION

This is my opinion on the Music proposition

Why don't the film exchanges have music furnishe with all films? and why not have a supply on han same as they do the advertising matter. Why not sen the proper music with each shipment of films and i the exhibitor don't return it in good order charge hin for same, and in this way it would certainly help t put the picture over in a much better way. It woul be a great help to all of the small places for we fin it is very hard to get the music that is suitable for al subjects.

Why not advocate this and see what is thought o the suggestion.

Yours for more light on this subject,

J. A. MORRISON
Morrison's Star Theatre,
Box 125, Meadford, Ont., Canada

Dear Mr. Isaacson:

Will you kindly give me the following information Most of the music cues which we receive with ou pictures we notice have been selected and compiled b M. Winkler. We are using a small orchestra an have the Galaxy and Miscellany Series of Schirmer but we note that all of Mr. Winkler's Musical setting never use any of these selections. We would like t know how we can get the music which Mr. Winkle refers to in the cues without having to buy all th product of the different publishers.

Will you also advise us if the Schirmer Edition i Tax Free.

NICK MACMAHON, JR.,
Mgr. Grand Theatre,
Ironton, Ohio

Music Editor:

I want to add this word of encouragement and con gratulation to you on your work in further organizin and developing the music in the moving picture house in the country. I think it is splendid and far reaching

MARSHALL BARTHOLOMEW.

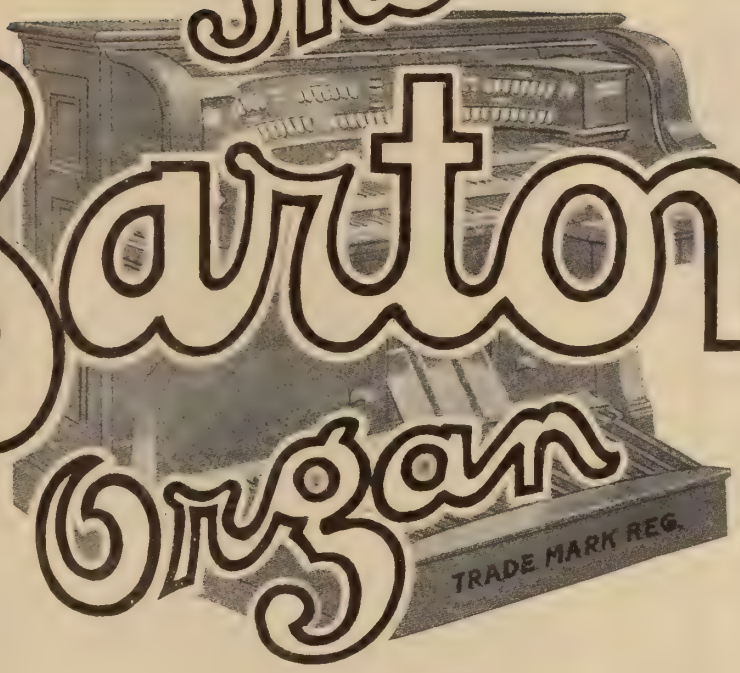
Dear Mr. Isaacson:

Must thank you for the help you have given m in helping me to make a better and larger library o motion picture music. Your help has been more tha appreciated.

The only trouble which I have now is in selectin music for the comedy and travelogue. For the drama I select a pretty good program to go with picture, bu I have been playing foxtrots and one steps for th comedy and I don't know whether that is alright o

(Continued on page 1854)

The Barton Organ



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"Musical Courier" Says:

THIS rounded out three days of utmost importance in the history, growth and future development of music with the motion pictures. Those of us who attended all the meetings derived great benefit and surely one understands the situation better for having attended the congress. The arguments and discussions that at times seemed too serious, turned out not to be, and perhaps it was for a better understanding that they occurred. Again, congratulations to the Motion Picture News and all who helped to make this permanent organization possible.

not. What would you suggest to be the best music for the comedy?

EARLE J. SMITH,
Organist, Palace Theatre,
Waseca, Minn.

Answer:
For comedies it is perfectly alright to use the lighter music as long as the rythm and spirit of the composition seems to be in harmony with the intent of the situation.

For the travelogue I would be very hesitant to use fox-trot music. I would try to use something more or less neutral and something fine. To give you an idea of what I mean, say that you are looking at some pictures about mountain lakes, I would use the composition The Swan of Saint Saens, which is very peaceful, or say the Ave Maria by Schubert or the New World Symphony by Dvorak. Often in the travelogue I would attempt to get in something national. To some oriental picture I would use some oriental music, to a Japanese scene I would use some music of the same nature, to a picture about Italy I would use some popular Italian melody like Sole Mio

MUSIC EDITOR

Dear Mr. Isaacson:
For some weeks past I have been reading, with increasing interest, various articles concerning the convention of musical interests in the motion picture industry, convening this coming week.

It is a cause for regret with me that I cannot attend the convention. I have been interested in picture music for only a little over a year, but during that time have read everything obtainable on the subject; have opened several fine organs and played in two very good theatres, one in the Northwest and am now at the Strand in this city. I want to become permanently and prominently identified with this phase of the musical profession.

Now that the pictures have brought the organ into such prominence, I want to progress just as far in this line as possible.

Do the various studios in California employ musicians to arrange their cue sheets? Are you conversant with conditions on the Pacific Coast enough to enable you to tell me briefly if an ambitious and experienced organist would probably be able to find a really good opening out there?

HAROLD A. LORING,
Pianist-Organist,
Portland, Me

Dear Mr. Isaacson:
Would you please inform me where I can get suitable material for musical accompaniment of moving pictures.

We are installing an $11,000 Morton Organ in our Auditorium, and I am to play it.

I am familiar with practically all the standard piano compositions, but am anxious to secure a musical library that will fit the needs of moving picture playing

WALLACE L. JOHNSON,
Auditorium Orchestra,
Holdrege, Neb.

Dear Mr. Isaacson:
You say there is a great opportunity for composers in moving pictures. Being a composer, I am interested to know how to get a chance to write for pictures. I am an organist. At present teaching music in this city My ambition is to write a score for a real dramatic picture. I often feel that if given a chance I could do something big in that line. Please let me know how and where to get my chance.

IRA B. ARNSTEIN.
New York City

Dear Mr. Isaacson:
Being a leader of a very large orchestra in one of our foremost theatres I am very anxious to be well posted in all that is latest and best. I would like to have information of the deliberations of the conference. Further I desire to be a subscriber to the NEWS Kindly quote cost and where I could order same.
Any literature would be greatly appreciated.

LEONARD RICHER,
Director Hippodrome,
Toronto, Ont., Can

Dear Mr. Isaacson:
I want to personally thank you for your reply to my letter written last November. A number of catalogs have come to me and I was able to select a library from them. Most of the large houses, however, seem to deal only in orchestra music for pictures which are of no help of course to an organist.

I have only a two-manual Wurlitzer with pedal keyboard, but I do try to play good music always. Our company owns four theatres and at my request after a lengthy explanation took out a license for the privi-

"Billboard" Says:

IT was the opinion of everyone in attendance at the meetings that this conference is the beginning of a new era in the history of music in America. Each session in itself brought information and suggestions which alone would have made the conference worthwhile. The need of better music more ably represented, and the abomination of wrong music, was most emphatically impressed upon each and everyone in the audience, and this in itself will have immeasurable effect for good throughout the nation. Each and every exhibitor through this country, as well as each and every person interested in music, should get in touch with the new organization and learn of the good things which are to be done, and in the accomplishment of which their wholehearted co-operation should be given.

The "New York Glo Says:

BUT principally, the confere brought forth the fact that tw thousand and more exhibitors the United States, with their eyes to t box office, and their ears to the gro hearing the rumbling of the signs of times, are setting about the busines supplying as good music as they can to their patrons—and so are contribu a service to the fine arts which is ab lutely incalculable.

lege of playing copyrighted music. I think y certainly filling a great need, especially to tho are trying to raise the standard of music i pictures.

MISS JEUNESSE BUTLE
Page The
Medfor

Charles D. Isaacson,
New York City.
My Dear Isaacson:
I want to thank you sincerely for the effort a tiring zeal that marked your successful labors and during the music conference. My departu rather unexpected and I did not have the oppo to say as much to you as I had wished regardi personal realization of your work, my apprecia the fact that you willingly gave your valuabl and work to a practically "thankless" cause, thank you for the opportunities and courtesi ranged for the visitors.
May I ask if it is possible to procure the fil in the screen text of Aida and March Slave a at the Brooklyn Strand. If so, from whom what rental (weekly run). I also wish to reque any matter pertaining to the convention which is mailed to me, be sent to the address below, as anxious to receive same promptly. I am at reorganizing an orchestra here at the Majestic t Will probably open the Capitol, Cincinnati, March 15.
In closing permit me to urge you not to petty unappreciativeness of interests who attend convention for the furtherance of their own self terests, to dampen your ardor. We need you sonal efforts badly. Anything the writer c at any time, he will do gladly.
Sincerely yours,
(Signed) BUEL B RISINGE
Capitol the
Cincinn

Present address.
Bancroft Hotel,
Springfield, O

Through the Music Forum M Charles C. Isaacson, music edit of the News, will answer i quiries from organists and m sicians pertaining to music in th picture theatre.

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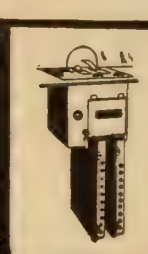

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R SALE—2 Fulco Speedco Arc Controllers, used week, price $300.00; Regina Mandolin Orches- electric, 8 rolls of music, $200.00. W .H. Heffley, nnon, Pa.

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Building Notes From the West Coast

Odessa, near Spokane, Wash., has a new community hall, a concrete structure, costing about $30,000, made possible through the community spirit and generosity of Odessa farmers, business men and citizens, who purchased stock in the corporation known as the Odessa Community Hall Association. The building is probably the only one of its kind in this part of the state. The main floor has a seating capacity of 500.

Charles E. Stilwell, Spokane, Wash., manager of the Casino, Class A and Unique theatres, has purchased a 90-foot frontage on the south side of Main avenue just west of Stevens street, for a reported consideration of $125,000. It is now occupied in part by the Unique theatre where Mr. Stilwell made his start in the moving picture game eight years ago. Mr. Stilwell came to Spokane twelve years ago and was four years representative of the Gamewell Fire Alarm and Telegraph Company. He installed alarm systems in Spokane, Salt Lake and other northwestern cities. He tells the following story of how he happened to get into the moving picture business:

"One day eight years ago I met J. D. Finley, a good friend. 'I want you to do me a favor,' he said. 'I want you to take the Unique theatre and run it.' I told him I knew nothing about running a theatre and could not make it pay. However, I yielded. At first it was uphill work, but it gradually got better and it wasn't long before we were paying good rent, and then the place went over the hill and has been going better ever since.

"A couple of years later I took over the management of the Class A and then the next year I bought the Casino from Dr. Clemmer and a week later the Rex. I sold the Rex last year. If building conditions next year are right I expect to put up a motion picture building that will be a credit to the city."

The first theatre of a string of show houses to be built throughout the northwest by the Woodward Enterprises, Inc., of Spokane, will be constructed at Puyallup, Wash., at a cost of $55,000, it is announced by O. D. Woodward, president of the company. Work on the new building will begin about May 1, and the house, when completed, will seat about 750 people. Rigg & Van Tyne are the architects for the structure. Mr. Woodward announced that the theatre would be used for both moving pictures and production work. Land for the theatre site has already been purchased, he stated. Production of moving pictures by the Woodward company will begin in the near future, Mr. Woodward stated. Some equipment has already arrived.

News Notes

The Newman Manufacturing Co., reports sales of their line of rope rails, brass railings and statuary bronze frames to the following theatres: Keiths Theatre, Louisville, Ky.; Park Theatre, Roanoke, Va.; Strand Theatre, Lansing, Mich.; Strand Theatre, Indianapolis; Victo ryTheatre, Lynch, Ky., and the Gaines Theatre, Pineville, Ky.

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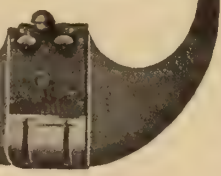

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Exhibitors' Own Box Office Reports

(Continued from page 1832)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST).....DEC. 25
"A splendid production given mystery story."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal." "Ordinary picture. Poor business three days." "Not as good as some of her previous pictures, but Miss Minter is always pleasing." "Two days to big and average business." "Fair picture to fair business. Star popular."
Consensus—"Average picture, average puller."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST.....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH.....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining." "Fair picture with only average box-office receipts." "Better than 'Miss Hobbs.' Miss Hawley is likable in this sort of a story. Big to average business two days."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre." "They were terribly disappointed with this. Did not think it lived up to 'Something to Think About' and 'Why Change Your Wife?'" "Broke the attendance record. Greatly talked about. Continued for a second week."
Consensus—"Good picture, good puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but rather long-drawn out; exploitation put it over to big business."

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JA
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair busi due to holidays." "Just plain trash—it's a pity a good star and money are expended on such drivel." "Average business. No angles throughout the entire five reels. Photography and direction g cast fair, but story weak from being overworked." "Had poor busi with this one for entire week." "Very trashy and silly. Audie hardly enthused. Business only fair."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JA
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual b ness." "Very entertaining feature which the popularity of Tho Meighan with our patrons helps to put over in good shape. Did excell business."

FURNACE, THE (REALART) SPECIAL CAST.....DE
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It strength and purpose and is wonderfully portrayed by excellent e Exceptionally good business." "An absolute sensation. A knock Had S. R. O. sign up from opening day till finish of week. One of best picture I've ever seen." "Unusually good audience picture. Eve body liked it. Opened to big Sunday business." "Very big producti Business better than average." "The plot of the picture is good the details are not well worked out. It is fair. Average receipt "Very high-class society picture with beautiful costuming and sets wh appealed particularly to the women and did splendid business." "W story of marriage that played to average business."
Consensus—"Good picture, good puller."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DE
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY.....JA
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best th Madge Kennedy has yet done. They all liked it, and I played capacity houses all week." "Nothing great about this but title is cat and Madge Kennedy has a following. Result—good houses." "Ma Kennedy has considerable drawing power here. Her picture is not str but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FE
"Unpleasant story depending on acting and unusual twist to story." M. P. News.

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FE
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JA
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but joyed and full houses resulted."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DE
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office receipt 'Fine picture with some very excellent acting and interesting sto Played to better than average business for week." "Fair picture an excellent play. Nothing to make a fuss about."
Consensus—"Average picture, average puller."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FE
"Alice Lake scores in ordinary story."—M. P. News

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DE
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this producti Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JA
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed much pleased with it and business was fine."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....DE
"A different picture here."—M. P. News.
Exhibitor Comment—"Fairly entertaining picture given a good product and attracting good business for week run." "Good picture well wo seeing, which was attested by my houses, which were pretty crowded." "Did well and held over second week. Like most seco weekers here unless they are far above the average or highly adverti it petered out." "An excellent picture in every respect and busin grew all week." "One of the season's finest pictures, in my estimat —and my opinion backed up by the fact that it played to capa business in a house seating twenty-seven hundred. Consider it an cellent production from every angle." "A good picture but did draw well at my house." "Splendid production. Well liked by dience. Did capacity business during its entire run." "Excell The patrons of this theatre filled the house at each performance ev day for the entire week." "Broke all records for two years as the poor drawing card. One million per cent. overrated and 1,000,000 per c oversold picture. Otherwise a good picture with none of the muc promised Hearst free advertising, even an extra $700 advertising propriation could not put it over." "Thoroughly nice picture. On to go with most any kind of an audience."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JA
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JA
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DE
"French farce adaptation that falls short in American requirements." M.P. News.
Exhibitor Comment—"A good picture to average business three da

Box Office Reports continued on page 1858

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Avenging Arrow"

(Ruth Roland—Pathe Serial—15 Episodes)

READY on your mark! Set! Go! ! They're off! ! ! It's a fast pace which Pathe is setting according to the first three episodes of the newest Ruth Roland serial, "The Avenging Arrow." The star has been at this serial game long enough to gauge its values for entertainment. She has distanced her rivals and has the field completely to herself. And because she knows the serial ingredients one can always be interested in her efforts. The elements which compose this newest continued photoplay are of the orthodox pattern. The disciples of good and bad are in their accustomed places. The backgrounds are varied enough to supply thrills and the players aren't afraid of danger in negotiating the high spots.

A serial is a serial. It may be impossible and improbable, but at least it offers concentrated action. No messages or morals are needed. But a vein of romance, a dash of adventure and some unfalutin incident must be incorporated. And "The Avenging Arrow" present this trinity in large, allopathic doses. It is a picture of Spanish love and passion and revenge. The hot blood of the Latins courses through the characters and the resultant action is flavored with tabasco sauce. The first three episodes are titled "The Eye of Mystery," "The Enemy Strikes," and "The Hand of Treachery." One can gauge that the entire cast is "up and at 'em." Two families are engaged in a feud which is keyed in an air of mystery and suspense. Treacherous Indians are employed for atmosphere.

The picture is handsomely staged, the director having an eye upon the gaps, ravines, mountains and other chiselled bits of nature to collect the thrills. Miss Roland still portrays her role with her customary enthusiasm. The supporting players would be accused of over-acting in a legitimate photoplay. But the keynote of serial interpretation is to generate action and suspense by intense expression and exaggerated gesture. The villain will be hissed because he belongs to the old school. S. E. Jennings makes him a very, very bad man. Others are Otto Lederer, Edward Hearn and William Steele. The serial is up to the standard of the previous ones starring Miss Roland. She should pack 'em in because she always gives a good show. Go to it. Line 'em up to the left.—*LAURENCE REID.*

"You'll Be Surprised"

(Single Reel Chester Comedy—Releasd by Educational)

YOU'LL be surprised once more at the amount of intelligence the Chester ape displays in "You'll Be Surprised." It is in this connection that this comedy depends largely for its entertaining qualities. The "monk" runs away with the show but is ably assisted by the baby, dog, and horse appearing with him in past releases.

There is no story to speak of the reel being just a series of sequences with the ape doing stunts, some of them probably aided by a clever camera man. Good for any program and far above the average slap stick connection.—*J. S. DICKERSON.*

"Worlds Apart"

(Eugene O'Brien-Selznick)

IT isn't often that a leading man and a leading woman "make" a picture but such is the case with Eugene O'Brien and Olive Tell in "Worlds Apart," for they have guided their roles through many time worn situations and still held the interest.

The story is of the usual O'Brien variety with the star cast in the role of a rich young man and appearing in many elaborate sets.

He is to marry a young woman of his class when a scheming millionaire casts the ogling eye at her and determines to win the maiden fair or foul. He chooses the latter way and calls in a young society matron to aid him for he holds a forged check signed by her husband. The plot begins to thicken when O'Brien holding the hand of his sweetheart announces at a party that they are to be married. Here the young matron appears and begs for a few minutes conversation with him. In another room she resorts to the old trick of throwing her arms about him while the villain points through a door and shows the other young lady what is going on. She falls for it, denounces O'Brien and will have nothing further to do with him.

The star goes to the slums, meets the "girl of his heart" and marries her while the millionaire marries the other one. The plot jumps here and there and back again. O'Brien's wife turns out to be the daughter of a butler who is working for the millionaire who is shot by the forger, who is sought and found in an opium joint and confesses his guilt.

Although the story has a combination of five or six plots joined together, it is clear and understandable and will interest.

The cast includes, Arthur Houseman, Florence Billings, William Tooker, Warren Cook and Louise Prussing.—*FRANK LEONARD.*

Bill and Bob Series

(Cyrus Williams-Pathe)

THE Bill and Bob series is predominantly educational in character. This does not mean that they are dry, stereotyped samples of applied screen pedagogy. Far from it—Bill and Bob are boys. Place two lusty young American Boy Scouts in the environment of woodland and plains; give them a log cobin to live in; set them on the trail of the predatory bobcat, the raccoon or the coyote with traps and a Winchester; and finally, let them have as constant companion a one-eyed, fighting terrier called "Rags," and you have a combination of elements that are bound to prove interesting and amusing as well as educational. Moreover, the action moves against a background of foliage-decked hillsides, pleasant clearings in the woodlands and trails that lead into ravines and along swift-moving streams. The educational phase of the series is the exposition of how a pair of trappers live in the woods and manipulate their traps in catching the quarry.

The preceding paragraph describes the general character of the series. We saw four of the single-reelers, captioned consecutively: Trapping the Bobcat, Trapping the Raccoon, Trapping the Timber Wolf, and Trapping the Coyote. Each reel begins with a short subtitle, describing the destructive character of the animal which is the object of the hunt, and the losses to farmer and ranchman for which these animals are annually responsible. This prefatory title is to forestall any possible criticism of cruelty. One thing is to be commended especially—there are no killings visualized on the screen. In each case, the animal is trapped, bound with ropes and thus conducted in triumph to the camp—as the picture fades out. We speak, of course, of the four members which we saw and which are listed above. And the dog "Rags" deserves special mention; he'll win a genuine laugh from any audience no matter how staid. Pathe will release one reel a month, beginning on March 6th.—*E. F. SUPPLE.*

"Annabel Lee"

(Produced by Joe Mitchell Chapple—Released on State Right Market by Joan Film Sales Co.)

EDGAR ALLAN POE'S poem, "Annabel Lee," being nothing more than a simple love ballad, cannot naturally give to this picture much more than its name. The story is extraneous matter built up about the romance of a fisherman and the daughter of a wealthy neighbor. The father objects to the match, and the young man, played by Jack O'Brien, undertakes an expedition to the South Seas in an effort to salvage a sunken treasure. A mutiny occurs, and he is cast upon the seas in a small boat. Thrown upon a desert island, he survives until a passing ship picks him up. Arriving home he finds the girl, although harassed by another suitor, still waiting for him. So the picture ends.

At best this picture is for the smaller houses. It is by no means an elaborate production. And Director William J. Scully has not turned out a flawless product.

Lorraine Harding does not get any great personality into her part. Jack O'Brien plays well, but cannot convince as a rugged son of the sea. The picture is of five-reel length.—*MATTHEW A. TAYLOR.*

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(Continued from page 1856)

PICTURE BRAND STAR RELEASED PLAN BOOK

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... NOV. 1
"Good production given average story."—M. P. News.
Exhibitor Comment—"Satisfactory picture both as an entertainment and as a box office attraction. Average good business.

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH ..... FEB. 12
"Trite story makes poor screen material."—M. P. News.

HOLD YOUR HORSES (GOLDWYN) TOM MOORE) ..... FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual."

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST ... JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG ..... JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting."

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY .... NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"A good picture filled with sex appeal that did a good business." "Opened up extra big and continued so during week run." "This picture brought very good business and people seemed attracted to it because of title." "Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business." "A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good-sized houses." "Did not expect this to go but it grew each day and what surprised us was that it pleased, or rather we got no kicks." "An extraordinary picture which brought good business." "Consider this a fine picture though it brought us only average business."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Going over very well indeed. Good picture." "Playing to excellent business through second week." "Seemed to take with my patrons and we had good business." "Went over very nicely and the box-office showed business somewhat above the usual." "Every seat in the house was taken at two performances for an entire week. people stood in line for hours waiting for a chance to see this picture. A heavy snowstorm one night when the production was running did not keep the people away. The most notable success of the season." "Almost too strong a dose of morals. Medium business on opening and only fair all week." "A good dramatic picture, full of action, which seemed to please." "Picture went over big and packed them in. Held it for second week."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL ..... DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.
Exhibitor Comment—"A William Russel picture of more than average value and the box-office results were pleasant." "A pleasing Western picture, well acted and produced. Did capacity business."
Consensus—"Good picture, good puller."

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH ..... FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD ..... FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

JUST PALS (FOX) BUCK JONES ..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST .... FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST ..... FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN ..... JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Wonderful picture and greatest box-office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week." "Broke all records for week run. Carried over for 2nd week." "Smashes all records in the history of this theatre." "Broke all house records first week and was held over for second week." "Played twelve shows a day to excellent business. Consider it a knockout. Immense." "Good second week. Picture caused a world of comment." "This picture went over big. Had two weeks' run."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST ..... JAN. 29
"Thrilling story given splendid production."—M. P. News.

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST ..... DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one." "One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children." "Here is one that gets the money, though why we can't understand for it is too bloody. The name of this classic is its best advertisement." "An entertaining picture of real historical value. School children appealed to in advertising. Good business for seven day run."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE ..... DEC.
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy." "Fair picture, fair business. Some thought it great, but it is a question whether or not the public wants Arbuckle in long features." "Good picture as far as entertaining value goes, but did only average business during run."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH .. DEC.
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 1
"New star's first picture mildly interesting."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM ..... DEC. 1
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three days." Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box-office attraction it just manages to get by." "Failed to draw after big advertising campaign. Louise Glaum's name is not a box-office getter." "A fairly good box office attraction. The plot is nothing new, but the scenery and settings make the picture worth while." "Good picture which brought more than usual business."
Consensus—"Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD ..... JAN. 2
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret." "Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotten' by many of little Mary's adorers."
Consensus—"Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL ..... JAN. 1
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST ..... JAN. 2
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST ..... FEB. 1
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture." "A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week." "A real picture and a splendid entertainment. People went out of their way to comment favorably on it."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS ..... FEB. 1
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE ..... FEB.
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD ..... JAN. 2
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS ..... FEB. 1
"Propaganda and spectacular melodrama are blended here."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... DEC. 1
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Wll hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run." "Brought out all the Douglas Fairbanks admirers and then some. It went over big and in the estimation of most people who saw it, it is the best thing Doug has ever done." "One of the best Fairbanks pictures in a long time. Drew capacity houses during its two week's run." "Sure did go over great. Packed houses each performance. Box office receipts very satisfying."
Consensus—"Excellent picture, big puller."

Box Office Reports continued on page 1860

"THE FOUR HORSEMEN"

(Metro)

rvelous Production Reaches the Heights of Picture Art

MIGHTY step forward has been achieved in the picture industry with Metro's colossal production, "The Four Horsemen of the Apocalypse," adapted from Ibanez' impressive story. Truly superes are in order in describing its merits and proportions. The statee that it is the first million dollar production to reach the screen is s verified when one considers its rich and spectacular appeal, its painskg detail, and the embellishments which have accompanied its prention. The significance of its theme, the grandeur of its romance, the ssiveness of its magnificent settings, the vividness of its stark realism, piritual quality of its message—these thoughts sweep over the specta- nd transport him.

has not been an easy task to adapt a story of such import. But those ure sticklers for true adaptations will marvel over the fidelity of idea, cterization and dramatic contents which June Mathis has incorporated. s faithful is Rex Ingram, the director. One gains the impression that ight have been a horseman in the clouds, himself, looking down so t would carry the sweep, the robustness, the vitality, the color, the eur that the story demanded. Surely he has been inspired from height because of his perspective, appreciated in the manner in the picture soars to its logical climaxes and the clever arrangements scenes and the artistic guidance of a most distinguished cast. The h color and atmosphere, its life, are truly painted in the prologue war. Every scene is definite in outline and wonderfully dovetailed he progress of the story. There is a place for everything and everyis in place.

Argentine, the natives and their national dance, the primitive white f passion—these are all caught and presented in kaleidoscopic prons. Yet beneath the call of adventure, the desire to live and love, is the ominous fear of tragedy. Happiness and sorrow go arm in ke birth and death. The suspense is overwhelming even when war come over the horizon. One instinctively feels the dreaded hoofs Four Horsemen War, Conquest, Famine and Death, even though one be unfamiliar with the author and his interpretation of the biblical ecy.

e Four Horsemen" cannot be called a war picture. It is more a in racial traits with adventure, romance and the effects of war used it color. The symbols of the four riders in the sky, prancing on teeds is awe-inspiring—a marvel of camera work. These scenes are ersed with the action and heighten it. They also lend a spiritual ance. Ingram does not touch upon the actual conflict but on the of war—such as what to expect from an invasion and when passions ided by hate. The war episodes are immense in their spectacular . The only criticism may be aimed at some incidental display of d hatred—which could be eliminated without destroying the logic upting the action.

e Four Horsemen" carries the sweep of the "Birth of a Nation" in elation of climaxes; it is as picturesque in atmosphere and color as et" and its humorous note is as finely balanced as in "Way Down Space forbids giving play to the technical achievements and what n accomplished in its many scenes. But suffice to state that it is a effort to give the screen its place in the sun. Its dramatic moments reme. It exudes charm and generates life. It stands as a monuto the industry. A long list of players render perfect interpretation. one of them is ideally cast; every one acts with inspiration—even to numerable extras. But credit should go to Rudolph Valentino as the Alice Terry as the girl, John Sainpolis, Joseph Swickard, and e Beery.—Length, 9 reels.—*Laurence Reid.*

PROGRAM READER

reatest picture since "The Birth of a Nation" and one as impressive and lar is "The Four Horsemen," coming to the ———— theatre for an l run next ————. This tremendous production will leave you through its marvelous collection of thrills; it will inspire you with its moments; it will fascinate you with its beautiful romance and its colorenture. The picture is a faithful adaptation of Vicente Blasco Ibanez' adventure and conquest. A picture of a thousand colors, a thousand thousand actors. A picture sure to leave a lasting impression because of ness. A picture superbly acted by an all star cast. A picture directed finite taste by Rex Ingram. Adventure, drama, romance, humor, pathos, suspense, action, sentiment. These are the elements which compose "The orsemen."

"The Four Horsemen" will be given a New York showing in March. Story concerning this appears on page 1817.

"A PERFECT CRIME"

(Dwan-Asso'. Producers)

Director and Star Make Character Study Interesting

THE human note is generously displayed in Allan Dwan's latest picture for Associated Producers. Since "A Perfect Crime" is not endowed with the customary screen ingredients which spell action and suspense, the director has relied upon the humanities, the details of humdrum life to make it interesting. Adapted from a magazine story it presents Monte Blue in a role which might have been conceived with him in mind, so easily does he grasp the psychology of the character. It is quite a novel idea which scores because of its resemblance to life in the general outline, although it offers several improbabilities. "A Perfect Crime" presents a hero who is suffering from an inferiority complex. He lacks personality and pep and ekes out a colorless existence in a bank without being noticed by his associates. The star makes the figure stooped and he certainly invites sympathy.

The novelty of the picture comes in the Jekyll-Hyde character of the hero. While he is ostensibly a failure to everyone including himself, he is in reality living a dual existence. The powers at the bank place temptation in his way in an effort to get rid of him. And to all appearances he takes advantage of it. He is depicted as taking the money which accounts for his grand splurge into society. But penetrating into the soul of such a character it doesn't seem reasonable that he would stoop to such length to assert himself. Carefully planting his other self and suppressing his bank personality he is able to hoodwink every person he meets. Which is where the logic disappears. A man would have to be a consummate actor to get away with it. Yet he appears in the society of his sweetheart and the bank president without raising suspicion. Immaculately attired and with a superb poise he is the perfect gentleman and liar. A detective is called in who penetrates the dual identity, but is frustrated by the gullible financier. And it turns out that the money isn't stolen at all but placed in a vault.

One will wonder how the hero can dress and disport himself on a salary of sixty dollars a month. So he slinks back into his humdrum personality and proves his honesty. There is a moral to this picture which establishes the idea that one can become anything he chooses by living the part. It is an effective argument for the "underdog" who can emerge a social lion by just spreading the "bull" and keeping up appearances. Mr. Dwan has made the most of the story and characterization. The flaws, doubtless, appeared in the original script. It offers romance, humor and pathos and keeps moving. Certainly it is a novelty, and there is no doubt that it offers good entertainment.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Wally Griggs ..... Monte Blue
Mary Oliver ..... Jacqueline Logan
"Big Bill" Thaine ..... Stanton Heck
President Halliday ..... Hardee Kirkland

By Carl Clausen.
Scenario by Allan Dwan.
Directed by Allan Dwan.
Photographed by Lyman Broening.

PRESS NOTICE—STORY

Allan Dwan's newest comedy drama, "A Perfect Crime," which appears at the ———— theatre next ————, reveals the desirability of indulging in that American pastime, pretending to be what you aren't. The hero, Wally Griggs, is a grand pretender. With the aid of a little nerve he is transformed from a timid bank messenger to a dominant humbug whose latest book on faked travels brings him a fortune—and of course a girl. The picture is said to combine humor with pathos and offers clever characterization. The story is simple and true to life.

Monte Blue, considered one of the ablest actors on the screen, has the role of Wally Griggs, the awkward, bashful fellow. He quite suddenly decides to rob the bank where he is employed as messenger. From this weighty decision to the conclusion the picture is rich in humor and human interest. He blossoms forth into a dashing social lion. A uniformly good cast has been selected to support Mr. Blue. Jacqueline Logan, a former Ziegfeld girl, is seen in the leading feminine role. Stanton Heck and Hardee Kirkland are also in the company. The settings are attractive.

PROGRAM READER

All his life Wally Griggs was moved by fear. He worked a humdrum existence in a bank and when the day was over he had no place to turn to except a colorless room. He was governed by fear and timidity. No one ever paid much attention to him. Then one day he plucked up courage enough to rob the bank. But did he rob it? He came to a decision to enjoy life. But how? Could he rid himself of his excessive timidity and become a social lion? He craved companionship and love. Was he rewarded? When "A Perfect Crime" comes to the ———— theatre next ———— patrons are certain to be entertained with one of the most original pictures of the year. "A Perfect Crime" is an Allan Dwan production.

SUGGESTIONS

The exploitation possibilities of this picture are numerous and varied. In the first place the original story appeared in the pages of the Saturday Evening Post. So the exhibitor should hammer hard on this angle. The title can come in for some good exploitation through linking up with stores. Signs prepared for women's specialty stores announcing that "It is a Perfect Crime" not to take advantage of our sale," et cetera, would be effective. The title can be exploited for most any kind of store, or photographers, dentists, and social functions. You can work up a deal of interest with the title. Bill the picture as a human and humorous account of a timid man who found his courage. Bill it as a comedy drama and feature the cast. Make use of Dwan's name also.

CATCH LINES

What is a perfect crime? Isn't it a perfect crime to forget to bring home some candy to the girl? See Allan Dwan's fascinating picture, "A Perfect Crime."

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(Continued from page 1858)

PICTURE BRAND STAR RELEASED PLAN BOOK

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"A splendid production. Great business. Held for second week on demand." "It took well for the entire week. Audience seemed to like it." "Fine picture playing to good business." "Good show—opened to moderate business." "People here educated to like these extravagant pictures, and they take very well. Held up to better than average business for two weeks." "Holding up nicely in second week of its run. Fair crowds." "Holding up fairly well in third week." "This one brought only average business for one week." "Fair picture with business about as usual." "Played to average crowds all week at one theatre. At another the crowds were sufficiently large to justify our booking it for another week." "Found this to be a good entertainer and business was slightly above average during run." "A pleasing picture but it did not draw. Had poor business during run." "Average production and business was about as usual."
Consensus—"Good picture, good puller."

MISLEADING LADY, THE (METRO) BERT LYTELL ..... JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it." "Bert Lytell an excellent hero of caveman love-making comedy that attracted only fair business." "Fair production which brought about average business." "Good business with this one. It seemed to entertain them well."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE ..... FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY ..... JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

NEW YORK IDEA, THE (REALART) ALICE BRADY ..... DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY ..... JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions."
Consensus—"Good picture, good puller."

OFFICER 666 (GOLDWYN) TOM MOORE ..... NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS ..... JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business." "Consider this an average picture. Business about as usual." "A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)" "One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it." "An amusing farce, but not quite up to some of Ray's recent efforts. A good box-office attraction, howeve." "Audience greatly enjoyed star in this picture ,which attracted overflow business during holidays." "Not up to the usual Ray picture and after opening business dwindled."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART ..... FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN ..... JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it."

PICTURE BRAND STAR RELEASED PLAN BOOK

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN ..... J
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in city for many months. Big houses all week." "Record houses on picture. Very entertaining."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST ..... D
"Magazine story developed into mediocre picture."—M. P. News.

PARTNERS OF FATE (FOX) LOUISE LOVELY ..... F
"A good average program attraction."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... J
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here season in its big releases. This picture did only an average gr "The story was carried in serial form by one of the daily papers this brought crowds to see the picture. They were not disappoint
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON ..... J
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set stamp of their approval on this picture." "Held over for second because of tremendous business. Generally pleased." "Business up very well for second week. Pleased our patrons."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... J
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST ..... N
"Great vehicle for Lon Chaney, but falls short in many ways."—M News.
Exhibitor Comment—"Very good picture, although some women shocked at the idea of Lon Chaney with legs cut off." "Very Chaney's work is wonderful. Average business four days." "Wo ful story and very fine acting on Chaney's part. Good business." great picture. It went over exceedingly well. Was well liked. brought big box-office returns." "Wonderful attraction from all an Praised by critics and patrons alike." "Favorable comments were order of the day. They all liked it but some thought it a bit grues Business fine." "A winner. Filled house for two consecutive w playing even to capacity at matinees."
Consensus—"Good picture, good puller."

PLUNGER, THE (FOX) GEORGE WALSH ..... N
"Story of frenzied finance makes ordinary picture."—M. P. News.
Exhibitor Comment—"This is a surprise. First time Walsh has tried out for a week here. Even in the week before Christmas it dr

POLLY WITH A PAST (METRO) INA CLAIRE ..... D
"Ina Claire's rare artistry makes her a welcome screen figure."—M News.
Exhibitor Comment—"Only fair. The picture is entertaining but pep." "Good entertainment, but not a great picture. As an ope attraction, a great success, because light enough to please, and dram enough to be exciting in a mild way."
Consensus—

PRAIRIE TRAILS (FOX) TOM MIX ..... J
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big cro mostly men." "A fine picture which brought more than usual ness."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON ..... J
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON ..... J
"Gladys Walton scores in heart interest story."—M. P. News.

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON ..... R
"Good combination makes interesting picture."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX ..... F
"A fine auto race picture with Tom Mix."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT ..... J
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS ..... J
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON ..... J
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY ..... J
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well in this picture by all our patrons and business was good during its s ing." "Liked this better than anything this pair has done 'Twenty-Three and a Half Hour's Leave.' Box-office excellent."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST ..... J
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE I
"Rather spotted, but provides some good entertainment."—M. P. New

SCUTTLERS, THE (FOX) WILLIAM FARNUM I
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum product Pleased our audiences. Business good considering general conditi

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD ..... P
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN ..... J
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT I
"Long on fashion, short on drama."—M. P. News.

SILVER LINING, THE (METRO) JEWEL CARMEN ..... J
"Interesting crook play brings Jewel Carmen back to the screen." P. News.
Exhibitor Comment—"Average crook play. Ordinary business."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST ..... S
"Mack Sennett gives a three ring circus here."—M. P. News.

Box Office Reports continued on page 1862

"STRAIGHT IS THE WAY"
(Cosmopolitan-Paramount)

Crook Comedy Drama Is Highly Diverting

THERE won't be any question about this picture offering 100 per cent entertainment. While a perfectly obvious little story of the redemption of a pair of crooks, yet it is so cleverly developed, radiates so much humor and wit and is acted so naturally that it enlists the interest of the most jaded picturegoer. In the first place it has a corking title which is to be appreciated by the passer-by. In the second place Robert G. Vignola has realized its values by stressing the humor and satire, thus eliminating the desire to hunt for flaws. Had he treated it too seriously the effort might have aroused condemnation. Thus he permits the spectator to take it lightly. True it has its improbabilities, is far-fetched in its old situations, but just at the moment it skates on thin ice along comes the director and the title editor and the high lights are turned on. So the interest is maintained.

A couple of crooks find it too hot in New York so they make their way to a certain hamlet to rest and ply their trade. They stumble on to a deserted wing of a house heavily mortgaged. Which is the point where the story begins. On the other side of the door dwells a kindly aunt, a relic of bygone aristocracy, and her charming niece. The humor maintains itself in the desire of the women to call on a departed spirit for assistance, while the crooks are looking over the situation without their knowledge. The Ouija board is utilized and the conversational by-play between the gullible women and the unobserved crooks is provocative of laughter. It doesn't require any amount of intuition to discover how it will end. One knows to a certainty that romance and the memories of mother-love will provide the motif of redemption.

The climax shows the mortgage about to shape itself, with the women appealing to "ouija" for the aid of the departed spirit. The listeners on the other side of the partition conceive a plan to plant enough stolen wealth to make the kindly souls independently rich. The situation is hokum, yet it is endowed with the human note that it never seems out of place. The second crook is the skinflint with the mortgage who enters the house to dramatize it and is knocked out by one of the heroes. A bit of soft focus photography enables the aunt to believe that "Uncle Henry" was responsible for the hollow. Matt Moore, George Parsons, and the rest of the cast are excellent. It didn't cost much to make this picture, but it offers more entertainment than a few million dollar productions we could name. The settings are immense and help a great deal in putting it over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

"Cy" Carter, a young crook ..... Matt Moore
Aunt Mehitabel, a widow ..... Mabel Bert
Louise, her niece ..... Gladys Leslie
"Slick" Follett, a crook ..... George Parsons
Hannah Squoggs ..... Henry Sedley
Constable Whipple ..... Van Dyke Brooks
Mr. Crabtree ..... Emily Fitzroy
Polly ..... Peggy Parr

By Ethel Watts Mumford.
Scenario by Frances Marion.
Directed by Robert G. Vignola.

PRESS NOTICE—STORY

A picture based upon the redemption of crooks is offered in "Straight Is the Way" which comes to the ———— theatre next ————. All the necessary dramatic ingredients are intact, such as heart interest, sentiment, pathos, romance and melodrama. And it is enacted by an exceptionally well balanced cast that includes Matt Moore, George Parsons, Gladys Leslie, Mabel Bert and others. Robert G. Vignola directed the production from a scenario by Frances Marion, the original story having been prepared by Ethel Watts Mumford.

The crooks in question have journeyed to the country to try their luck. In burglarizing a house they discover that the occupants are a couple of women who are experiencing poverty. They make themselves at home in a deserted wing and in prying on the women learn that the house is heavily mortgaged. Rather than see the kindly souls turned out they effect a plan to recoup a fortune for the old aunt and her attractive niece. In doing so they are also regenerated. It is a simple story which scores for its human touches and the flashes of rich humor.

PROGRAM READER

The city had become too hot for them so they decided to try their luck in a country town. The "pickings" weren't very good there, but they did manage to find sanctuary away from the minions of the law. It was in a deserted wing of a house occupied by two women, a kindly aunt and her attractive niece. The women were hard pressed for financial matters, so the crooks took up their life of crime to make the women comfortable and happy. How they are regenerated is told in five reels of most enjoyable comedy-drama. The picture is "Straight Is the Way" adapted by Frances Marion from Ethel Watts Mumford's story and directed by Robert G. Vignola. The picture is rich in heart interest and humor and is well acted by Matt Moore, Gladys Leslie and others. At the ———— theatre next ————.

SUGGESTIONS

You can announce a most enjoyable treat in store for your patrons here. Tell them it is rich in heart interest, humanities and humor. Tell them it is a story of crooks who find redemption through romance and memories of mother love. Tell them it is a simple story of everyday people. You can stress the humor, which is a most dominant factor toward the picture's success. Link up with the Ouija board. Ask your patrons if they use Ouija to solve their troubles. Have the orchestra play the old tunes—the songs of long ago. Your theme might be "Old Time." The title can be exploited in several ways. Play up the cast. Gladys Leslie has been a star in her own right. And advertise Matt Moore, George Morgans and the others. Bill it as a heart interest comedy-drama filled with clever crooks.

"ALL SOULS EVE"
(Realart)

Incredible Plot, But Has Appealing Moments

IN accepting this picture starring Mary Miles Minter, one must swallow hook, line and sinker and make due allowances for its fantastic plot, its far-fetched idea, its crudities and the gloomy key in which it is pitched. If one becomes the least analytical one will be forced to dismiss it entirely as too incredible. Yet one is forced to accept it seriously because of the sombre vein and its utter lack of comedy relief. Thus its flaws become noticeable. The spectator who is inclined to fairy stories will find it highly imaginative, but if he is looking for realism he will be compelled to shut his eyes. For realities are missing. The screen has developed double exposure work to cover a multitude of sins. This development is seen here in a deal of eerie action concerning departed spirits and after death hocus-pocus.

The star appears as an Irish immigrant who believes in the pretty idea that the ghosts of dead young mothers come back to earth to watch over their children on All Soul's Eve—as James M. Barrie would have it. The picture measures out a modicum of interest up to the point where the star, doubling as a young mother, is murdered by a lunatic. Then it defies logic. Previously in the role of the immigrant she has witnessed tragedy in Ireland and her appearance in America is linked up with her mother's death. This constant gloomy atmosphere becomes oppressive as the action progresses. It is quite pathetic and sweet up to the point where the drama is lugged in arbitrarily. An adventuress maps out a campaign to ensnare a husband and failing, adopts the plan of ridding him of his wife by proxy. Thus the employment of the lunatic. No coroner's jury is necessary in this crude scene. Her death is accepted by the countryside as natural. Then the husband and father seeks the solace of the villainess to forget his sorrow.

The latter character is badly overdrawn and does things which are ridiculous. It is when both are out carousing and the man has returned home in a drunken condition that his boy is taken ill. Unable to arouse the father, the Irish colleen, who is his servant, gets into communication with the youngster's dead mother. It is All Soul's Eve again, and her apparition floating down from heaven has its effect. The doctor is called and arrives in a pouring rain storm to discover that the lad is out of danger. The soul of the deceased had entered the soul of the susceptible heroine. Thus recovery is certain. It is hardly necessary to state that the picture ends happily. The acting is first rate except for the wooden performance of Jack Holt.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Alice Heath }
Nora O'Hallahan } ..... Mary Miles Minter
Roger Heath ..... Jack Holt
Olivia Larkin ..... Carmen Phillips
Dr. Sandy McAllister ..... Clarence Geldart
Peter Heath ..... Mickey Moore
Mrs. O'Hallahan ..... Fanny Midgely
Belle Emerson ..... Lottie Williams

By Anna Crawford Flexner.
Scenario by Elmer Harris.
Directed by Chester Franklin.
Photographed by Faxon Dean.

PRESS NOTICE—STORY

"All Souls' Eve," adapted for Mary Miles Minter from the Broadway stage play, will be the feature attraction at the ———— theatre next ———— and ————. The story deals with the return of a dead mother's spirit on "All Souls' Eve," when, as an Irish legend has it, all the ghostly world visits again the haunts of its temporal life. Finding her son and her husband nearly wrecked from grief, the soul of the mother passes into the body of the little Irish nursemaid, who comforts the lad and brings him out of danger. It is a charming story excellently acted by the star who appears in a dual role.

The picture offers a wealth of heart interest and an intense note of mother love. It also presents moments of vivid drama in scenes which hold the attention through the compelling acting of the star, Jack Holt, Carmen Phillips and others. Its supernatural theme told in a restrained, natural way is sure to impress those who scoff at ghosts. The picture is appropriately staged. Elmer Harris wrote the scenario from Anna Crawford Flexner's play. Chester Franklin directed

PROGRAM READER

His love for Alice had been the biggest, finest thing in his life. And when he lost her through the vile schemes of a jealous woman, he thought he never could be comforted. But suddenly he seemed to see in Nora the very image and spirit of his lost Alice! It was Nora's love, more real and vital than the air he breathed, surrounding him, bracing him when he thought all was despair. His little boy was shadowed by death, but the departed spirit of Alice entered the soul of Nora to watch over her son. See "All Souls' Eve," the Mary Miles Minter picture which comes to the———— theatre next ————. It is a screen version of Anna Crawford Flexner's play and offers a most entertaining hour.

SUGGESTIONS

You can provoke a deal of discussion about this picture and stimulate interest among your patrons if you hammer on the supernatural idea. Whether people believe in ghosts, spirits and communication with the dead or not does not matter. The thing is to get them interested. Tell them of Barrie's fancy—that the only spirits that return to earth are those of dead young mothers, who come back to see that their children are faring properly. Tell that Mary Miles Minter appears in a most difficult role and gives a charming performance. Tell that Jack Holt is her leading man. Play up the idea of Hallow'e'en and where it originated and what it means. Describe it as a poignant drama of the heart and home, an adaptation of the play.

CATCH LINES

See Mary Miles Minter in the poignant drama, "All Souls' Eve."

The Index to The Complete Plan Boo

(Continued from page 1860)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER ..... NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK ..... FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST ..... NOV. 1
"Interesting crook story, well directed and acted."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINN[illegible] ..... JAN
"Rather frail but backgrounds save it."—M[illegible]
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART ..... JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA) .. JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTE-THELMA PERCY ..... NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST ..... JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business." "Went over big at opening and though only average next few days, it went big at closing. Pretty good picture."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX ..... NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business." "Pretty good picture as far as entertainment goes. Average business."
Consensus—"Average picture, average puller."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET .. JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE ..... DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked." "This picture went over extra big during run. Held for one week where usual run is three days." "Box-office results on this picture are quite satisfactory. Fairly entertaining."
Consensus—"Good picture, good puller."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS. NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH ..... DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO ..... Jan. 22
"Rather crude but carries a punch."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT ..... JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK ..... JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN ..... NOV. 13
"Famous stage success scores a hit on the screen."—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers busy." "Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business." "One of the best comedies I have played in a long time. Went over great. Box-office receipts entirely satisfactory for week's run." "Carter de Haven at his best, but many did not like it. Poor business due to holidays." "Another stage farce gone wrong. A good program picture. Business about average." "An excellent attraction that proved a remarkable drawing card for three days. Kept our crowds laughing from title to close-up." Big business three days."
Consensus—Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST ..... DE
"Rather crude, but has moments of interest."—M. P. News

TWO MOONS (FOX) BUCK JONES ..... JA
"Jones in a story of gunplay and hard riding."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN ..... NO
"Theme has pulling power, but it drags towards the end."—M. P. New

U P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST ..... NO
"First-class melodramatic western, with fine cast."—M. P. News.

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE ..... NO
"A well produced society picture weakening in the end."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST ..... NO
"Badly blotched picture carries little interest."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... FE
"Real Western incident and good hokum here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY ..... NOV
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST ..... FE
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER ..... JA
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role th just fits him."

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS ..... DEC
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY ..... JA
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON ..... FE
"A Shirley Mason vehicle slightly below past performances."—M. P. N

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL ..... FE
"Has interest, but too melodramatic."—M. P. News.

"Flashbacks" on Earlier Releases

"Madonnas and Men" (Jans)—"Did not hold up for second week. (fair business."

"The Love Flower" (Griffith)—"Held up very well second week and considered a fine production by patrons."

"The Saphead" (Selznick)—"This picture took well for the most of week. There is nothing unusually attractive about it. Fair."

"Darling Mine"—"The best Olive Thomas picture I've played yet. P over in great shape. Do not think though, the star's tragic death affe audiences' enjoyment of picture in either way. Sane and normal enjoym registered."

"Everybody's Sweetheart" (Selznick)—"Olive Thomas seems more pop now than before her death. Good business."

"The Best of Luck"—"Fair business. Fairly good picture."

"Everybody's Sweetheart" (Selznick)—"Very pleasing little entertainm Not a great picture but attractive and rather restful, not offering any p lems for the tired business men to solve. Unusual interest attached to picture as it was the last one made by Olive Thomas."

"The Sin That Was His" (Selznick)—"Wonderful picture. A classic of action. Would be a cheap melodrama if Faversham did not act so super Opened to enormous business. Had to rope off both outer and inner lobb Audiences lavish in praise. Held up just as strong all week, rather gain in prestige with each day."

"Go and Get It" (First National)—"A splendid picture to extra big t ness for three days."

"Shipwrecked Among Cannibals" (Universal)—"Three days to extra business."

"Flame of Hellgate" (Robertson-Cole)—"Average picture to average b ness three days."

"Darling Mine" (Selznick)—"The best Olive Thomas picture I've pla yet. Went over in great shape. Do not think though the star's tragic d affected audiences' enjoyment of picture in either way. Sane and normal joyment registered."

"Everybody's Sweetheart" (Selznick)—"Olive Thomas seems more pop now than before her death. Good business."

"Go and Get It" (Neilan)—"A dandy picture and it went over extra here. Was well liked and one told another about it and consequently bro the crowds."

"An Arabian Knight"—"One of the best light comedies I've played f long time. Pleased everybody. Production an excellent one throughout. box-office attraction."

"Something to Think About" (Paramount)—"Played two weeks' eng ment to large crowds. This is a good picture which is spoiled by the se tional ending which is being overworked since the days of 'The Miracle Ma "Came here after a three-weeks' run at a neighboring house and seems have been played out and lost drawing power for central part of city." seemed to please my patrons and filled house to capacity."

"The Amazing Woman"—"Mediocre picture. Most of it insulted the telligence of the audience. They were bored before the first reel was o Star very attractive but part idiotic and uninteresting."

"Darling Mine" (Selznick)—"Tremendous business due to the name the late star. Story is charming. Settings picturesque. One of the pictures star has made."

"Sweet Lavender" (Realart)—"An excellent production and good b office attraction."

"Something to Think About" (Paramount)—"Held over for second w Played to 41,186 in first week. Gloria Swanson up to her usual standard for a change the stunning gowns are absent. Vehicle not quite as good the usual De Mille production." "Held over for third week. Business good the end."

"The Riddle: Woman" (Pathe)—"Very poor picture but box office rep business as good."

"THE OLD SWIMMIN' HOLE"
(Ray-First National)

Artistic Presentation of Riley Poem; Great Entertainment

CHARLES RAY certainly offers a big surprise package in "The Old Swimmin' Hole," adapted from James Whitcomb Riley's poem of the same name. In the first place we never dreamed that entertainment could be made from it since it furnishes no plot. But plots aren't needed when there is a wealth of incident. The big surprise comes, however, in the total absence of titles. And this raises the idea that Ray and, also, Chaplin do not need them to express their art. Both are superb pantomimists so that every gesture, every expression is caught and understood. Anything these stars do can be understood by a child.

"The Old Swimmin' Hole" is a classic of its kind. It speaks a language which can be appreciated by everyone, not only up and down the Main Streets of the country, but the Broadways as well. Care and worry will be forgotten when Ray turns back the pages of life and becomes the barefoot boy. Since it has an absence of plot, the incorporation of titles would have broken up the continuity. Besides they would have been superfluous. Nothing is done here which cannot be caught by the spectator. One can guess what the characters are saying by the expressions on the faces. It is a great credit to Ray, and also Joseph De Grasse, the director. And Arthur S. Kane and First National should feel highly elated. If this picture doesn't clean up for the exhibitor, then nothing will. There is no natural sequence of events. No thread of story is discernible. Yet no healthy, mischievous boy does things in order. So its development is entirely correct.

The barefoot hero has his humorous moments in school (scenes excellently done by the director and star) and his efforts to be spared the rod at home are genuinely true and funny. Again he is invited to a picnic and wears his brogans and how they hurt his feet! A rich scene is the incident which offers the fight to win the friendship of the best girl. These fights are also real. And the "showing off" tactics to please her are in line with boyish character. Perhaps the funniest bit is when the boy attempts to recite before the class and discovers that the white mouse tucked away in his blouse is giving him anxious moments. The cave episode is a treat because it shows him lording over his pals by smoking real tobacco and reeling faint afterward in the customary manner. There isn't a false touch anywhere. The atmosphere and local color are wonderfully appealing. There is a scene of an old water mill which is like a rare etching. The technical details are perfect; so is the acting. "The Old Swimmin' Hole" is as Riley would have it. One doesn't associate it with the word "movie." It is a replica of boyhood life.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Ezra	Charles Ray
His Pa	James Gordon
His Ma	Blanche Rose
Myrtle	Laura La Plante
Esther	Marjorie Prevost
Skinny	Lincoln Stedman
Schoolmaster	Lon Poff

By James Whitcomb Riley.
Directed by Joseph De Grasse.

PRESS NOTICE—STORY

Charles Ray, one of the real talented stars of the screen, offers his immense following a big surprise in "The Old Swimmin' Hole," which comes to the ———— theatre next ————. It is a picture without a subtitle. Each scene is told strictly by pantomime—pantomime so easily understood that words are truly unnecessary. The picture is also plotless in the dramatic sense, there being no theme or idea exploited. It is just an exposition of boyhood life as found in the rural districts of the country. The picture is based upon James Whitcomb Riley's celebrated poem of the same name.

The barefoot boy as interpreted by Ray lives again. His joys and sorrows are richly presented. He is typically boyish as he sleeps overtime and is late to school. He slides into his seat unobserved and spends his study hours sending notes to his best girl. The entire picture is a rare study in boyish expression. Humor is generated in his efforts to speak, to beat his rival for the affections of the prettiest girl, to smoke real tobacco. Every scene is said to be exquisitely presented and enacted against a background of charming rustic settings. Mr. Ray is splendidly supported. Joseph De Grasse directed.

PROGRAM READER

C'm on, Skinny! Oh, you! Let's go in swimmin'. What? The last one in is called a sissy? O-o-h, but it's cold! Run, fellers, here comes the old man! You dassn't knock the chip off my shoulder! Well, just you try! Can you imagine it all? Doesn't your memory go back to the days when you were a barefoot boy out in the country and swimmin' holes, best girls, hickory sticks, picnics, and fights and stolen fruits spelled unbounded happiness? Come and see Charles Ray in his greatest picture—a picture without a subtitle. A picture which offers one charming scene after another. A picture based upon James Whitcomb Riley's celebrated poem and exquisitely told against delightful backgrounds. "The Old Swimmin' Hole" will be at the ———— next ————. Don't by any chance miss it.

SUGGESTIONS

Here is a knockout. And go the limit on advertising its possibilities. First, you have the name of the author. You can feature him and present stories for newspaper columns. Then you can print the entire poem and use it for throwaways. But you have a big surprise for your patrons in the fact that it is wordless. Do not tell them what is in store for them. Let them come and find rich entertainment. Tell them that a big treat is in store for them. Play it up as Ray's greatest picture—a picture which will be talked about for years. You can arrange a fine prologue with kiddies being featured. And your musical arrangement can be

"SHE COULD'NT HELP IT"
(Realart)

Lacks Action, But Interest After a Fashion

"IN THE BISHOP'S CARRIAGE" has been so much improved upon since its day, that to make a picture of it at the present time brings to light its antiquated plot. In fact it has served the screen before not only in its original shape but in various guises. The chief fault of the picture is its lack of action. Once the characters and their motives are planted, there is nothing to do but wait for the orthodox conclusion with suspense relegated entirely to the background. It will surprise many to see Bebe Daniels in legitimate drama and those who appreciate her comedy talent will find occasion to be dissatisfied with her present vehicle. It seems to us that her forte lies in a comedy direction and not in straight dramatic patterns.

The opening reel discloses the only punch visible here. The heroine, brought up as a crook by Tom Dorgan, works the fainting trick at a railroad terminal and, in making a getaway, climbs into the bishop's carriage. The scene is definite in outline and measures out the only point of suspense. The remaining interest is centered upon the ability of the girl to squeeze out of a tight predicament which develops into a rather tame situation after all. The characters scarcely move from the set, and once the romance is introduced it becomes very obvious and old-fashioned. The outstanding figure is Dorgan, who is caught with the goods and sent to prison. But there is very little opportunity to make anything out of the crook. He comes back to make drama out of the romance and doesn't succeed. There isn't much bid for pathos and sympathy. The result is the picture is neither fish, fowl, nor good red herring.

No incident marks the development of the sequences. The heroine simply uses her resourcefulness in finding shelter and the call of romance makes her follow the straight and narrow path. As far as the technicalities are concerned the picture is above criticism. It is wonderfully well lighted and the details spell perfection. But there is no inspiration in the idea. Not being a melodrama and lacking the customary sure-fire elements which make a crook story real interesting, it merely succeeds in entertaining after a fashion. Bebe Daniels possesses a vital personality. When she adorns a picture, it never can be called dull. Wade Boteler is good as the crook and Herbert Standing fits the clerical cloth of the bishop in acceptable fashion. After witnessing the picture, a previous release, "You Never Can Tell" looks better than ever.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nance Olden	Bebe Daniels
William Latimer	Emory Johnson
Tom Dorgan	Wade Boteler
Mother Hogan	Vera Lewis
Bishop Van Wagenen	Herbert Standing
Mrs. Ramsey	Helen Raymond
Mr. Ramsey	Z. Well Covington
Nellie Ramsey	Ruth Renick
Mag Monahan	Gertrude Short
Matron of Home	Milla Davenport

By Miriam Michelson.
Scenario by Douglas Bronston.
Directed by Maurice Campbell.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

Bebe Daniels, the vivacious Realart star, who created such a sensation in "You Never Can Tell," comes to the ———— theatre next ———— in "She Couldn't Help It," an adaptation of Miriam Michelson's story, "In the Bishop's Carriage." All those who remember the fascinating tale will recall the adventures of Nance Olden, who hopped into the bishop's carriage to escape the law and found romance waiting around the corner. She is a crook who doesn't know the difference between right and wrong until she enters the bishop's life and discovers romance and finds redemption.

There are many comedy opportunities when Nance, afraid of the police, persists in calling the bishop "father." She pretends that she is unbalanced. The story is well put together, measures out a full quota of action and suspense and is excellently acted by the star and a cast that includes Emory Johnson, Wade Boteler, Herbert Standing, Z. Well Covington and Helen Raymond. Maurice Campbell directed.

PROGRAM READER

Bebe Daniels, starring in "She Couldn't Help It," which is the current feature at the ———— theatre has the role of a girl whose natural ability to draw clever sketches is amusingly woven into the plot of a story which concerns a bishop, a crook, a young lawyer and other figures. The picture is a screen version of Miriam Michelson's fascinating story, "In the Bishop's Carriage," which created such a sensation in book form and upon the stage. The star has the role of a clever pickpocket who escapes the police by inviting herself into the nearest vehicle she spies. It happens to be the carriage of an astonished bishop. Miss Daniels is supported by a splendid cast.

SUGGESTIONS

This is a picture to exploit on its fame as a book. Tell that it is an adaptation of Miriam Michelson's fascinating book, "In the Bishop's Carriage," which created a big hit as a novel and on the starge. You can put over a big exploitation for your lobby if you go in for the sensational style. An old-fashioned carriage will stimulate interest and it could be used for a box-office instead of your regular window. You can tie up with your book-stores and have a sale on the book again. And send out your advertising by mail. Tell that Bebe Daniels is the star and play up her past features. Your crowd should remember "You Never Can Tell," one of the bright pictures of the year. Play up the cast too. The title can come in for some good exploitation.

CATCH LINES

She had been schooled in the ways of a thief. Then a day came when she stepped out of the old life into the colorful life of romance and regeneration. See "She Couldn't Help It."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gau).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp 2
Meet Betty's Husband 2
Betty's' Romeo 2

BLAZED TRAIL PRODUCTIONS

One every other week 2

NORTHWOOD DRAMAS

The Man of Brawn 2
A Knight of the Pines 2
Looking Up Jim 2
Raiders of the North.....2
Three and a Girl.....2
In the River 2

SPORT PICTORIALS

How Do You Get Your Exercise 1
Making Man Handlers 1
Girls Will Be Boys 1
The Happy Duffer 1
How Will You Have Your Bath 1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero 1
A Cabaret Touchdown 1
Scandal A La Carte 1
All Over Overalls 1
Splash Me 1
Doomed at Noon 1

ARDATH-XLNT COMEDIES

His Wife Jimmy 2
Her Husband's Flat 2
Kink of Kawakki 2
Soap Bubbles 2
Champion by Chance 2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes) 5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Dangerous Trails (Rex Ray).....5
Persuasive Peggy (Peggy Hyland).....6
The Law of Nature (Coleman-Lee).....6
Birth of a Race (Jane Grey-Geo. Le Guerre).....7
Mother Love and the Law (Dolly Matters).....5
Woman of Mystery (Grace Cunard-Francis Ford)....5
Back from the Front.....2
Evolution of Man (Jack the Ape-Man).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
Twelve Two-reel Franklyn Farnum's (Franklyn Farnum-Buck Jones) .....

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Feb. 18—High and Dry.....2
Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2
Dec. 1—A Close Shave.....2
Nov. 15—Hired and Fired.....2
Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Feb. 4—.....Na. 19
Jan. 21 18
Jan. 8—.....17
Dec. 24.....No. 16
Dec. 15.....No. 15
Nov. 30—.....No. 14

STAR RANCH WESTERNS

Feb. 18—The Gun Runners.....2
One two-reeler every two weeks.
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2
Nov. 25—The Mormon Trail (C. Edward Hatten)..2

PRIZMA

Heidi 2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho 1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters 1
The Masked Ball.....1
Chester's Cat 1
Rolling Around 1
Andy's Holiday 1
Andy Has a Caller.....1
Il Cuspidoree 1
Andy's Cow 1
What Could Be Sweeter.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles 1
The Love Doctor.....1
The Honeyspooners 1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets 2
Beat It 2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married 2
Man Versus Woman.....2
Hey, Rube 2
Nobody's Wife 2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2

Wedding Blues .....
Mr. Fatima .....

TORCHY COMEDIES

Torchy Mixes In.....
Torchy's Night Hood.....
Torchy's Double Triumph.....
Torchy Turns Cupid.....
Torchy's Millions .....

MERMAID COMEDIES

Holy Smoke .....
[illegible] .....
High and Dry.....
April Fool .....
The Simp .....
Nonsense (Jimmie Adams).....

SPECIALS

Modern Centaurs .....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Babe Ruth—How He Knocks His Home Runs.
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

Paths of Glory.....
Paps and Papas.....
Lost a Yodel.....
Frivolous Fijis .....
Crowning King Blizzard.....
Rookeries and Squakeries.....
There Is No Santa Claus.....
Swat the Landlord.....

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....
Voices of the Sea.....
The Business of Camping.....
The Isle of Desire.....
The Explorers.....
The Banana Special.....
Tropical Nights.....

SCEENICS

From Deer to Dam.....
Sultans of the Sea—Getting a Toe Hold.....
No Hope for the Drys—Silver Silences.....
Then Company Came—Art Is Everything.....
Out of the Past.....
Fine Feathers—They Forgot the Town.....
Sea Planets—Apartments for Rent.....

VANITY COMEDIES

Without a Wife.....
Tea for Two.....
Ouija Did It.....
Mind Your Business.....

GAYETY COMEDIES

Sand Witches .....
Ain't Love Grand.....
Blonds .....
Rest in Peace.....

MISCELLANEOUS

Hides and Go Seek.....
In Dutch .....
A Tale of the Far North.....

EQUITY PICTURES CORP.

Hush (Clara Kimball Young).....
Mid-Channel (Clara Kimball Young).....
She Played and Paid (Fannie Ward).....
Whispering Devils (Conway Tearle).....
Keep to the Right (Edith Tallaferro).....
For the Soul of Rafael (Clara Kimball Young) .....
The Forbidden Woman (Clara Kimball Young).....
Silk Husbands and Calico Wives (House Peters)..

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Feb. 27—What's Worth While (Lois Weber Prod.) 569
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....
Feb. 20—The Kentuckians (Charles Maigne Prod.)
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 635
Feb. 13—Chickens (Douglas MacLean-Ince Prod.)
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 780
Feb. 6—The Ghost in the Garret (Dorothy Gish)..503
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..550
Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 590
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 412
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....
Jan. 16—The Education of Elizabeth (Billie Burke) 470
Jan. 9—The Charm School (Wallace Reid).....474
Jan. 9—The Jucklins (George Melford Prod.)....602
Jan. 2—The Bait (Maurice Tourneur Prod.)....528
Dec. 26—Silk Hosiery (Enid Bennett) 455
Dec. 26—The Testing Block (Wm. S. Hart).....592
Dec. 19—An Amateur Devil (Bryant Washburn)..446
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086

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"THE CONCERT"
(Goldwyn)

Another Stage Vehicle Adaptation Which Flops

THE best way to review this production is to compare it with its recent twin "The Great Lover." Both pictures are adaptations of Leo Ditrichstein's stage vehicles and so near alike in theme and material provided that it seems surprising that they have been released so close together.

"The Concert" is largely on the lines of the play with some descriptive titles added, illustrated by what amounts to still pictures of the stage version. It is slow moving, practically devoid of suspense and the story is perfectly obvious from the beginning. The titles earn a few laughs. The production as a whole is artistically done. The acting is excellent if walking about and talking can be called screen acting.

The trouble with the whole production lies in the fact that "The Concert" was not good photoplay material. As a stage play it provided a cleverly constructed idea for a star having a reputation and talent for playing peculiar roles. As a picture it is a very fine example of what too many stage plays become when used for the screen, right the opposite of what should be provided. This picture won't please twenty-five per cent of any audience for all that a lot of money has been spent in producing it. It wastes the talents of a good director and an exceptional cast.

The story of "The Concert" concerns a pianist, beloved by all his feminine pupils, one especially, a young matron and how they become disillusioned of each other when the wife and husband of the pair pretend to have become affinities. In the end both couples decide they are very well satisfied with each other.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Augustus	Lewis S. Stone
Mary, his wife	Myrtle Stedman
Dr. Hart	Raymond Hatton
Delphine, his wife	Mabel Julienne Scott
Eva	Gertrude Astor
Pollinger	Russ Powell
Mrs. Pollinger	Lydia Yeamans Titus
Secretary	Frances Hall
Chinese servant	Louie Cheung

By Herman Bahr.
Directed by Victor Schertzinger.

PRESS NOTICE—STORY

A screen version of Herman Bahr's satirical play which scored such a big hit upon the speaking stage with Leo Ditrichstein as the star, will be offered as the feature attraction at the ———— theatre next ————. This is a play based upon the artistic temperament of a musician who finds himself considerable of an idol by feminine audiences. He basks in the radiance of their charm in general and in the vital personality of Delphine, a married woman in particular. A time comes when he would indulge in romance with her. But her husband and the musician's wife discover that they can also play the game. The couples agree to find harmony, but in the end the swapping arrangement only brings discord.

The play was rich in satirical flashes and scored for its subtle humor. This note hasn't been lost upon the screen. In fact the scenes are so arranged that the humorous note is dominant. Lewis S. Stone appears in Ditrichstein's role and contributes a finely modulated performance—one rich in poise and repression. A prominent supporting cast renders adequate assistance—a cast that includes Myrtle Stedman, Mabel Julienne Scott, Raymond Hatton and others. The picture is interestingly developed, the direction being in the hands of Victor Schertzinger.

PROGRAM READER

It is the natural thing to pay homage to a great musician. By an ability to arouse the emotions, a player on the violin or the pianoforte can create a large and appreciative public. It happens that in "The Concert" a musician encourages the affection of a married woman. This liaison is looked on with favor by the forsaken wife and husband. And these innocent parties decide that four can play the game as well as two. How the romantic affairs terminated is told in five reels of delightful comedy-drama. "The Concert" is a screen version of Leo Ditrichstein's successful play of the same name in which he starred for so many seasons. It will come to the ———— theatre next ———— with an exceptional cast of players headed by Lewis S. Stone. It is said to be a very delightful picture.

SUGGESTIONS

You can put this picture over by announcing that it is an adaptation of the stage success in which Leo Ditrichstein starred. Bring out that its rich and rare comedy is intact in the silent version. Bring out that it is a most delightful satire upon the artistic temperament. For a prologue you can have some musician play upon the pianoforte. Get the best artist in town and have him play a brilliant solo number. Or a violinist would be O. K. if the pianist cannot be obtained. Play up the cast. Most of them have been stars some time or other. You can state that it is as breezy as "Hold Your Horses" and "Scratch My Back." And treat your copy to arouse interest in the artistic temperament. Send out teasers asking whether it is wise to fall in love with a professional musician.

CATCH LINES

See "The Concert," a screen version of Leo Ditrichstein's successful play. A picture of rare comedy—a picture of delightful satire. A picture of artistic temperaments.

He was a celebrated musician and his feminine audiences paid homage to him. Did he respond? See "The Concert."

14 Plan Book Reviews in This Issue

"IF ONLY JIM"
(Universal)

Carey's Latest Is Amusing and Entertaining

HARRY CAREY is at his best in "If Only Jim," for the story gives him plenty of opportunity to display his talents as an actor and strut and stride about the stage in a character which is bound to appeal, especially to those who love the western drama.

The story runs along in the usual vein with plenty of thrills and fights and for contrast has a strong sympathetic vein throughout, in that the star finds a lonely child out on the desert, becomes a mother to it and invites all the men in the town to brother it.

To start the action the bad man begins his plotting and planning early and uses every device to trick the star out of his rightful claim to a gold mine.

And he succeeds very well with his scheming until in the last reel, the star takes it upon himself to do a little scheming. The villain and his accomplices are working at the mine when Carey appears and in a thrilling gun fight the star scatters the bad men and teaches them a lesson.

But this is not all for Carey has to settle with the villain's right hand man who is in love with the heroine. And this he does right after his "defugelty" at the mine.

The scene of the fight is laid in the star's cabin and is very thrilling to witness in that the combatants throw their guns away and go to it hammer and tongs.

The villain sneaks one over, seizes a gun and as Carey is rushing him fires into his shoulder. But the day is saved by a dog, who by the way is one of the best actors of his class on the screen. The animal actor grabs a revolver in his mouth and carries it to Carey, who in the knick of time fires and kills his rival.

The picture is well directed, and has some good shots of the out-doors.—*Frank Leonard.*

THE CAST

Jim Golden	Harry Carey
Miss Dot Dennihan	Carol Halloway
Miss Richard	Ruth Royce
Keno	Duke Lee
Henry	Roy Coulson
Parky	Charles Brinley
Uncle Johnny	George E. Bunny
Bill Bones	Joe Hazelton
Squaw	Minnie Prevost
Kid	Thomas Smith
Dog	"Pal"

By Philip V. Mighels.
Scenario by George C. Hull.
Directed by Jacques Jaccard.

PRESS NOTICE—STORY

Harry Carey, characterized as the "he's human" star, will be the feature attraction at the ———— theatre on ———— of ———— week in his latest (and what is considered by many his most human) photoplay, "If Only Jim," which has been adapted from the novel "Bruvver Jim's Baby." The picture presents the star in a highly colorful role—a role which he extracts the utmost from in sympathy and appeal. It permits Harry Carey to show a new side to his talent. "If Only Jim" is a story rich in the elements of heart interest, pathos, juvenile appeal, romance, sentiment and local color.

The star and his capable company sound all these elements and carry the story along with keen action and good suspense. It is a picture laid in the West, with an assortment of characters to give it atmosphere. It is said by those in a position to know to equal the memorable "Cheyenne Harry" stories in the manner it intrigues the imagination and compels attention. Mr. Carey is supported by Carol Halloway, who has become a favorite because of her sincere efforts, Ruth Royce, Duke Lee, Roy Coulson, Joe Hazelton, Minnie Prevost and others. The story has been adapted by George C. Hull, while Jacques Jaccard has directed the feature in a skillful manner.

PROGRAM READER

He's human. That's what we must say about Harry Carey. We trust our patrons feel the same way. Ever since he blazed his popularity on the screen in his memorable Western types he has kept faith with the human note. The Universal star comes to the ———— theatre next ———— in "If Only Jim," his latest release. This is an adaptation of the novel "Bruvver Jim's Baby" and permits Mr. Carey to assert his personality in a most colorful way. The picture is well punctuated with heart interest, pathos, sentiment, romance, action and suspense and it is finely acted by a cast that includes Duke Lee, Carol Halloway, Ruth Royce, Roy Coulson and others. Come to the ———— theatre and see the human star—the star who can make you feel like a pal. It is a first-rate picture, one carrying a likely story and excellently directed.

SUGGESTIONS

Harry Carey doesn't need a deal of exploitation. Get out the electric signs and tell that he's human in your copy and it will quite suffice. It wouldn't be advisable to give away the plot. His stories are simple western documents which rely upon action, suspense and the human note. You can tell them that it is an adaptation of the novel "Bruvver Jim's Baby," by Philip V. Mighels. Tell them it is packed with good incident, romance, sentiment, pathos, thrills, juvenile appeal and heart interest. Make mention of the supporting cast, especially the name of Carol Halloway. She will be remembered for her fine support of William Duncan in Vitagraph serials and has a definite screen personality. A prologue can be effective if a male quartette is used in cowboy attire, singing the old prairie songs such as "Clementine," "Jim Along Josie," "Old Dan Tucker," etc.

CATCH LINES

See Harry Carey, the he's human star in "If Only Jim." A picture of rich action and suspense.

Is he human? You bet he's human. Who? Harry Carey. See the popular star in his latest picture, "If Only Jim," a story of everyday people.

Advance Information on All Film Releases

(Continued from page 1864)

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Dec. 12—The Life of the Party (Roscoe Arbuckle)....4944
Dec. 5—Flying Pat (Dorothy Gish)....4867
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan)....5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton)....4736

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford)....5383

PARAMOUNT-ARBUCKLE COMEDIES

Feb. 27—The Butcher Boy....2
Jan. 16—Country Hero....2
Dec. 19—Fatty at Coney Island....2
Nov. 21—His Wedding Night....2

PARAMOUNT-SENNETT COMEDIES

Feb. 20—The Unhappy Finish....2
Feb. 6—On a Summer Day....2
Jan. 23—Bungalow Troubles....2
Jan. 9—Dabbling in Art....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning....
Dec. 21—Those Distant Cousins....
Dec. 7—After the Circus....

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits....2
Sept. 12—Kids Is Kids....2
Aug. 29—Never Again....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Feb. 27—Modern Aspects of Japan....1
Feb. 20—A Little Atlantis....1
Feb. 13—Palma De Majorca....1
Feb. 6—All Aboard for Brindisi....1
Jan. 30—Under Cuban Skies....1
Jan. 23—Old Malacca....1
Jan. 16—Beautiful Bermuda....1
Jan. 9—Catching Up in Canton....1
Jan. 2—Bordeaux to Lourdes....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales....1
Dec. 19—The Jungfrau Railway....1
Nov. 21—Kilauea Volcano Eruption....1
Oct. 17—Winter Sports at St. Moritz....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain....1
Dec. 5—Indian Summer....1
Nov. 7—A Setting of Aggs....1
Oct. 10—The Cloud....1
Sept. 5—From a Piscatorial Angle....1

PARAMOUNT MAGAZINE

Feb. 27—Magazine Subjects—Cartoon by Frank Moser....1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan....1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch)....1
Jan. 30—Pictionary-Comedy-Cartoon by Moser....1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan....1
Jan. 16—Pictionary-Comedy-Cartoon by Hurd....1
Jan. 9—Pictionary-Comedy-Cartoon by Bailey....1
Jan. 2—Pictionary-Comedy-Cartoon by Moser....1
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd....1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War....1
The Midlanders (Bessie Love)....5
The Servant In the House (Special Cast)....5
Hearts and Masks (Special Cast)....5
Nobody's Girl (Billie Rhodes)....5
Bonnie May (Bessie Love)....5

MONTE BANKS' COMEDIES

Where Is My Wife....2
His Dizzy Day....2
Kidnapper's Revenge....2
A Flivver Wedding....2
A Rare Bird....2
His Naughty Night....2
Nearly Married....2
A Bedroom Scandal....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education....1
Jan. 16—The Message....1
Jan. 9—Farvland....1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

THE FILM MARKET

The Grand Passion....6
The House Without Children....7
The Ne'er-Do-Well (Reissue)....7
The Spoilers (Reissue)....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet....1
Nutt Inn....1
It's a Live One....1
Powder Puff Pirates....1
Harem Scarem....1
Lolly-Pop's Daughter....1
His Watch Hound....1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray)....6
Lessons in Love (Constance Talmadge)....6
The Oath (R. A. Walsh Special—Big Five)....7
Scrambled Wives (Marguerite Clark)....6
Passion (Pola Negri-Big Five)....7,000 or 9,000
The Old Swimmin' Hole (Charles Ray)....6
Mamma's Affair (Constance Talmadge)....6
The Woman in the House (Mildred Harris)....7
The Kid (Charles Chaplin-Big Five)....6
Not Guilty (Sydney Franklin)....6
My Lady's Latchkey (Katherine MacDonald)....6
The Great Adventure (Lionel Barrymore)....6
Nineteen and Phyllis (Chas. Ray)....
The Truth About Husbands (Whitman Bennett's)....
Habit (Lewis Mayer Prod.)....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast)....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge)....5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman)....2061
Old Dad (Mildred Harris Chaplin)....6
Twin Beds (Mr. and Mrs. DeHaven)....5
Nomads of the North (Jas. Oliver Curwood)....6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Tiger's Cub....6
The Thief....6
The Mountain Woman....6

TOM MIX SERIES

The Road Demon....6
Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

Bare Knuckles....5
Cheater Reformed....5
The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Wing Toy....6
Flame of Youth....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

Dynamite Allen....5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND

The Big Punch (Buck Jones)....5
Two Moons (Buck Jones)....5
Just Pals (Buck Jones)....5
Sunset Sprague (Buck Jones)....5
The Blushing Bride (Eileen Percy)....5
Why Trust Your Husband? (Eileen Percy)....5
The Land of Jazz (Eileen Percy)....5
The Husband Hunter (Eileen Percy)....5
While the Devil Laughs (Louise Lovely)....5
Partners of Fate (Louise Lovely)....5
The Little Gray Mouse (Louise Lovely)....5

SERIALS

Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES

Her Doggone Wedding....2
Pals and Petticoats....2
The Slicker....2
An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

FOX NEWS

Twice a Week....1

CLYDE COOK COMEDIES

The Jockey....
Don't Tickle....2
All Wrong....2
The Huntsman....2

MUTT AND JEFF CARTOONS

Cleopatra....
The Parlor Bolshevist....
The Hypnotist....
The Papoose....
On the Hip....
Northwoods....
Sherlock Hawkshaw & Co....
All Stuck Up....
A Hard Luck Santa Claus....
Gum Shoe Work....
Home Brew....
The Medicine Man....

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Thinker (Special Cast)....6
The Edge of Youth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS

In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod....5
Godless Men (Special Cast)....6367
The Great Lover (Special Cast)....5202
Just Out of College (Jack Pickford)....4779
Roads of Destiny (Pauline Frederick)....
The Highest Bidder (Madge Kennedy)....4960
Prisoners of Love (Betty Compson)....5884
The Concert (Special Cast)....
Guile of Women (Will Rogers)....4496
Bunty Pulls the Strings (Special Cast)....6255
Hold Your Horses (Tom Moore)....4610
A Voice in the Dark ((Special Cast)....4255
What Happened to Rosa (Mabel Normand)....4148
Boys Will Be Boys (Will Rogers)....
His Own Law (Hobert Bosworth) J. Parker Read, Jr....7
Madame X (Pauline Frederick)....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King)....6772
The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer....2
Get Rich Quick Edgar....2
Edgar's Little Saw....2
Edgar Camps Out....2
Edgar's Sunday Courtship....2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny)....2
Jan. 16—You'd Better Get It (Geo. Bunny)....2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny)....2
Dec. 19—When Martin Gets Here (Geo. Bunny)....2
Dec. 5—Professional Ethics (Geo. Bunny)....2
Nov. 21—At It Again (Geo. Bunny)....2
Nov. 7—Love on Rollers (Flanigan and Edwards)..2
Oct. 24—Fingers and Pockets (Flanigan and Edwards)....2
Oct. 6—Artistic Enemies (Flanigan and Edwards)..2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
Cupid's Advance (Happy Hooligan) Lampoons....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

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"DYNAMITE ALLEN"
(Fox)

Disconnected and Wildly Improbable Melodrama

IT has been a long time since we have set in on a picture, sponsored by a reputable producer, that had as little to recommend it as "Dynamite Allen."

The story bears all the earmarks of having been turned out over night by the so-called trained scenarioist whose bag of tricks was exhausted long ago and who has a supreme contempt for the grey matter of people who pay money to see pictures. "Dynamite Allen" is little more than a series of wildly melodramatic incidents.

It has the orthodox villain usually relegated nowadays to serials. Its hero is of the homespun type with nothing to do but stand around. There is a murder, in the first reel, an innocent man going to prison and a lot of scheming and conniving in the second, arson in the third, faith cure in the fourth and the clutch in the last.

Mr. Walsh has no opportunity for his athletics and makes a sorry job of limited chances for acting. The whole cast is inclined to overact, although they are good types and apparently competent. Titles cover long lapses of time and make explanations about the story. The direction is not inspired, although a Griffith would have been helpless with what has been furnished from which to make a modern picture. The photography is clear, but there has been no attempt at artistic effects. A few sets are good but most of them are only rough interiors.

In acting honors only one player, Billy Gilbert got out of the "movie" rut, although a child will please since she is a pretty little miss and plays her role with great seriousness.

A synopsis of the story wouldn't mean much. The picture is about a family by the name of Allen, who have an awful lot of trouble because a nephew of a rich old dame is a crook. Finally the guilty are punished and the hero and heroine pull the conventional finish.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Dynamite Allen" ..... George Walsh
Betty Reed ..... Edna Murphy
Jenny Allen ..... Dorothy Allen
Sue Bennett ..... Carola Parsons
"Bull" Snide ..... Byron Douglas
Howard Morton ..... J. Thornton Baston
Mrs. Roger Pitney ..... Nellie Parker Spaulding
Mrs. Sid Allen ..... Mrs. Lottie Ford
Sid Allen ..... Brigham Royce
Lawyer Smoot ..... Frank Nelson
"Simp" Hallett ..... Billy Gilbert

Story and scenario by Thomas F. Fallon.
Directed by Dell Henderson.
Photographed by Charles E. Gilson.

PRESS NOTICE—STORY

George Walsh, athlete and film star, will be seen in his latest William Fox picture, "Dynamite Allen" at the ———— theatre for a ———— days' engagement beginning ————.

"Dynamite Allen" is a thrilling melodrama with a number of big scenes among which is a realistic train wreck. Mr. Walsh in the title role is under the necessity of stealing a railway locomotive in order to rescue his sweetheart and mother but before he fully accomplishes his purpose, the railroad employees turn a bridge, the locomotive plunging into a river.

The star is cast as an energetic young hero of the homespun type on whom it has devolved to support his mother and sisters when his father is sent to prison on the charge of a murder he did not commit. The picture has plenty of action and provides plenty of acting opportunities. A well balanced supporting cast has been secured. The picture was directed by Dell Henderson, who has a fine reputation for producing good melodrama.

PRESS NOTICE—STORY

The feature production on the bill at the ———— theatre for a ———— days' engagement beginning ———— is "Dynamite Allen," a William Fox picture starring George Walsh.

In the title role Mr. Walsh plays the part of a young chap who by his energetic manner has earned the role of "Dynamite." How he saves his sweetheart from being kidnapped, frees his father who has been unjustly sent to prison and punishes his enemies, makes a strong dramatic film story. In support of the star are such well known players as Edna Murphy, Dorothy Allen, Brigham Royce and Billy Gilbert. The picture was directed by Dell Henderson and others of popular favor.

The picture is in five reels with thrills and dramatic interest carefully builded to a strong climax in the last scenes. One of the thrills comes when Mr. Walsh drives a locomotive off the open end of a draw bridge. There is a realistic trial scene and many other exciting sequences. The star is given a fine opportunity for acting and his performance is praiseworthy.

SUGGESTIONS

Bill the star above everything else. Mention the wreck scene and other melodramatic highlights. Give the title some attention. Window displays in which you reproduce the train wreck scenes can be made by use of a toy locomotive, specially constructed draw bridge and small scenic background. Use plenty of stills showing the scenes from the picture. Billboards and window cards in the right locations should work well on this picture as it is melodrama.

CATCH LINES

A vivid story of the common people with the star cast as an energetic young coal miner, enacted in correct locales, with a thrill in every foot of the picture.

A George Walsh picture packed with thrilling stunts and sensational situations.

A romance that breathes the spirit of chivalry, quaint, charming and pleasing.

(Continued in next column)

"EXTRAVAGANCE"
(Metro)

Interest Dulled by a Too Lengthy Picture

WE do not know when Ben Ames Williams wrote this story which Metro has transferred to the screen with May Allison in the starring role, but it has not the humor, the characterizations, nor the original incident which fill some of his stories. Possibly the adaption is partly responsible, for the picture is allowed to drag itself out to six reels, and it is only in the fifth reel that there is stimulating action to awaken an audience.

In the first four reels there is only the star acting the petulant, extravagant wife in a succession of scenes which are deadly similar, and talking in the subtitles a mass of baby talk and sugary phrases. May Allison cannot, of course, make herself lovable in a role which is, for the vast part of the picture, unsympathetic. The best she can do is to be winsome, or whatever you want to call it when wives try to cajole their husbands into spending money to gratify their feminine pride. And in her cajoling Miss Allison gets a bit tiresome. She pets her father until he gives her a big church wedding; she teases her husband into buying her expensive clothes, and she vamps and tricks him into buying her a new house. And by this time the audience is thoroughly familiar with Miss Allison's sidelong glances and brimming eyes, and is quite weary of her character. It is so very long before her husband falls low enough to steal in order to gratify her love of luxury.

A great deal of this is due largely to the astounding amount of footage which is taken up by each incident. Some of this, for instance, the elaborate wedding scene, will make an audience appeal, but other parts, while beautifully staged, seem too lengthy for the slight point they are intended to put over. There is an outdoor beach party, sequence which is especially well done from an artistic point of view.

Robert Edeson is an admirable stern parent, and Theodore von Eltz gives a good performance opposite the star. William Courtwright gives a splendid characterization.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Nancy Brown ..... May Allison
Richard Vane ..... Robert Edeson
Dick Vane ..... Theodor von Eltz
"Pa" Brown ..... William Courtwright
Uncle Mark ..... Lawrence Grant
"Ma" Brown ..... Grace Pike

Story by Ben Ames Williams.
Scenario by Edward Lowe, Jr.
Directed by Philip E. Rosen.
Photographed by Rudolph Berquist.

PRESS NOTICE—STORY

"Extravagance," a screen version of Ben Ames Williams's story which appeared under the title of "More Stately Mansions" in Good Housekeeping, will be presented at the ———— theatre on ———— and ———— of the coming week. The popular star, May Allison, appears in the stellar role of this interesting production, and is supported by a notable cast headed by Robert Edeson. Combined with a display of most artistic acting is a story which because it mirrors faithfully a problem common to everyday life is vibrant throughout with a powerful appeal. The story presents the predicament of a young man of meagre means who married a wife with social aspirations and an excessive desire for finery, far beyond the means of the young husband to satisfy. But she loves her husband none the less sincerely, and the climax is reached when she is suddenly brought face to face with a full realization of the results of her undue extravagance. If you like a dramatic story enacted by a capable cast, you cannot afford to miss the presentation of "Extravagance" at the ———— theatre during the coing week.

PROGRAM READER

Nancy was one of those women who considered money something which was obtained by teasing, either your father or your husband, long enough and cleverly enough. First of all she saw no reason why she could not have a big church wedding with six bridesmaids, flower girls, and everything. So she teased her father. Later she wanted a gorgeous dress. So she teased her husband. Finally she had her heart set on a most wonderful house—just the kind she had always dreamed of. So she teased and cajoled, and practiced all the little tricks that only a woman knows until her husband bought it for her. But it was more than he could afford, and so——

This is the basis of "Extravagance," the feature picture at the ———— theatre on ————. May Allison is the star, and the picture is adapted from "More Stately Mansions," a magazine story by Ben Ames Williams, one of the most popular writers in America today. Robert Edeson, veteran of stage and screen, appears in the cast.

SUGGESTIONS

May Allison, becoming as she is, better and better known every day, should be the basis for most of your advertising. Tell them that she has an ideal part, and that this is a picture which will appeal to women as well as to men, for in it Miss Allison wears a number of elaborate and stylish gowns. The story is by Ben Ames Williams, whose stories are familiar to all magazine readers. Worthy of mention in your advertising is Robert Edeson, who has an important part in the cast. You may be able to use the "house buying" sequence to effect a tie-up with the local real estate dealer, or at least use it to run teasers in the want ad. columns of the daily paper.

(Cntinued from first column)

A story that goes beyond the conventional in plot construction and development with dynamic George Walsh ideally cast and splendidly supported.

A red blooded tale of the Pennsylvania mining regions with George Walsh playing a role that calls for action and acting.

A stirring drama which shows the futility of crime to hide crime in which the star has a role eminently suited to his talents.

Advance Information on All Film Releases

(Continued from page 1866)

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)
Riders of the Dawn (Zane Grey's)
Desert Gold (Zane Grey's)

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale)....7

HARISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Feb. 15—Totem Law....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINACLE COMEDIES

(One every two weeks)

Mar. 29—Absence Without Leave....
Mar. 15—Shimmy Isle....
Mar. 1—Why Change Your Mother-in-Law....

SPECIAL

Mar. 1—Reckless Wives....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.)....
Two-Reel Comedies (Edna Shipman-John Junior)....

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES

Mar. 6—The Heart Line....6
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....
Jan. 2—That Girl Montana (Blanche Sweet)....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)....5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon M. Avoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)....5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

TOM SANTSCHI DRAMAS

Mar. 6—The Tempest....2
The Death Trap....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Mar. 6—War in the Oil Fields....2
Feb. 20—Fifth, The Rebels' Nest....2
Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First, On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2
Dec. 26—The Man in the Blue Spectacles....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....2

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution....2
Jan. 16—Fourteenth, Confession....2
Jan. 9—Thirteenth, The Attack at the Inn....2
Jan. 2—Twelfth, Behind the Veil....2
Dec. 26—Through Prison Walls....2
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

VANITY FAIR MAIDS COMEDIES

Feb. 6—Oh Promise Me....1
Feb. 20—Prince Pistachio....1
Jan. 30—Whirl o' the West....1
Jan. 16—Burglars Bold....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maids Greenwood....2

Release Information Continued on Page 1870

"THE MARRIAGE OF WILLIAM ASHE"
(Metro)

Star Enlivens Story of British Politics

EXCEPT that this picturization of Mrs. Humphrey Ward's story deals rather lightly and, we suspect, quite untruthfully, with British political life, it will make fair entertainment. May Allison's part is largely of the "cute" variety, and she puts vim and zest in many scenes which otherwise would be of mediocre interest.

It is also elaborately produced. Some excellent exteriors were discovered for the Scotch highland sequence, and there are some big ballroom sets and interiors of a British mansion. Another sequence is laid in Venice and while the number of exteriors here are limited both in size and number, such as are, make pretty pictures.

It is in the delineation of the Prime Minister of England, for instance, that the story appears unconvincing. He is made a comedy type—a henpecked, boobish husband. His wife is a comedy shrew. Wyndham Standing is well cast as the Secretary of Home Affairs, being dignified and of stately bearing, although a trifle youngish looking for the part.

The story concerns William Ashe (Standing), who marries an impetuous and impulsive young member of British nobility. She makes an enemy of the wife of the prime minister, and is induced by the villain to publish a book of caustic cartoons, in which her husband's offical chief and his wife are held up for public ridicule. The result is of course, that the political career of William Ashe is ruined. But he learns that his wife has been true to him and that her association with his enemy was simply the result of the latter's villainy in persuading her that the publication of her book would be of the greatest benefit to her husband. So he forgives his wife, placing her affection above his political career.

There is a charity ball sequence in which May Allison chooses to portray Lady Godiva. She appears atop of a huge white horse, clad in only in a lengthy wig. It is so cut and photographed that it will not be offensive. A strong romantic flavor runs through it all and because of this and its scenic beauty it should satisfy despite its unconvincing story.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Kitty Bristol.....May Allison
William Ashe.....Wyndham Standing
Lady Tranmore.....Ziffie Tillbury
Geoffrey Cliffe.....Frank Elliott
Lord Parham.....Robert Boulder
Lady Parham.....Lydia Yeamans Titus
Lady Mary Lyster.....Clarissa Selwynne

From the novel by Mrs. Humphrey Ward.
Dramatized by Margaret Mayo.
Scenarioized by Ruth Ann Baldwin.
Directed by Edward Sloman.
Motion Photography by Jackson Rose.
Art Interiors by John Holden.

PRESS NOTICE—STORY

An attractive romance of British political life will be the feature attraction at the ———— theatre on ————. It is entitled "The Marriage of William Ashe," and stars the dainty Metro actress, May Allison. Dramatized from Mrs. Humphrey Ward's celebrated novel and produced as a motion picture under the general supervision of Bayard Veiller, this picture will stand forth as one of the most entertaining bits of screen amusement that has been seen at the ———— theatre in some time.

Miss Allison plays the part of Lady Kitty Bristol, a vivacious young girl not at all in accord with the generally accepted notions of what a younger member of the British nobility should be. She marries William Ashe, a staid and dignified member of the Cabinet and in her simplicity, takes steps to advance him poiitically which prove disastrous to his career. But Ashe finds that he can still love the little wife, despite her fatal error.

Playing the part of Ashe is Wyndham Standing, an accomplished screen actor. Other fully capable players appear in the cast with Miss Allison. The picture was directed by Edward Sloman. It will be shown at the ———— theatre for ———— days.

PROGRAM READER

Lady Kitty Bristol knew nought of the art of politics, but in the art of love she had graduated with the highest honors. So when she married a member of the British cabinet, her efforts to aid him in his political career proved most disastrous, but her attempts to win and hold his love for her were successful to the nth degree. Lady Kitty Bristol is May Allison; William Ashe, her husband, is Wyndham Standing, and the picture is "The Marriage of William Ashe," a Metro production which will be shown at the ———— theatre beginning ———— for a period of ———— days.

The story was adapted to the screen from the celebrated novel by Mrs. Humphrey Ward, and is a romantic drama which holds the interest throughout. It has been very lavishly produced, and the scenes showing the life of British nobility are accurate in every detail and were filmed after long and thorough study in order that every detail might be perfect. Part of the story is laid in Venice, and while the entire picture was made in the United States, these scenes are so perfect and of such pictorial beauty, that one is taken into the atmosphere of the "queen city of the seas"—the city of romance, tinkling guitars and clear moonlight nights.

SUGGESTIONS

This novel by Mrs. Humphrey Ward has had a great many readers, and her name should sprinkle all your ad. copy. May Allison, of course, is the main attraction. You can state that she has a bright vivacious part and does herself full justice. State that she is one of the most winsome and attractive of screen stars; that she has had a rapid rise to stardom, and that in this picture she wears some stunning gowns and costumes. Wyndham Standing is a well known leading man. A great amount of money has been spent on the filming of this production, and you can advertise it as a lavish feature.

"WITHOUT LIMIT"
(Baker-Metro)

Entertaining Despite a Mechanical Development

THIS adaptation of the Satevepost story, "Temple Dusk," as sponsored by George D. Baker, doesn't carry the interest of the original, yet despite its mechanical treatment the picture manages to entertain because it is based upon a good idea, carries some dramatic elements and for the most part is capably interpreted. It doesn't start off in its screen shape with the expected highlights. The story carried a punch from the opening paragraph, but in showing every little detail and planting the characters, the sequences become ragged with the result that the value of suspense is lost. In fact the picture bears evidence of being poorly constructed. There are gaps in the action which show the cutting and piecing together haven't been accomplished with any great amount of skill. One is expected to jump at conclusions.

This is a story which could have been dovetailed in regard to its scenes. One is never completely held at attention because the action is rambling. Yet with the first two reels over the interest picks up and is maintained to the finish. "Without Limit" is a story of contrasts and naturally points a great deal of dramatic conflict. The idea behind it is based upon the brotherhood of man. A gambler's conception of religion is to treat his fellow beings in a charitable manner. A young weakling finds himself involved due to the forgery of a check. He has married a girl of easy virtue during a drunken moment and realizing his crime tries to enlist the interest of the gambler. In emphasizing the situation the director employs so much detail that the "message" is never brought out vividly. The hero's father is a clergyman. Naturally the difference between his station in life and that of the gambler's encourages effective drama.

The punch of the picture comes when the youth returns from four years of war completely redeemed. His wife is in the clutches of a villain, but proves herself a woman of character at the supreme moment. And the gambler realizing his end is near makes a will leaving his estate divided between his friends, one of whom is the clergyman. The mere detailing of this picture cannot compensate for the many dramatic situations, the character drawing, the notes of heart interest, pathos and romance. While it doesn't ring as genuine as the original nevertheless it strikes a sympathetic chord in the heart of the spectator. It offers some clever twists and the interpretation is first rate.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Ember Edwards.....Anna Q. Nilsson
David Marlowe.....Robert Frazer
The Rev. Marlowe.....Frank Currier
Mrs. Marlowe.....Kate Blancke
Clement Palter.....Charles Lane
Bunny Fish.....Robert Schable
Charley.....Thomas W. Ross
The Landlady.....Nellie Anderson

By Calvin Johnston.
Scenario by George D. Baker.
Directed by George D. Baker.
Photographed by Andre Barlatier.

PRESS NOTICE—STORY

The Metro picture, "Without Limit," is considered one of the most unusual and powerful pictures of its kind ever made. Adapted and directed by George D. Baker from Calvin Johnston's magazine story, "Temple Dusk," it will come to the ———— theatre next ———— as the feature attraction. Included in the cast are such favorites as Anna Q. Nilsson, Frank Currier, Robert Schable and Charles Lane. For stark power, compelling interest and a plot of persons living in wealth on the skirts of society, "Without Limit" is said to be in a class by itself as a stimulating picture.

It tells the story of Ember a pleasure loving girl, who in a drunken moment marries a coward and discovers her mistake in a sumptous gambling palace. She learns that her new husband is a forger who refuses to take his punishment at the hands of Palter, the gambling king. Ember almost sinks to abandonment, while her husband, whom she has left, takes a strong hold on life. The denouement alternates in the gambling den and a church. The picture carries an original idea and a sharply defined moral and is moreover excellently acted.

PROGRAM READER

A splendid triumph of the screen—that is the most fitting phrase descriptive of the photoplay, "Without Limit," which comes to the ———— theatre next ———— with a cast that includes Anna Q. Nilsson and others. It is a picturization of Calvin Johnston's vivid story, "Temple Dusk," which appeared in the Saturday Evening Post. All who remember the tale will recall Ember, the forlorn girl; Palter, the old impassive gambler who with all his faults has a fine philosophy of tolerance; the minister, his son, the croupier, the roue, and other vital characters. The story compels interest by sheer dramatic strength and the stark realism of the situations. Come and be royally entertained.

SUGGESTIONS

You can exploit this picture as one of the big surprises. First off you have the fact that it was considered one of the best ever written of its kind when it appeared under the title of "Temple Dusk" in the Saturday Evening Post. Bring out that it is a George D. Baker production and features Anna Q. Nilsson, Robert Schable, Charles Lane and a host of others. Bill it as a stark melodrama which entertains from first to last because of its interest compelling moments. Play up the fact that the story depicts the character of a master gambler who dominates his fellow beings by a strange philosophy. You can use dice as an advertisement for cards or throwaways. Catch phrases such as "Where a square gambler and a minister find much in common." Get out your stickers and exploit the title. Bill it as an unusual story of sensational scenes.

CATCH LINES

See "Without Limit" a picture of tremendous interest. How a square gambler and a minister found much in common.

Advance Information on All Film Releases

(Continued from page 1868)

ROLIN COMEDIES
Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1
Dec. 5—Cash Customers (Harry Pollard).....1
Nov. 7—Insulting the Sultan.....1

ROLIN TWO REELERS
Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..4
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy).....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Snitch 1
Moonshiner 1
No. 13 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....
The City of Broken Old Men.....
Recruiting in the Solomons.....
Lonely South Pacific Missions.....
Domesticating Wild Men.....
Cruising in the Solomons.....
Saving Savages in the South Seas.....1

ADVENTURE SCENICS
The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up 2
Fate's Mockery 2
Fate's Double Cross.....2
Long Riders 2

HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger 2
Flirting with Terror.....2
Broken Trestle 2

TUSUN COMEDIES
New Ralgia 1
A Slick Detective.....1
Buried Alive 1
From Kitchen to Throne.....1
Wild Women 1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded 1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes 5

GASOLINE ALLEY
Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS
Witch's Lure 5
A Profligate Woman 5

NEAL HART SERIES
Knight of Western Land.....2
Dead Line 2
Square Shooter 2
Out of the West 2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers 2
Waffles and Wallops 2

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
SELZNICK PICTURES
(Distributed by Select Exchanges)
The Figurehead (Eugene O'Brien)..... 5,000
The Flapper (Olive Thomas)..... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein)..... 5,000
The Poor Simp (Owen Moore)..... 5,000
The Wonderful Chance (Eugene O'Brien)..... 5,000
Whispers (Elaine Hammerstein)..... 5,000
Dangerous Paradise (Special).....
Red Foam (Ralph Ince Special).....
The Daughter Pays (Elaine Hammerstein).....
Pleasure Seekers (Elaine Hammerstein)..... 5,500
You Can't Kill Love (Special Cast)..... 5,500
Broadway and Home (Eugene O'Brien)..... 5,500

SELECT PICTURES
(Distributed by Select Exchanges)
The Adventuress (Julian Eltinge)..... 5,000
Children Not Wanted (Edith Day)..... 6,000
Man's Plaything (Grace Davison)..... 5,000
Mountain Madness..... 6,000
Mothers of Men (Claire Whitney)..... 5,000
The Great Shadow..... 6,000
The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

Release Information Continued on Page 1872

"THE SNOB"
(Realart)

Good Production of Commonplace Story—Will Get By

FOR about three reels this breezes along very nicely, providing excellent entertainment and presenting a logical well developed, even if obvious story and then it becomes necessary to let the star be a heroine instead of a heavy, with the result that the snob is reformed overnight (literally) and the rest of the production becomes conventional "movie" except for a trick finish tacked on after the place where the end of most pictures has been reached.

However, "The Snob" gets such a good start and even in its most commonplace sequences has bits of good business, most of them of a comedy turn that we rather figure will pass as better than average entertainment, especially with the feminine of an audience.

From a production and acting standpoint "The Snob" is exceptional. A very fine cast of competent players, all perfect types has been provided. In fact Miss Hawley contributes less to the success of the production than any of the principal players. This is partly due to the fact that during the best sequences she is presented as a snob and that her role does not provide any great opportunities, considered from a starring viewpoint. Good titles and a well knit continuity help the picture over some rough spots.

The story is of the "rah-rah" boy variety, concerning principally a young man who is working his way through college and the daughter of a rich family who is very much up stage. Hence the title "The Snob." All at once the snob decides "Julia O' Grady and the Governor's Lady" split fifty-fifty in the opinion of regular people, so she takes a job as waitress in the college town restaurant just to be obliging and word is sent to the hero that animosity for the common people, especially "Captain Bill" is a thing of the past. Wanda wears lots of pretty clothes and they have a dance, a football game, etc.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Kathryn Haynes ..... Wanda Hawley
Bill Putnam ..... William Lawrence
Mr. Haynes ..... Edwin Stevens
Mrs. Haynes ..... Sylvia Ashton
Betty Welland ..... Julia Faye
Harry Welland ..... Walter Hiers
Mrs. Grey ..... Josephine Crowell
Coach ..... Richard Wayne
Kathryn (at 7 years) ..... Althea Worthley

By William J. Neidig.
Scenario by Alice Eyton.
Directed by Sam Wood.
Photographed by Alfred Gilks.

PRESS NOTICE—STORY

A picture founded upon clean, wholesome college life with its real youth and real American sport and ideals is coming to the ———— theatre next ———— and ———— in "The Snob," the Realart production starring Wanda Hawley. This is a screen version of William Neidig's interesting story of the same name which captivated its readers when it appeared between the pages of a popular magazine. Miss Hawley plays the part of a wealthy girl who falls in love with a college football hero, only to snub him on learning that he waits on table in a college dining-hall. His friends, however, are determined to teach her a lesson in deportment.

The heroine is made to realize what a snob she has been—and what a splendidly democratic place an American college is. It is a story which is easily adaptable to the screen and moves with considerable action and suspense. It is said that "The Snob" abounds in local color and charming atmosphere. Prominent in Miss Hawley's supporting cast are William Lawrence, Edwin Stevens, Walter Hiers and others of equal ability. Sam Woods directed from a scenario by Alice Eyton.

PROGRAM READER

Her mother had brought her up to snub everyone who didn't have an ancestral tree or who didn't have much money. She was taught to keep her nose in the air much after the fashion of a bird dog. She wouldn't have to notice ordinary people if she adopted such a policy. She loved to snub waiters. But when she snubbed the star quarterback of the football team after she had fallen in love with him—just because he waited on table—well, she let herself in for a grand chastisement in which the whole college joined. This is an outline of "The Snob," the Wanda Hawley, Realart picture which comes to the ———— theatre next ————. It is a fine, healthy, enjoyable picture. Don't miss it.

SUGGESTIONS

If you are located in a college town, so much the better in the exploitation of this picture. You can stimulate a lot of interest among the undergraduates. If not, you can stimulate interest among high school students. Play up the college spirit which is emphasized here. Play up the fact that the heroine snubs a college football player because he works for a living. Such a picture can create a deal of good in teaching young people to be tolerant. Put out your college pennants.

From News Correspondences

(Continued)

William Fox was a Detroit visitor for a few hours last Sunday, calling on W. D. Shafer, manager of the Fox Washington, and W. C. Barnes, Fox branch exchange manager.

Earl Hennessy has sold his interests in the Detroit Film Co., a States right exchange, to Frank E. Beecher and Phil J. Fetz. Mr. Hennessy will travel the State for Minter-United.

William Elliott, manager of the Ferry Field, after taking the baths for two weeks in Mt. Clemens, has so improved in health that he is back at his desk.

Another censorship bill has been introduced in the State legislature. This provides that the State superintendent of education and two of his staff are to act as censors.

SALT LAKE CITY

Suit to enjoin the Salt Lake Federation of Musicians from spreading alleged information that the American and Gem theatres are "unfair" to organized labor was started in the Third District Court last week by the Swanson theatre circuit.

The complaint stated that the American theatre discontinued using an orchestra last July because of a declaration of the federation that members would not be permitted to play in an orchestra of less than eleven pieces. Motion picture operators went on strike in sympathy early in November, the complaint alleged.

George Carpenter recently secured the motion pictures of the local Boy Scout caravan's trip to picturesque Zion Canon. All the Boy Scouts were enlisted to sell tickets to the picture, which was shown in addition to the regular bill.

The only mistake Carpenter made was in underestimating the salesmanship ability of an earnest Boy Scout. The house was packed and could not accommodate the crowds on Saturday.

The Askimen and Harris vaudeville circuit has taken over the building formerly occupied by the Pantages circuit, which is now in the splendid new building on Main street. The building is being completely remodeled, new dressing-rooms are being built and the balcony is being strengthened.

CINCINNATI

Sunday morning organ recitals are to be a feature of the entertainments in the new Ascher theatre, Seventh and Vine streets, which is now under construction. This innovation in photoplay entertainment was announced recently by the management. An orchestra of more than two dozen pieces also will be engaged for the regular performances. The theatre will have a seating capacity of almost 2,000.

Cincinnati motion picture men expect to raise $22,000 as a result of the campaign for the starving children of Europe. At a recent meeting at the Hotel Gibson more than 25 exhibitors in Greater Cincinnati pledged themselves to raise an amount "in keeping with the exceptional prosperity that has met the industry here within the last three years." Minute men have been enlisted to speak in all the theatres of Greater Cincinnati.

INDIANAPOLIS

The Neal Theatre Company of Montpelier, Ind., has increased its capital stock from $10,000 to $20,000. The Blackstone Theatre Corporation of South Bend is increasing its capital from $600,000 to $800,000 through an issue of preferred stock.

New theatre projects for South Bend and possibly for nearby towns are thought to lie behind the incorporation last week of the Palace Theatre Corporation, with headquarters at South Bend. Capital stock is fixed at $900,000, of which $500,000 is preferred and directors are J. W. Joseph, Henry Abrams and B. M. Plaut. The articles of incorporation state the company will operate theatres and opera houses.

The week of February 13 was about the biggest in a theatrical way that Indianapolis ever has seen. Every important theatre, movie, vaudeville and legitimate, put on extra heavy bills, and strange to say none have complained about business. Here is what the houses fought each other with: Murat, "Way Down East" at $2 top; Ohio, "Earthbound;" Circle, "The Kid;" Colonial, "The Love Light;" Loew's State, opening week with twenty film stars present in person; Englishs, premiere of "Dulcy," legitimate. The Circle kept "The Kid," and the Murat kept "Way Down East" on for two weeks. The fact that the Murat, which is a legitimate house, carried "Way Down East" for two weeks at $2 per seat, top, with every seat reserved is marvelous when it is considered that the house is far out of the down town district.

CLEVELAND

"Way Down East" is in the third week of an indefinite run at the Euclid Avenue Opera House, and still playing to an average of 2,500 people daily at a top price of $2. Mr. Ottinger, who is managing the show here, says that the receipts for "Way Down East" have exceeded any reached locally by "The Birth of a Nation," the only other two dollar movie shown here.

W. C. Bachmeyer, Metro's Central States district manager, was in town last week, handing out a glad hand to the exhibitors.

Fred G. Sliter, district manager for Robertson-Cole, spent a couple of days in Cleveland during the past week, and expressed his appreciation for the enthusiastic reception of R. C. pictures in this territory.

"Luxury," as interpreted by Ruby De Remer, whom Paul Helleu, noted French artist acclaims America's reigning beauty, will reach Ohio exhibitors through the Ohio Film Classic, 510 Sloan Building. Messrs. Shram have just announced the purchase of this six reel feature, and its immediate distribution.

R. C. Steuve, owner and manager of the Orpheum theatre, Canton, was visiting the Cleveland exchanges on Friday. Mr. Steuve says film conditions in Canton are A-1. "While some exhibitors are kicking about business, I must say," says Mr. Steuve, "that we have had a very satisfactory season. I attribute one cause of success to the serial, "The Lost City," which we have just concluded. I had not run a serial in my house for over four years."

Harry Reavy is back in Cleveland. Reavy, who used to cover the state for Metro, in the days gone by, is now with George Wilson, manager of the local Reelcraft offices. Reavy has been selling film in Illinois during the past few years.

SAN DIEGO

The San Diego State Normal School has been designated as the distributing center for southern California for the films issued through the bureau of commercial economics at Washington, D. C., these films being distributed for free display to universities, colleges, technical schools, community centers, chambers of commerce and various other organizations, educational and fraternal. The films are of two types—industrial and scenic—and vary from one to five reels.

Recently a social "get-together" of the management of the Bush Theatres and their 56 employees was held at the Arcade Dance Hall, following the last show of the evening. The affair was in the nature of a masque ball. President G. A. Bush and Mrs. Bush were crowned as king and queen of the occasion and led the grand march. The committee in charge was composed of Al Stoll, chief operator at the Superba, Jack Gillis, house manager of the Broadway, and Miss Evelyn Parr, cashier of the latter house. Among the selections played by the orchestra was the "Silver Strand Waltz," composed by Mrs. Bush.

J. J. Dorey has succeeded Stuart Taber as editor of "The Chain of Blue," the house organ of the Bush Theatres.

CINCINNATI

D. W. Griffith's big film, "Way Down East," occupies the position of a first class dramatic performance this week in Cincinnati. It is playing at the Lyric, one of Cincinnati's biggest legitimate houses. Booking is for one week, with screenings twice daily, at 2:15 and 8:15.

Advance Information on All Film Release

(Continued from page 1870)

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast)....6
Jan.—Mr. Wu (Matheson Lang)....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Unknown Wife (Enid Roberts)....5
All Dolled Up (Gladys Walten)....5
If Only Jim (Harry Carey)....5
Society Secrets (Eva Novak)....5
Colorado (Frank Mayo)....5
The Fire Cat (Edith Roberts)....5
The Mad Marriage (Carmel Myers)....5
Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....3
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5
Honor Bound (Frank Mayo)....5
Fixed by George (Lyons-Moran)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6
Under Crimson Skies (Elmo Lincoln)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Seventh, The Amazing Ultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
Second, The Plunge of Doom....2
First, The Vow of Vengeance....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Seventeenth, The Final Reckoning....2
Sixteenth, The Cradle of Death....2
Fifteenth, A Woman in Black....2
Fourteenth, Out of the Clouds....2
Thirteenth, A Fight for Life....2
Twelfth, Deep Waters....2
Eleventh, Man and Beast....2
Ninth, Dynamite....2
Seventh, Over the City....2
Sixth, Lion's Claws....2
Fifth, The Black Wallet....2
Fourth, Facing Death....2
Third, Stolen Evidence....2
Second, The Mushroom Bullet....2
First, Blood Money....2

CENTURY COMEDIES

Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2
Leaping Lions and Jailbirds....2
Fresh from the Farm (Harry Sweet)....2
Puppy Love (Brownie)....2
His Fearful Finish (Chas. Dorety)....2
The Spirit of Twenty-One....2
Fire Bugs (Harry Sweet)....2
Happy Daze (Century Lions)....2
Their First Tintype (Armstrong-Jackson)....2
Trails Win (Sweet-Monty)....2

STAR COMEDIES

When Eve Fell (Wolbert-Barry)....1
Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....2
Won—One Fliver....1
Milk and Yeggs....1
Simple and Sweet....1
His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1
Nearly Wed (Dorothy Wolbert)....1
Way Down North (Dorothy Wolbert)....1
Forbidden Brew (Dorothy Wolbert)....1
A Movie Bug (Dorothy Wolbert)....1
My Lady's Ankle....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Fighting Actor (Art Accord)....2
The Pony Express (Leonard Clapham)....2
Big Bob (Jack Perrin)....2
The Show Down (Art Accord)....2
The Kickaroo (Hoot Gibson)....2
The Saddle King (Hoot Gibson)....2
The Trail of the Hound (Hoot Gibson)....2
The Man With the Punch (Hoot Gibson)....2
Fight It Out (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss') Special Cast....
Trumpet Island (Tom Terriss) Special Cast....
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....

ALICE JOYCE PRODUCTIONS

Cousin Kate....
The Vice of Fools....
The Prey....
Dollars and the Woman....
The Sporting Duchess....

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift....
The Romance Promoters....
The Purple Cipher....
A Master Stroke....
Captain Swift....
The Fortune Hunter....

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season....
The Broadway Bubble....
The Whisper Market....
Bab's Candidate....
The Garter Girl....
Deadline at Eleven....
Human Collateral....

ANTONIO MORENO PRODUCTIONS

Three Sevens....

ALICE CALHOUN PRODUCTIONS

Princess Jones....

LARRY SEMON COMEDIES

The Sportsman....
The Suitor....
The Stage Hand....
Solid Concrete....
School Days....
The Fly Cop....
The Grocery Clerk....

JIMMY AUBREY COMEDIES

The Mysterious Stranger....
The Nuisance....
The Back Yard....

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....
Fourteenth, Thieves Fall Out....
Thirteenth, Mystery Mountain....
Twelfth, Indian Vengeance....
Eleventh, A Choice of Death....
Tenth, The Stolen Bride....
Ninth, The Air Avenger....
Eighth, The Treasure Hunt....
Seventh, A Demon's Bluff....
Sixth, The Crown Jewel Clue....
Fifth, Double Crossed....
Fourth, A Desperate Dilemma....
Third, A Modern Daniel....
Second, Playing the Game....
First, A Borrowed Life....

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....
Fourteenth, The Frame-Up....
Thirteenth, A Devil Fish Foe....
Twelfth, The Infernal Machine....
Eleventh, The Stolen Millions....
Tenth, The Fire Curtain....
Ninth, The Betrayal....
Eighth, The Camouflage Trap....
Seventh, Red Feather's Secret....
Sixth, Double Destruction....
Fifth, The Fatal Pursuit....
Fourth, The Fiery Trail....
Third, The Decoy....
First, Love or Duty....

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abses of Desire (Mrs. Sessue Hayakawa)....

ALICE BRADY FEATURES

Maternity....
The Trap....
A Woman Alone....
Darkest Russia....

ROBERT WARWICK FEATURES

Man of the Hour....
Stolen Voice....
Friday the 13th....
Human Driftwood....

WILK AND WILK

LEE KIDS COMEDIES

The Circus Imps....
The Dixie Madcaps....
The Hicksville Terrors....

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Simplex

WINS AGAIN!!

Balaban & Katz

$2,000,000

TIVOLI THEATRE

Chicago

Opens With

SIMPLEXPROJECTION

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

For goodness sake
be warned against the extravagance of cheapness!

The important thing about any purchase is not what you get for the purchase price. The "cheap" purchase is usually the most extravagant.

Simply and briefly: The relation of first cost to final economy is the important thing.

Producers, distributors and exhibitors generally concede that ***Rothacker Prints*** are the most desirable from the standpoint of screen brilliancy, security, service and general satisfaction. As a matter of fact, the many savings in ***Rothacker Prints*** and ***Rothacker Service*** soon cancel the slight difference in first cost over less beautiful and less durable prints.

There are many who still believe that ***Rothacker Prints*** are "too expensive" but actually this is not the case. You will probably be very much surprised to learn how little more ***Rothacker Prints*** really cost.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

MARCH 12, 1921

Motion Picture News

Reg. U. S. Patent Office

Ask Questions

¶ Ask and you shall receive.

¶ Demand circulation facts—and you'll know where every dollar is going. Dig for real dollar and cents information; don't be satisfied until you get at *the truth.*

¶ Who receives each copy of the paper? Is he a buyer of your wares; a potential purchaser?

¶ There is *one sure method* of getting the truth—ask for an A. B. C. Audit. Not a publisher's own statement—but an *Audit.* There's a vast difference.

The News Alone Covers the Field

VOL. XXIII No. 12 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Poster Advertising

POOR posters, like poor doctors, will do far more harm than good. Not only does poor advertising fail to pay—it is sure to produce evil results. Therefore the exhibitor should use fine posters—or none!

The production of really fine posters depends altogether upon the genius of the men responsible for their conception, design and execution. Upon that fact the success of the RITCHEY LITHO. CORP. is primarily based—for it has gathered together practically all the big men who have ever been concerned with poster production. It is a highly selected staff of poster artists and poster printers secured at enormous salaries. And not only are these poster creators the best in the profession—but practically all of the big men are included. Further they are trained and directed to act as a perfect unit. In poster production this organization is what the Boston Symphony Society is to music. In both cases all of the real masters are included, which makes serious competition or duplication utterly impossible.

These things are facts. Familiar facts to every man conversant with poster lithography in America. They are easily subject to verification—and they furnish the one and only reason for the vast superiority of the RITCHEY poster.

RITCHEY LITHO. CORP.

406-426 W. 31st St. Phone Chelsea 8388

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

JESSE L. LASKY
PRESENTS

WALLACE REID
in
"The Love Special"

Adapted from "THE DAUGHTER OF A MAGNATE" *By* FRANK H. SPEARMAN
Scenario by . . EUGENE LEWIS . . . . . *Directed by* . . FRANK URSON

With Agnes Ayres and Theodore Roberts

THE kind of role only Wallie can play, in the kind of story everyone thrills to see him in.

Pulsing with excitement, and sparkling with comedy, you won't forget it for a long while.

A ninety mile an hour record-breaker

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

At the Stroke of Two

The Fatal Blow

The Law Won Over

"You Can't Pull the Trigger"

Acquitted

United Again

"ONE of the strongest pictures shown at the Rialto this season. Exceptionally well cast. Elliott Dexter plays splendidly in one of his best parts."—*New York Sun.*

"Has lost none of the power and thrilling quality of the stage play."
—*Evening Telegram.*

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky *presents*

WILLIAM D. TAYLOR'S

Production

"The WITCHING HOUR"

with ELLIOTT DEXTER

A Paramount Picture

From the Play by
AUGUSTUS THOMAS

Scenario by
JULIA CRAWFORD IVERS

(Four-Column Press Ad—Mats at Your Exchange)

ADOLPH ZUKOR · PRESENTS A
ROBERT Z. LEONARD
PRODUCTION

"THE GILDED LILY"

With MAE MURRAY

SHE knew only one kind of life—the sham and glitter of Broadway. But underneath her tinsel and gilt she longed for something simpler, nobler.

Her soul is revealed in all its high yearnings, in all its shy seeking for love and happiness.

And it all makes a picture whose beauty and wholesomeness will fill your eyes with tears, and whose lavish and colorful settings and costumes will dazzle and amaze you.

By Clara Beranger

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ALLAN DWAN
presents

A Perfect Crime

A Comedy-Drama from the Saturday Evening Post story
by
CARL CLAUSEN

Personally directed by Mr. DWAN

In a recent canvass conducted by one of the largest producer-distributor organizations, 1700 exhibitors declared their patrons showed the strongest liking for swift-moving comedy-dramas. All the motion picture trade journals are unanimous in their approval of "A Perfect Crime."

MOTION PICTURE NEWS: "'A Perfect Crime' has romance, humor, pathos, and Allan Dwan keeps his story moving swiftly."

MOVING PICTURE WORLD: "Allan Dwan's newest picture 'A Perfect Crime,' is a sincere and fine production of one of the most ingenious stories of the year."

EXHIBITORS HERALD: "If entertainment was uppermost in Allan Dwan's mind in making 'A Perfect Crime' for release through 'A. P.,' he has been successful. The picture is mighty good entertainment."

WID'S: "'A Perfect Crime' is another good Dwan production and it has a highly interesting philosophy in its story."

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Mack Sennett presents

His 6 Part Comedy-Drama

A SMALL TOWN IDOL

featuring
BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER

"A Small Town Idol" is a bigger box office hit than Mack Sennett's famous "Mickey." All the big first run accounts are booking it; all the big exhibitors declare it to be "sure fire."

Booked for an extended run in Barbee's Loop Theatre, Chicago; a smashing success for Stilwell's Casino, Spokane; two weeks for the Hamrick Blue Mouse, Seattle; two weeks for the Markowitz Strand, San Francisco.

Getting "runs" in all the big cities and delivering the goods for exhibitors.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

AT

1921 FEB 15 PM 4 57

A384KS 55 NL 2 EXTRA
KANSAS CITY MO 15

MACK SENNETT
1712 ALESSANDRO ST LOS ANGELES. CALIF

SCREENED A SMALL TOWN IDOL IN MY EXHIBITION ROOM LAST NIGHT WITH TWENTY PEOPLE PRESENT FROM TIME PICTURE STARTED UNTIL IT FINISHED WE LAUGHED SO HEARTILY OUR SIDES HURT I PERSONALLY THINK IT BEST COMEDY YOU HAVE EVER MADE THAT IS SAYING A LOT AS YOU HAVE BEEN THE LEADER IN THIS LINE

FRANK L NEWMAN NEWMAN THEATRE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

STOLL FILM CORPORATION *presents*

"TESTIMONY"

A GEORGE CLARK PRODUCTION

featuring IVY DUKE

The Wife:

I wanted my own home in my own way. But the other woman--his mother, thought she could rule and get the greater share of his love. I couldn't bear that

The Mother:

Everything I did was wrong to her--"old fashioned"--she said. She even wanted to take the only thing left to me--my son's love!

The Man

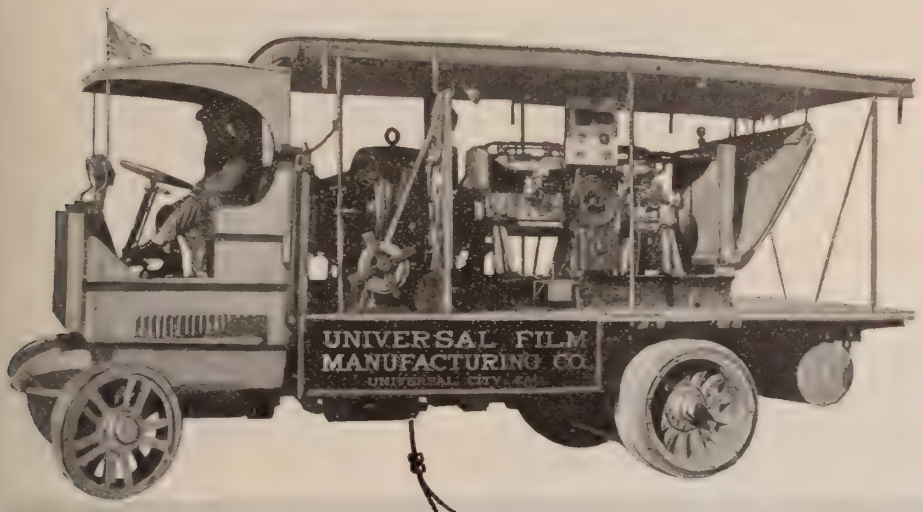
I loved both-mother and wife. Why did they insist I choose?

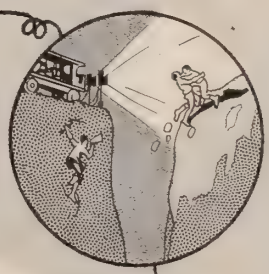
A Great Story and Emotional Situation. Of Interest To All Mothers and All Sons – and All Wives.

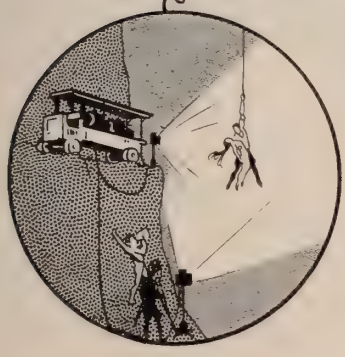
The STOLL FILM CORPORATION 130 W. 46th St. N.Y.C. Geo. King President

Released through PATHE EXCHANGES Inc.

UNIVERSAL'S LIGHT THAT NEVER FAILS!







ONE big reason why you can be sure that those "52 Good Pictures a Year" are better pictures at a better price is because the equipment of Universal City includes every known producing facility. The portable power plants, for instance, are always ready—Universal directors can have light for photographing whenever and wherever needed. The power wagons help make it possible to photograph any location exactly as Nature made it—not as the studio imitates it—and this without expensive delays, last-minute makeshifts or poorly-done hurry-up jobs to save rental on other people's equipment. Which is another reason why you frequently get a Special at less than a Special's special price.

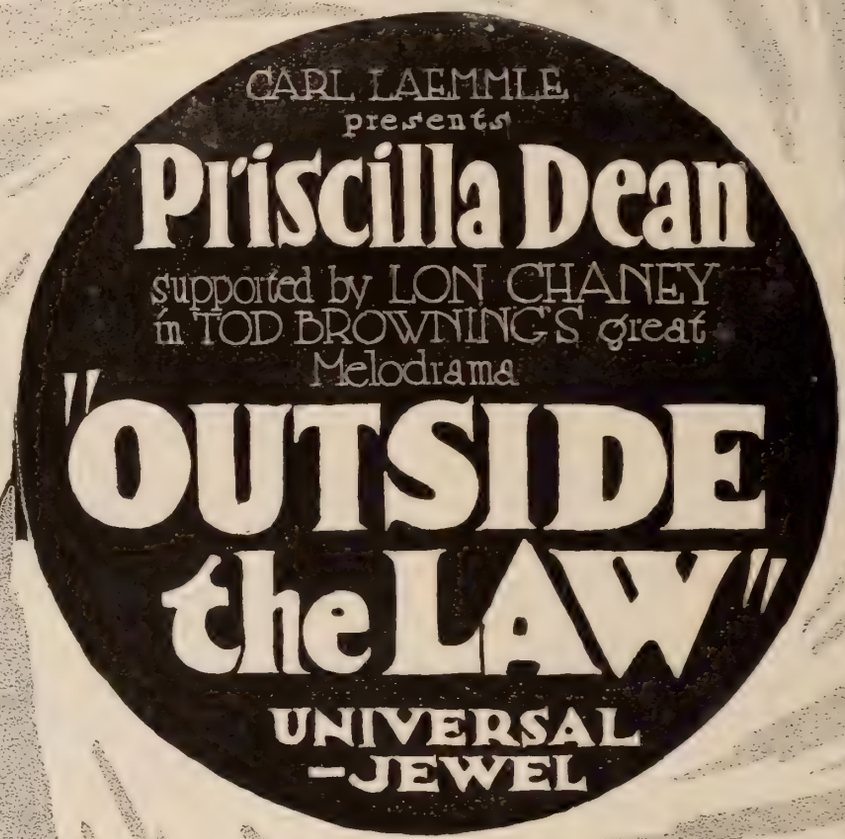
We have light wherever we need it, in making those

52 Good Pictures a Year—and No Worry

Universal Special Attractions

A KNOCKOUT
in Akron

Wires Allen T. Himmons, of the Allen Theatre: "'Outside the Law' a positive knockout. Everybody tickled to death. The most people that ever came to see a picture at the Allen Theatre. At least fifteen hundred turned away the first day. Broke all records. Universal certainly put over a wonderful advertising and exploitation campaign."



SECOND SHOWING
in Washington

Another hot wire: "Moore's Rialto Theatre engagement of 'Outside the Law' one of the biggest in the history of the house. Mr. Moore just booked picture for his Garden Theatre, which is only two blocks from the Rialto, for a second showing."

DOROTHY PHILLIPS

Supported by MARGARET MANN
in the Greatest Heart Picture of a generation
Directed by Allen Holubar

"ONCE to EVERY WOMAN"

WRITES Harry Redmon, proprietor of the Majestic Theatre, East St. Louis. "It is most gratifying to let you know that 'Once to Every Woman' registered the greatest hit of any picture that I have ever played in my twelve years showmanship, smashing all former box-office receipts. It is a rare achievement to do this, for I am not reluctant in stating that we have played the biggest productions."

CARL LAEMMLE presents

TWO UNBEATABLE Universal—Jewels

"GO to it" is the advice of Martin & Savage, of the Colonial Theatre, Keokuk, Ia., regarding "The Devil's Passkey." In Exhibitor's Herald they say: "You won't make any mistake in booking this one. Our patrons were very well pleased. We have only 400 seats, but wish we had 1,000 for this picture. Go to it."

Von Stroheim's

MASTER PICTURE

"The DEVIL'S PASSKEY"

Released the next day!

the Special Inaugural Number showing wherein Pres. Harding's inaugural differs from that of Woodrow Wilson

While you are reading this advertisement your audiences are seeing on your screen International's SPECIAL REEL showing President Harding's inauguration.

A SPECIAL REEL showing, also, exclusive views made eight years ago which demonstrate wherein preceding ceremonies *differed* from those of yesterday—interesting, inspiring, thrilling.

A SPECIAL REEL that was released in New York City as early as the *morning after* Inauguration—and all over the country on Monday, March 7th.

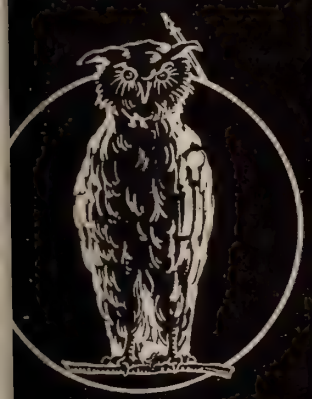
A SPECIAL REEL such as *only* International could give you—and a Special at *no increase in price*. All of which is certainly worthy of your earnest consideration if you want the best and *livest* in News Reels. Book it right now—*today!*

Always First with Something New

INTERNATIONAL NEWS

Released through Universal

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.

FOR THE OLD, YOUNG, RICH, POOR

CHARLES URBAN'S MOVIE CHATS

The *Kinema-Franklin News*, published by the Kinema and Franklin Theatres in Oakland, Cal., says in its issue for Feb. 20th:

> No clever magazine editor ever crammed more interesting matter into a shorter space of time than Charles Urban whose Movie Chats are world-famous.
>
> Mr. Urban has the happy faculty of picking subjects which not only have high educational value, but which are so genuinely interesting that old, young, rich and poor delight in them.

This is one of the many exhibitors building *now* for the *future* by using

CHARLES URBAN'S MOVIE CHATS

Exhibitors who have not booked "Movie Chats" can secure catalog and complete information by writing direct to us.

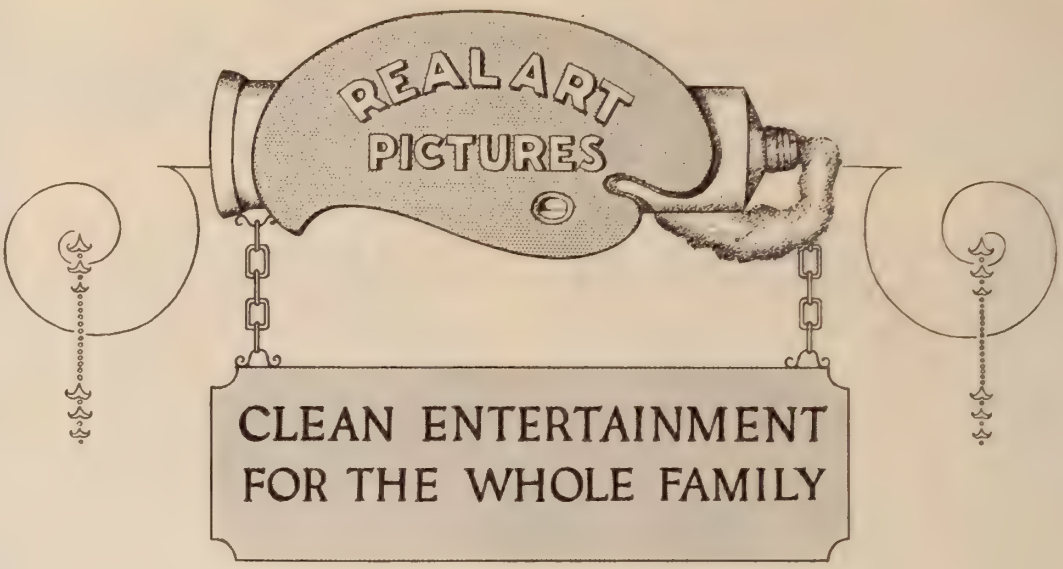
KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — Charles Urban, PRESIDENT. — New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.



WHEN frontiers become settled outlawry and crudeness and excesses are no longer tolerated

The motion picture industry has passed the frontier period. The time has come when producer and exhibitor must recognize the family unit.

Motion pictures must be fit for the whole family.

For two years Realart has been producing pictures that are clean.

Have you ever exhibited a Realart picture that wasn't?

That's the answer.

REALART · PICTURES · CORPORATION

469 Fifth Avenue · New York

NOVELTY SUBJECTS

To Liven Any Program

MODERN CENTAURS

Portuguese Cavalry in the most amazing feats of horsemanship. Photography which reveals the secrets of riding.

THE RACE OF THE AGE

Man O' War, the super horse, beating Sir Barton. The New York Times said, "This picture creates a new epoch in the motion picture industry."

ANNETTE KELLERMAN
(HERSELF)

The incomparable Annette does all her famous dives, which are shown alternately, first at normal camera speed and then at slow speed.

BABE RUTH

The super batsman filmed in an actual big league game with a slow motion analysis showing exactly "how he makes his home runs."

VALLEY OF 10,000 SMOKES

A National Geographic Society Picture. The Katmai Valley of Alaska, where this film was taken, has never before been penetrated by a motion picture camera man.

and Now **GOLF** Released in February

A slow speed analysis of the principal strokes of the

"GRAND AULD GAME"

By one of its most celebrated players

Any one of the above subjects fits into any program

Each is a feature in itself

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

Pinnacle Pictures

ARTHUR GOODEN PRODUCTIONS

Presents

Ray Gallagher

in a series of two-reel western stories, the first of which will be entitled—

"Go Get 'Em"

This is a fast-moving love story, full of *action,* suspense and mystery.

The second one:

"Guardians of the North"

contains all that goes to make up a wonderful story with the beauty of the north woods as a background.

RAY GALLAGHER is known. He is probably one of the handsomest cowboys on the screen today. Our *"exploitation hitherto unapproached"* will make him the *one best bet by release date*—April 1.

Some territories available. Wire.

PINNACLE COMEDIES, INC.

Presents

MAX ROBERTS and other well-known comedy stars in a series of two-reel fun stories. We've seen five of them—sell on sight.

"WHY CHANGE YOUR MOTHER-IN-LAW" ..Mar. 1

"SHIMMY ISLE".....Mar. 15

"THE TING TONG MAN" Apr. 1

"BETWIXT AND BETWEEN" Apr. 15

"ABSENT WITHOUT LEAVE" May 1

Remember the titles and release dates. All of them, each different than the other, are as classy and funny as any on the market—territory sold subject to screen examination.

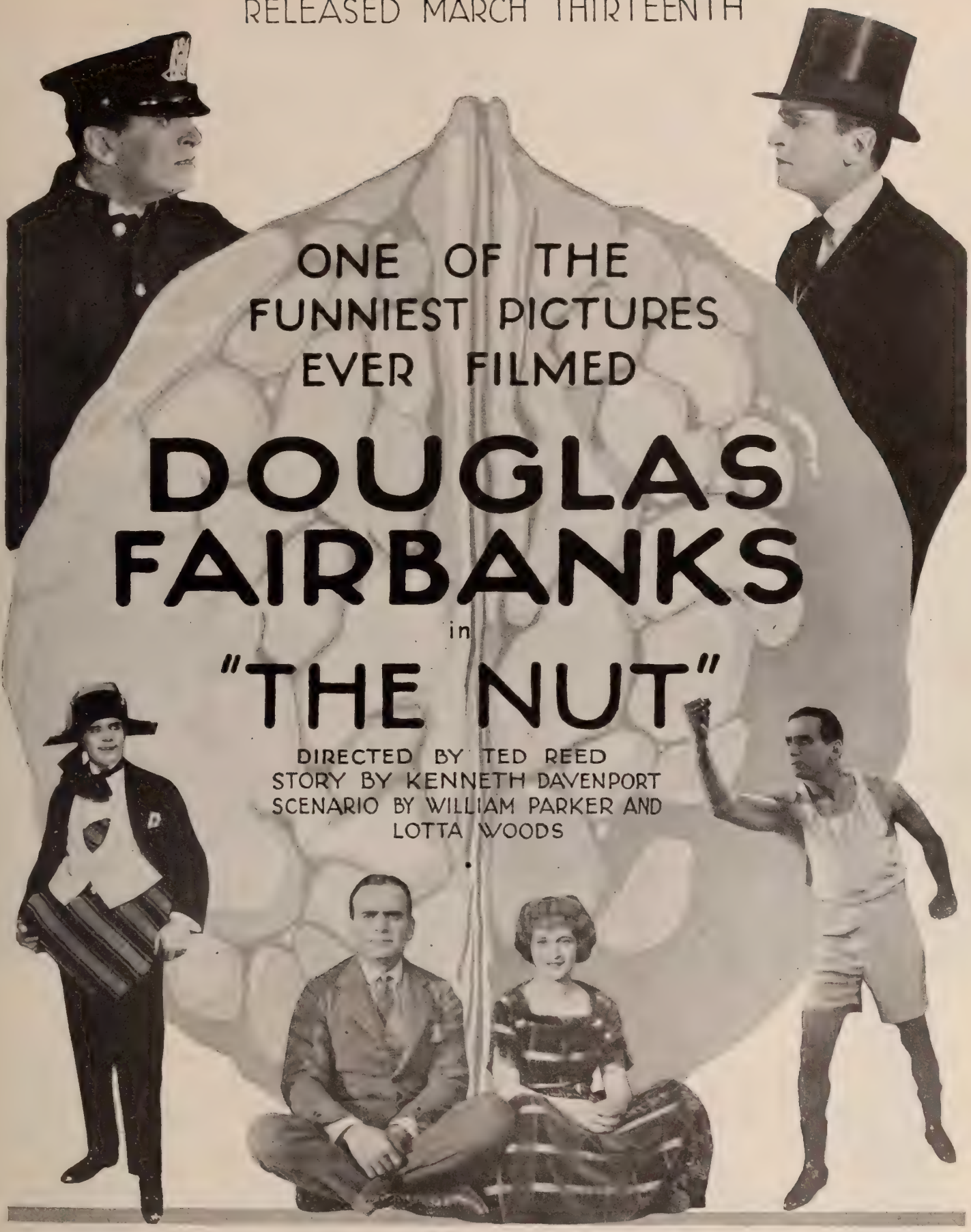
So you see we're sure.

The regular I. F. A. advertising policy will make Pinnacle Comedies *your* comedy feature.

Wire or phone.

INDEPENDENT FILMS ASS'N.
Eddy Eckels..... Gen. Mgr.
Consumers Bldg.....Chicago.

RELEASED MARCH THIRTEENTH



ONE OF THE
FUNNIEST PICTURES
EVER FILMED

DOUGLAS FAIRBANKS

in

"THE NUT"

DIRECTED BY TED REED
STORY BY KENNETH DAVENPORT
SCENARIO BY WILLIAM PARKER AND
LOTTA WOODS

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

J·L·Frothingham
presents

"THE BREAKING POINT"

starring

BESSIE BARRISCALE

Directed by- PAUL SCARDON | *Scenario by-* H·H·VAN LOAN

with an all star cast including

WALTER McGRAIL · JOSEPH DOWLING
WILFRED LUCAS · PAT O'MALLEY
ETHEL GREY TERRY

A PICTURE WITH A POTENT PUNCH!

"The suspense rises insistently, the climax is not forced and the characterizations are drawn with deft touches. Good drama, especially well worked out."
M. P. News

"A strong, cleverly-acted melodrama, well directed and presenting many powerful emotional situations. Entertaining qualities of picture undeniable."
Trade Review

Distributed by
HODKINSON
thru Pathe Exchange Inc.

RUTH ROLAND

in

"The Avenging Arrow"

by Arthur Preston Hankins

Produced by RUTH ROLAND Serials Inc.
At the Robert Brunton Studios Inc.

RUTH ROLAND

in

"The Avenging Arrow"

A Pathe Serial

The Problem of the Bad Day

Your profit per show shows
you have shows without profit

ONE of the most successful exhibitors in the United States started a few months ago to figure his profit per show.

He found that almost invariably his nights of profit and his afternoons of profit were identical each week.

He was working certain days and nights to pay for the loss on other days and nights.

He tried the special attraction on the poor days and filled his seats at the cost of a special attraction. His attraction took most of his profit.

He tried Ruth Roland in a serial and at one fell swoop he turned one of the poor days into one of the most profitable.

He made that day good for fifteen solid weeks and at the end of that time he had given his patrons the habit of attending his theatre.

"The Avenging Arrow," the finest serial ever made for the most popular serial star is now ready for release.

The greatest opportunity ever given American exhibitors to create the theatre habit in their patrons is here.

A Clean-Clean-Clean Western story of charm and adventure, of romance and thrill, with the greatest star of all.

Book it now for the star
Book it now for the picture
Book it now for your patrons
Book it now for your theatre's future

don't neglect your wife!

don't neglect your wife!
don't neglect your wife!
don't neglect your wife!
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don't neglect your wife!
don't neglect your wife!
don't neglect your wife!
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don't neglect your wife!
don't neglect your wife!
the five points-reproduced for the first time in motion pictures
This famous section, the most dreaded quarter in the world, is reproduced hovel for hovel, street for street, with absolute historical fidelity.
It is here that Madeline Talbot finds Langdon Masters, and fights for him with all her strength in a scene that is a veritable whirlwind of emotion!
eminent authors present
gertrude atherton's
original screen story
don't neglect your wife
directed by wallace worsley
a goldwyn picture

As Great A Role As "Madame X"

You remember her in that great Goldwyn Picture, "Madame X." Here she is in another big role in the screen version of the famous play that ran one full year on Broadway.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

"I've changed my mind, David. I've decided I can't stand poverty."

EXHIBITORS will always remember "Madame X" because of the extraordinary manner in which it swayed the emotions of an audience.

"Roads of Destiny", which gives Pauline Frederick an equally powerful role, will cast the same sort of spell upon your patrons. It is a picture that will shove your attendance marks far past the line of every-day profits.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock, From the story by O.Henry

A Goldwyn Picture

LIBMAN-SPANJER

CORPORATION

BUILDERS OF

Lobby Frames De Luxe

WM. F. LIBMAN, Pres.

Announce

The Removal of Their Office

TO

1600 BROADWAY

MECCA BUILDING

COR. 48th STREET

WM. SPANJER, Treas.

Our show room with a full line of samples, showing the latest designs in

LOBBY DISPLAY FRAMES

IS NOW OPEN FOR YOUR INSPECTION

Out of town exhibitors are cordially invited to make their headquarters at our new office, where adequate facilities have been made to take care of all mail and telephone calls.

FACTORY
NEWARK, N. J.

FACTORY
CHICAGO, ILL.

TELEPHONES { BRYANT 6992
WAVERLY 244

Analyze the Audit

¶ For example, study Section 14—by which the paper's circulation is classified, analyzed so that the advertiser can be sure each copy goes *where he wants it to.*

¶ There are two ways of answering this section:

1st—With the *facts and the figures;* subscription orders, details, etc.
2nd—With the phrase "Actual figures not available."

¶ One answer is honest, above board, on the level; the other is BUNK.

¶ Don't be fooled by BUNK. No man need fear an audit who does not fear THE TRUTH. BUNK is BUNK; today, yesterday, and forever. BUNK is never needed where the TRUTH can be told.

¶ Motion Picture News has placed its cards on the table; study our audit, analyze in particular SECTION 14. Then read the "publisher's statements" of others.

A Copy of
Motion Picture News
A. B. C. Audit
Will Be Sent
On Request
To Any Advertiser

The News Alone Covers the Field

Joe Horwitz Productions

(Formerly of Detroit, Mich.)

His First Picture, for National Distribution

"DOLLARS AND DESTINY"

Starring

PAUL CAPELLANI

and

An All Star Cast

THE GREATEST PICTURE SINCE

"MICKEY"

You all know what JOE HORWITZ did with "MICKEY."
Now see what he does with "DOLLARS AND DESTINY."

See—The Great Horse Race Scene
See—The Unusual Atmosphere
See—The Wonderful Punches
See—The Marvelous Cast
See—and Enjoy Laughter, Tears and Thrills

Then Wait—*For the Big Surprise Finish*—and you will admit that
"DOLLARS AND DESTINY"
is the greatest picture ever shown in this country.
Screened for You Any Day by Appointment

Don't Wait—But be the First to Cash in on This Wonderful Heart Story, Clean, Moral Picture.

All State Right Buyers Write or Phone Direct to

JOE HORWITZ PRODUCTIONS
Columbia Theatre Building, 47th Street and Seventh Avenue
NEW YORK CITY PHONE BRYANT 4242

J. JOSEPH SAMETH offers

HEARTS O' THE RANGE

Available at

Crescent Film Co. — Kansas City Mo.
for Western Mo. & Kansas

W. I. Film Service — Indianapolis, Ind.
for the State of Indiana

Theatre Owners Corp. — Minneapolis, Minn.
For Minnesota, North & South Dakota and Wisconsin

L. C. Baxley, Attr. — Dallas, Texas
For Texas, Oklahoma and Arkansas

S. & S. Film & Supply Co. — Pittsburgh, Pa.
For Western Pa. & West Virginia

Who's next to get in line?

For Territory

Forward Film Distributors, Inc.
110 West 40th Street
New York City

Los Angeles Office
412 Mason Bldg.

TO ALL

DIRECTORS
FILM ARTISTS
AUTHORS
SCENARIO WRITERS
MOTION PICTURE PHOTOGRAPHERS

1921 Edition

MOTION PICTURE STUDIO DIRECTORY and TRADE ANNUAL

NOW BEING COMPILED

Have you sent in your BIOGRAPHY? Do so immediately. Published without cost.

Special blanks sent upon request.

This is to be the greatest ISSUE ever published.

Orders at $3.00 per copy being taken now.

Write or Phone nearest office

MOTION PICTURE NEWS, Inc.

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Phone Harrison 7667

729 7th Avenue, New York
Phone Bryant 9360

Los Angeles
412 West 6th Street
Phone Pico 780

VICTOR KREMER
Presents

TEXAS GUINAN
FIRST RELEASE
"I AM THE WOMAN"

A STORY of the Golden West in which woman's pluck and wit win over conspiracy and intrigue. One that makes the blood leap through one's veins with its hair raising and death defying deeds. An actual chapter from the inspiring history of the West written by that most prolific of authors, Tex O'Reilly.

MAD LOVE
With LINA CAVALIERI

SUGGESTS the story of Francesca and Paola, but with the virtue of self-abnegation and sacrifice replacing the human frailties where the body becomes master of the soul. A tale of Latin love in which this beautiful and powerful actress shows at her best in a role that might have been considered Sardou's masterpiece.

The WINDING TRAIL
With BUCK MANNING

THE ideal vehicle in which to best show that sterling delineator of western types, Buck Manning. Here is a story that lacks bombast and bravado, one in which heroism bears the Sterling mark stamped upon a tale of the hills where red-blooded men "do things" and where deeds of valor are performed as part of their daily life.

VOICES
With VIOLA ALLEN

SUPREME is the word that best describes this wonderful picture in which elemental passions are rendered subservient to the great spiritual influence that pervades the story. Love, ambition, temptation and conscience are some of the factors that go far toward making this production one that will live in the memory of the spectator for years to come.

For Remaining Territory and All Information Write or Wire

VICTOR KREMER

130 West 46th Street

New York City

C. F. Hancock, Lyric Theatre, Stuart, Fla.
"I have yet to lose on any Associated First National Franchise I have played. As for drawing power and quality of prints, they lead the field."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

"The Signpost to Better Pictures!"

New York Times

Never Such Reviews

UNIQUE AND ELOQUENT

"A unique picture, a sign post that points a way that sooner or later will be generally followed. Full of fun and all can enjoy it. It is something different, something new and important—rich, suggestive, full of genuine life, of humor, spontaneity, freshness and vigor. Never has Charles Ray's pantomime been more eloquent."
—*New York Times.*

AN ACHIEVEMENT

"An achievement that rids the photoplay of its most cumbersome burden. No single step in the development of motion pictures is of more importance than that taken by Charles Ray in making a picture without a single subtitle. It is so well handled that none misses the titles."—*New York World.*

IT'S THE MILLENNIUM

"The picture is the millennium. A sheer delight, poetry of the screen, an idyll of youth. One of Charles Ray's best character studies, human and sincere."—*New York Morning Telegraph.*

A MASTERPIECE

"The audiences at the Strand laughed themselves back to summertime. Ray has remarkable youthful expressiveness. A masterpiece of unalloyed and cleanly entertainment. Ray proves himself a screen Tom Sawyer."—*New York Herald.*

A DELIGHT

"Charles Ray is the youth of about every one of us. Delicious situations in which this most likable actor employs a skill as fine as anything he has ever done. It is a delight."
—*New York American.*

HIS ULTIMATE BEST

"A joyous tale of youth. It is James Whitcomb Riley's poem with the camera weaving the rhymes. It brings a breath of beauty and spring from life that is real, something refreshing, clean, human. It is Ray at his ultimate best. An ideal motion picture of surpassing beauty and lure."—*New York Mail.*

EACH ONE'S OWN LIFE

"Charles Ray demonstrates the grace and shading of his acting. Everyone who laughs, is laughing into a mirror. It is their own life."—*New York Post.*

FULL OF HEART INTEREST

"You will find no end of delight in it. From the opening scene to the close the story is brimful of heart interest. A poetic photoplay."—*New York Telegram.*

A JOY FOREVER

"Charles Ray is a joy forever in his inimitable mimicry of boyhood. Delightful."—*New York Globe.*

ALMOST INCREDIBLE

"The perfect specimen of the rural species for which movie fans have been waiting. It is almost incredible that a picture could give such constant merriment without growing tiresome for a moment."—*New York Sun.*

PERFECT PANTOMIME

"One of Ray's very best, and that means it is remarkably good. A perfect pantomime. A delightful hour of unmarred humor, one of those movies you ought not to miss."—*New York Daily News.*

A COMIC MASTERPIECE

"A comic masterpiece."—*New York Tribune.*

Arthur S. Kane

presents a Charles Ray
Special Production

CHARLES RAY

in

"The Old Swimmin' Hole"

From James Whitcomb Riley's old home poem, by arrangement with the publishers, The Bobbs-Merrill Company, Indianapolis, Ind.

Directed by Joseph De Grasse

Adapted to the screen by Bernard McConville; photographed by George Rizard; second camera, Ellsworth Rumer; Edited by Harry L. Decker; technical supervisors, Robert Bennett and Clarence De Witt.

A First National Attraction

FIRST NATIONAL PICTURES

W. Stewart Webster, Strand Theatre Circuit, Woodland, Cal.—

"The thinking exhibitor has for some time realized that in order to get adequate protection he must co-operate with his fellow exhibitors."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

New York City One Glittering Mass of Lights for "The Kid"

75 Upper Manhattan Theatres feature it week of March 6

75 Lower Manhattan and Bronx Theatres feature it week of March 13

75 Brooklyn Theatres feature it week of March 20

75 Outlying Theatres feature it week of March 27

ONE GAY, CARNIVAL MONTH

with

CHARLES CHAPLIN in "THE KID"

6 Reels of Joy 6

Written and Directed by Charles Chaplin

Never before have so many theatres shown the same film simultaneously in one city.
Never before have theatres side by side or across the street featured the same picture.

An Echo of the Big 5

And another reason why

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Motion Picture News

OL. XXIII MARCH 12, 1921 No. XII

Close-Up Views

AT a recent, informal gathering of a few men prominent in the industry several keen estimates of the future were made.

We give them here, briefly and disjointedly. They e solid bits of thought, and it seems to us, largely rrect and constructive.

Here they are:

We cannot avoid European competition. Europe art-wise and experienced. Europe can and will oduce pictures to meet the American taste. Today, r instance there are, in New York City, at least ten ctures of German make several of which will be own in American theatres this year.

* * *

Europe can produce cheaply. The low cost of tras—in France, for instance, the hire is forty cents day; the small salary paid the star and cast; low chanical labor costs—all combine with the low rate exchange to make production cost in Europe today out one-sixth the American figure.

Consequently the tariff-protection problem arises. he exhibitor and distributor will welcome the reign product; the American producer must protect nself.

Will there be a protective tariff on foreign films to this country? It would seem so.

Foreign competition is one of the greatest problems out to face the American picture industry.

* * *

New York City will soon have several long run pic- e theatres (we prophesied this some time ago).

Right now, pictures that could stand longer runs, haps even season runs, are shunted away from New rk with a week's trial.

What is the matter with the Strand, Rivoli and lto?

The Strand opened five years ago with a week run icy. Its immediate success had a big effect upon oduction. Consider the advance in production since years ago. And yet the Strand, just now, and with at hesitation chances a two week run.

The industry is in a state of transition today. Its machinery is being changed all around—to get out of volume production and into the fewer and big attraction stage.

Volume production doesn't pay. Big attractions do.

The production unit is getting down to fewer and fewer pictures a year.

Pictures—the better kind—are being made by a complete and trained staff of specialists. No ego, no alibi, no domination by any one individual, no guesswork. Time and forethought are used.

As pictures grow they will force the spoken play out of New York's legitimate theatres.

* * *

The order of the future in this business will be a system, from producer to public, whereby pictures are freely selective.

The public must be allowed to select; the exhibitor must be allowed to select for the public; the distributor must be allowed to select from the producer.

This is economic. All other methods are uneconomic to just the degree they depart from this rule.

* * *

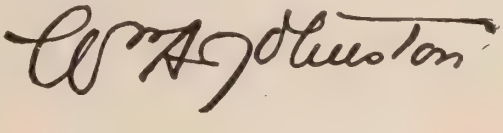
If one producer owned all of the theatres of the country and only this producer's pictures were shown in the theatres the motion picture would quickly degenerate into an unprogressive, unsatisfactory and unprofitable attraction.

Why insist then that an exhibitor must book all of one producer's pictures?

The principle is the same.

* * *

Any producer or distributor, whose good product is arbitrarily shut out of an exhibitor controlled town or section or out of first run representation is justified in building a theatre. Capital will back him in such a venture. And the public will support him when it is informed that good pictures are arbitrarily withheld from it.



National Board of Review Confers with Producers

A special committee of the National Board of Review has been appointed to confer with a Producer's Committee of the National Association of the Motion Picture Industry with a view to preventing at its source the production in all motion pictures of detailed presentation of questionable matter and in continuance of its policy of keeping the motion picture free and wholesome for the amusement of the public generally.

The National Board of Review has been conducting a nationwide inquiry conducted through its National Advisory Committee consisting of municipal officers such as Commissioners of Public Safety, License Commissioners and other officials charged with the regulation of commercial amusements in the leading cities of thirty-eight states as to the effects of certain types of motion pictures on the playgoing public.

The correspondents and reports support the judgment of the Executive Committee of the National Board relative to a definite stand against the growing tendency of some producers, directors, and scenario writers to attempt to circumvent the rulings of the National Board, revised in accordance with public opinion and placed in the hands of all motion picture directors in 1916, it is stated.

Wm. S. Smith Made Head of Producers' Ass'n

Wm. S. Smith, general manager of Western Vitagraph, was elected president of the Motion Picture Producers' Association of Los Angeles, at its February meeting. The other officers chosen were:

Abraham Lehr, Goldwyn, first vice president; Joseph W. Engel, Metro, second vice president; Charles H. Christie, Christie Films, third vice president; Frank A. Garbutt, Famous Players-Lasky, treasurer, and W. J. Reynolds, secretary.

Mr. Reynolds, the secretary, reported the thorough success of the producers' new buying corporation, which has already been paying dividends to the members for four months. Articles of standard equipment are purchased in sufficient quantity to supply all studios at a distinct saving over individual orders.

Wheeler Company Leases Studio Space on Coast

One of the most recent film productions to make its appearance on the Rialto is being incorporated under the name of Wheeler Productions, headed by Captain Clifford Slater Wheeler.

Studio space is being leased at Universal City, Cal., for the production of various picture enterprises. The theme of the pictures, now in the making, will touch upon national vital topics portrayed in a dramatically vivid form, it is announced.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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Loew Deplores Suggestive Advertising of Films

In a talk which was marked by the decisive attitude he took in his stand, Marcus Loew, president of Loew's Theatres, Inc., deprecated the effect of salacious advertising and emphasized, by the way of contrast, the fecund power of good exploitation in selling pictures, at the weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard February 24.

"Good exploitation will do the work of the suggestive title and of the suggestive advertisement, and do it far more effectively," was the manner in which Mr. Loew summed up the argument against the salacious advertisement. This conclusion was voiced only after he had uttered a serious warning on the acuteness of the censorship situation which, he contended, the motion picture industry is facing.

This, he declared, was entirely due to the misleading use of titles and advertising material in the presentation of motion picture productions to the public.

Frances Eldridge Brings Suit Against Company

Frances Eldridge, screen star, has brought suit in the New York Supreme Court against the World Motion Picture Corporation for $9,750 for failure to pay for her services and costumes as the star in a production called "The Little Liar," and for further failing to carry out the terms of a contract alleged to have been entered into on November 6, 1920.

According to the complaint filed by P. H. Goldbaum, the attorney for Miss Eldridge, the company was to pay the star a salary as well as the costs of such costumes necessary for the performance of her service. This, it is alleged, has not been done.

Charles Perry to Manag New Vancouver Theatre

Charles C. Perry, resigned his posit as managing director of Finkelstein Ruben's New Lyric theatre, Minneapo February 26, to become manager of new million dollar Paramount-Nathan Capitol theatre at Vancouver, B. C.

Mr. Perry is a veteran among M Western showmen, inasmuch as his the rical career dates back as far as 1 when he was an usher in a legitimate t atre in Minneapolis. In December, 19 Mr. Perry came to Minneapolis as m ager of Finkelstein and Ruben's Str theatre and after a year at this house made managing director at the New Ly

Mr. Perry is succeeded at the N Lyric by John Prescott, formerly mana of the Regent theatre, Flint, Mich. S ultaneously with Mr. Perry's resigna comes word that Will B. Mick has signed as manager of the New Gar theatre, St. Paul, and will become ma ger of the New Pantages' theatre Memphis, Tenn.

Kentucky Exhibitors Ra $6012.20 for Hoover

L. J. Dittmar, president of the Mo Picture Theatre Owners' of Kentu and chairman of the Hoover Drive in state, has forwarded to the European lief Council checks for $6,012.20 raise Kentucky theatres for Europe's star children.

In a letter to C. C. Pettijohn of Motion Picture Division of the Europ Relief Council, Mr. Dittmar reports $3,615.90 was collected in Louisville Motion Picture Day in the following atres:

Alamo, Walnut, Casino, Cozy, Shelby, Pa Cherokee, Strand, National, Star, Aristo, Hilltop, land, Macauley's, Majestic, Orpheum, Empire, No Baxter, Crown, Mary Anderson, Rex, Hippodrome, Ideal, West Broadway and East Broadway.

Other theatres in the state, outsid Louisville, raised $2,396.30. Additi sums are expected from theatres that not yet reported to the state chairman

Orange, N. J., distinguished itsel the Hoover Drive. The Mutual The Company, operating the Palace, Colo and Lyceum theatres in Orange, N. J., forwarded a check for $1,530.93 to European Relief Council representing receipts of these three theatres at the dren's matinee performance, January

Screen to Aid in Reduc Auto Accidents in Stat

As a means of reaching the public, retary of State John J. Lyons of York is a firm believer in the advant of the motion picture, and with this in mind, Mr. Lyons will ende through the film, to present the benefi the state-wide operator's license means of decreasing the number of mobile accidents in this State. Secr Lyons was at one time the owner chain of motion picture theatres in York and Brooklyn.

Censorship Bills Defeated in Three States; Clayton Bill Amended

Measures for Censorship before Utah and Rhode Island Legislature

THE past week has experienced no abatement of the nation-wide agitation centering around the question of legalized censorship for motion pictures. In Oregon, New Hampshire and Vermont proposed censorship measures were definitely rejected by the legislatures of these three states. Bills providing for state censorship were introduced for legislative action in Rhode Island and Utah. The Clayton Bill, now awaiting action by the New York legislature, has received at least three amendments in committee. Predictions as to eventual fate of the bill at the hands of the state legislators are of a conflicting character. The creation of a motion picture censoring department outside of the police department in Chicago is not likely to be approved, according to late advices from the Windy City. A plan of censorship under which certain detailed police officials will be empowered to censor pictures is now being formulated in Detroit, and it is expected that this scheme will be in operation within a few days. This plan, it is expected, will render censorship entirely unnecessary, says a report from the Detroit correspondent of the News. Word from Harrisburg, Pa., advises that that section of the state law relating to immoral or improper advertising is to be strictly enforced by the state board of censors.

Censorship Bills Defeated

According to wires just received at the headquarters of the Motion Picture Theatre Owners of America, both censorship bills were killed in the New Hampshire legislature. In view of the tremendous agitation back of this legislation the early defeat of this intolerant legislation may well be described as a great victory for the organized exhibitors. The leader in the fight was Senator C. H. Bean, president of the Motion Picture Theatre Owners of America.

The exhibitors of Vermont defeated censorship in the closing hours of last week's legislative session.

House Bill No. 172, providing for a state board of motion picture commissioners with the power to appoint any viewers necessary to see and censor all films that come into the state was defeated during the last week of the Oregon legislature. The bill after being amended passed the house. It was reported upon unfavorably by the senate committee, however, and later killed.

Censor Bills Introduced

An act has just been introduced in the state legislature at Providence, R. I., providing for the censoring of motion picture films. The bill provides that it shall be illegal to show any film unless it shall first have been seen and approved by the Rhode Island State Boardof Censors. The board is authorized to disapprove such films as are "cruel, obscene, sacrilegious, indecent or immoral, or such as tend to debase or corrupt morals."

The board is given power to hire inspectors and to make reasonable regulations. Persons aggrieved by its decisions are given the right to apply to the Superior Court in Providence for a remedy. Special permits may be issued for the showing of any film for educational purposes.

Persons found guilty of exhibiting any picture not approved by the censors may be fined not more than $50 or imprisoned not over 30 days. Provision is made for an annual appropriation, but the amount is left to the descretion of the finance committee.

The board, if the bill passes, will consist of three persons, one to be a woman. It is to be named by the Governor with the advice and consent of the senate, each member to serve three years.

A bill, designed to prohibit any manner of entertainment, exhibition or amusement on Sundays and to prevent at all times the showing of any motion pictures in which there is cigarette smoking, has been introduced into the State Legislature of Utah by Representative Parker, of Cache County.

The proposed law makes it unlawful "for any person or persons, corporations or companies to conduct any motion picture exhibition of any sort that is offensive to decency, or is adapted to excite vicious or lewd thoughts, or acts, or which is lewd or obscene or vulgar, or which is of any obscene or indecent or immoral nature, or to be offensive to the moral sense, or in which there is pictured the smoking of cigarettes."

"It shall be unlawful under the provisions of the proposed act for any child under the age of 16 years to attend any motion picture show or any place of amusement where motion pictures are exhibited or any vaudeville or theatrical performance after the hour of 6 o'clock in the evening, unless the child be accompanied by its parents, guardian or an adult person designated by the parent or guardian of such child."

Violation of any provision of the law is classed as a misdemeanor.

Clayton Bill Is Amended

At least three amendments are to be made to the Clayton censorship bill, introduced in the New York State Assembly last week. One amendment provides that news reels will not have to be submitted to the proposed state board of censors, although the board will have jurisdiction over such film and will be given the power to refuse a release on any news picture to which objection has been filed and sustained.

Another amendment requires that the censoring board shall specifically state the grounds on which a picture has been refused permission for release in New York State.

The third proposed amendment provides that it will not be necessary for the censorship board to pass upon all pictures already made, such pictures being given a special approval. Pictures made and released, however, after next July, providing, of course, that the bill becomes a law, must be submitted to the censorship board.

Canon Chase, of Brooklyn, appeared in Albany on Tuesday, March 1. He predicted that the bill would pass saying that there was a strong sentiment for a censorship throughout the entire state. One of the head officials of the State Conference of Mayors, however, made the prediction on the same date, that the bill would not pass, his prediction being made on interviews with several of the more powerful members of the Legislature.

John J. McInerney, who has represented the motion picture industry at various hearings before the New York State Legislature, arrived in Albany, N. Y., on March 2, in an effort to test out the sentiments of assemblymen and senators on the Clayton Bill. Mr. McInerney left on the 3rd for a conference in New York City. While in Albany, he expressed the opinion that much of the criticism against pictures was due to the suggestive titles rather than to the pictures themselves.

(*Continued on page* 1910)

A Suggestion

VISUAL proof that a more strict censorship of motion pictures is not needed in New York, might work to the advantage of exhibitors and producers, in presenting to the legislators the method of censoring and cutting objectionable films now being shown in this state. Many legislators admit that they are not frequent patrons of the motion picture shows, and in view of the fact that much of the criticism they hear in capitol corridors is in favor of the censorship measure, they would naturally find it a difficult matter to be of an open mind when the bill comes up for a vote. Both the senate and assembly chambers can be easily darkened for the showing of motion pictures and with a machine installed, when the bill comes up for a hearing, it would be an easy matter to show the adequateness of the method now employed along these lines.

C. L. GRANT,
Albany, N. Y.

Funds Collected Turned Over to Comptroller of Hoover Relief Fund at Capitol Theatre

AT a meeting at the Capitol Theatre, New York City, March 2, Mr. S. L. Rothafel, chairman for Greater New York, and Mr. Charles Pettijohn, of the National Motion Picture Committee of the Hoover Relief Committee, turned over to James J. Rick, comptroller of the Hoover Relief Fund the first payment of the funds collected by the Motion Picture Industry for the relief of Europe's starving children. Greater New York's first payment was $160,000, and the National Committee's first payment was $500,000. The checks were signed by the chairman and delivered to Mr. Rick before a battery of motion picture cameras, in order that the screens of the theatres in which the funds were collected may themselves publish the news to the motion-picture public who so generously responded to the appeal. Mr. Rothafel explained that the amounts delivered at the meeting were but the first payment, as many of the theatres are still selling matinee tickets, returns for which will be made later. Mr. Pettijohn stated that the National Committee will turn over additional amounts as rapidly as statements are received from sections of the country which either started or continued their drive later than the Metropolis.

The following Greater New York theatres were notably successful, among them being houses of from 250 seats up to 5,000:

Capitol theatre, $10,405.47; Plaza theatre, $1,146.75; Rivoli theatre, $1,049.40; Strand theatre, $1,006.78; Rialto theatre, $729.95; Audubon & Washington theatres (under same management), $1,101.57; Adelphi & Symphony theatres (under same management), $926.15; 44th Street theatre, $567.58; City Hall theatre, $441.00; Olympic theatre, $408.22.

Mrs. Julia Forester and the women's organizations of which she had charge and which gave such splendid co-operation in the sale of tickets in Greater New York was highly commended for their splendid work.

The meeting marked the close of the active drive for the Relief Fund, and the various committees were discharged. Mrs. Forester will remain as Mr. Rothafel's assistant until all funds have been turned over to the Relief Council and accounts settled.

Among those present were: Mrs. Julia Forester; F. L. Rothafel; Charles Pettijohn; James J. Rick; J. E. Chadwick, N. Y. Film Club; Harry H. Buxbaum, Famous Players; H. C. Einstein, Hoover Relief Council; C. L. Yearsley, First National; Mr. Behrens, Behrens Supply Co.; Julian Solomon; Jerome A. Myers; Joseph Seider, and many committee workers.

Censorship Bill Defeated

(*Continued from page* 1909)

Chicago Awaits Decision

The third and final public hearing on the proposed censorship ordinance was held last week by the judiciary committee of the Chicago Council and indications are that the creation of a motion picture department outside the police department, as recommended by Attorney Timothy D. Hurley's censorship commission, will not be approved.

Abolition of the pink permit, allowing films to be shown to adults only, and enlargement of the present moving picture censors' powers to give the right to censor posters displayed in front of movie houses, probably will be recommended by the committee.

To Expand Police Powers

The Detroit plan of motion picture censorship, which is expected to make state censorship unnecessary, will be in complete operation within a few days.

The plan provides, first of all, an expansion of the present censorship of moving pictures, which has been in the sole hands of Detective Sergeant Royal A. Baker. The first step in this expansion was made a few days ago when Stephen A. Geitz, a clerk in the record office of the police department, ranking as a patrolman, was detailed by Commissioner Inches to work with Sergeant Baker. In a few days two other associates will be named, the plan provides. All the city officials and private organizations, which have been interested in the plan, have felt that a definite and consistent censorship would meet all the needs of the state.

Issue Warning on Posters

Strict enforcement of the section of the motion picture censorship law relating to "banners, posters, or other like advertising matter," is to be insisted upon by the Pennsylvania Board of Censors.

Under a heading, "Final Warning," in big, black letters, the board this week sent notices to the motion picture industry calling attention to the provision of the Act of May 15, 1915, which requires that all such advertising matter shall contain nothing that is "immoral or improper" and requiring that a copy of any such banner or poster shall be sent to the board to be censored.

The notice calls attention to the fact that the board will not permit the display of anything on posters that has been eliminated from films in the censorship process, and adds by way of further warning: "That any person who violates any of the provisions of this Act, and is convicted thereof summarily before any alderman, magistrate, or justice of the peace, shall be sentenced to pay a fine of not less than twenty-five dollars or more than fifty dollars for the first offense."

Ohio Censor Against Bill

Mrs. Maude Murray Miller, chairman of the Ohio Board of Censors, is opposed to the McCoy bill, according to a statement published recently by The Cleveland News-Leader.

The McCoy bill wants suppressed any motion picture in which there appears a murder, a robbery, a theft, a hold-up, or any act made criminal by the laws of the State of Ohio.

Mrs. Maude Murray Miller points out in the article that the observance of the McCoy bill would put the motion picture theatres of the state completely out of business.

However, Mrs. Miller did offer some suggestions, which, in her opinion, would accomplish what Reverend H. H. Straub, lobbyist of the Lord's Day Alliance of Ohio, is aiming at.

"In order to make its regulations effective," says Mrs. Miller, "the Board of Censors should have charge of all motion picture advertising. Many of the posters now depict scenes which would not be permitted to be shown on any screen in Ohio. Such posters should be eliminated."

"I also recommend, as a cure for the present trouble between the theatres and the church, that there be a larger appropriation for the Ohio Board of Censors, so that it could employ inspectors and other necessary employees to see that its eliminations and orders are carried out."

Mrs. Miller also came out, in the Leader-News article, as heartily in favor of the Sunday movie.

"Four Horsemen" to Run in Mission, Los Angeles

"The Four Horsemen," the big Metro special, has been booked for the Mission theatre, Los Angeles, to open March 9. The first night prices will be two, three and five dollars. Later on the prices will be $1.50 top.

Benj. B. Hampton, who delivered an address to the representatives of 166 women's clubs in California, in which he flayed censorship

Pennsylvania Exhibitors Meet Next Week; New Yorkers Preparing

Success for Harrisburg Convention; New York Meeting in April

PREPARATIONS are now well under way for the convention of the Motion Picture Theatre Owners of New York in Rochester, N. Y., on April 5, 6 and 7. Arrangements are also virtually completed for the convention to be held next week when the Pennsylvania exhibitors will meet on March 8 and 9 at the Hotel Penn Harris, in Harrisburg, Pa.

John S. Evans, one of the Executive Committee members of the Motion Picture Theatre Owners of America from the State of Pennsylvania, states that he has sent out four urgent appeals to attend. They call attention to the antagonistic legislation pending, to the need of immediate action and above all things to the importance of influencing the members of the Legislature by appeals from exhibitors and from their constituents generally.

This is the first time that a statewide organization in Pennsylvania, without any geographical division, has been attempted and it bids fair to be entirely successful. Philadelphia will send a delegation of about fifty men, while Pittsburg will be largely represented. A striking feature of this convention is the demand for reservations coming from small exhibitors in remote parts of the state. The convention will be opened on Tuesday at 2 P. M. by Mr. Evans and will then at once plunge into business. Sydney S. Cohen, the National President of the Motion Picture Theatre Owners of America, and Charles L. O'Reilly, Executive Committee member from New York, will attend the convention. For Wednesday night a big banquet has been planned to which the Governor and a number of prominent state officials have been invited.

Preparations for the great New York State Convention of the Motion Picture Theatre Owners of New York are in full swing. The convention will be held on April 5, 6, and 7 at the Seneca Hotel in the City of Rochester.

It will be remembered that at the last state convention, Rochester received the unanimous vote of the delegates for the 1921 convention because of the extraordinary good work that Rochester has always done on behalf of organization in this state. The Rochester men are vying with each other to make this convention a real record breaker. Every committee is working energetically and industriously. Two hundred rooms have been reserved for delegates in the Senecca Hotel alone.

I. M. Salyerds, chairman of the Executive Committee, is putting signs in every exchange in the State of New York announcing very conspicuously the time and place of the convention. He has prepared a cartoon, postcard size, showing a man and his wife carrying a suitcase with lettering as follows: "Wifey and I are going to the Rochester convention of the exhibitors of the State of New York. Bring Yours."

Every piece of mail that goes out of the exchanges to New York exhibitors contains reminders of the convention, among them a schedule pocket holder which will give in detail the specific hours of the meetings that will be called together with convention.

There will be a Movie Ball on Wednesday, which, in all probability, will be held in the armory, although nothing definite has been decided. The decorations planned are on a large scale, indeed, they may be described as lavish. There will be a banquet on Thursday night to which prominent members of the State Senate and Assembly have been invited and there have been so far two acceptances. More, no doubt, will arrive in the next few days.

The whole City of Rochester is interested in the convention. The Chamber of Commerce of the Flower City is putting forth every effort for the comfort of the delegation, co-operating with the local organization.

One of the busiest men is John J. Farren, of the Victoria theatre, on whose shoulders rests the responsibility for the success of the Movie Ball. Mr. Farren has an enviable reputation as an indefatiguable worker and this time he is out to beat his best record.

If the present interest in the convention is sustained to the end, the Rochester event will go down into history as the biggest gathering of exhibitors ever known in the State of New York. Reservations are coming in constantly and exhibitors intending to attend, whether delegates or not, should make sure immediately to get attention.

W. A. Calihan is in charge of the publicity for the hall. No better selection could have been made, for, as a result of his activities, the Rochester papers have begun a teaser campaign eight weeks ahead of the convention. Mr. Calihan is a welcome visitor in all the newspaper offices of the Rochester press and a 100% publicity record may confidentially be expected. The Executive Committee, which is keeping the machinery going, consists of I. M. Salyerds, chairman, Victoria theatre; W. H. Kelly, secretary, Victoria theatre; George H. Caffrey, treasurer, Clinton theatre; Mr. George Kress, as chairman of the Entertainment Committee, has a heavy load to carry because the entertainment features of this committee will form an important part of the proceedings. Mr. J. Greenstone, of the Empire theatre, is chairman of the Committee on Concessions. F. J. Koch, of the Lyndhurst, is chairman on Accommodations, while C. Stahler, of the Rose Garden theatre, is chairman of the Banquet committee. Mr. Koch is the man to write to for reservations.

Many important questions will be discussed and acted upon at this convention, and a new set of officers will be elected.

Samuel Goldwyn en Route Abroad Issues Warning

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, sailed Saturday, February 26, on the Aquitania. Mr. Goldwyn's statement, issued before his departure, warned against weakening the leadership of the United States in photoplay production.

"America has gained a world's market in motion pictures and, if we are not careful, we will lose it in a short time," he said.

"The proposed legislative limitations on the motion pictures will have a serious financial effect on this big industry which, solely through the aggressiveness of American producers, has established the United States as the leading nation in this new art.

"Foreign film producers are increasing their output with startling rapidity. For America to sacrifice its freedom in this means of expression will therefore result in a sacrifice of world business.

"Objectionable themes in motion pictures are bound to be eliminated. Salaciousness is doomed not only because it is not artistic but because it is not profitable."

Mr. Goldwyn will visit England and continental Europe to study cinema conditions. He will be gone two months.

Missouri Exhibitors May Have Deposit Relief

Proposed legislation engrossed by the State Senate on February 26, will effect serious changes in the advance deposit system to the benefit of Missouri exhibitors. The bills introduced by Senator Penzel, of Butler, Mo., and later amended by the Judiciary Committee, would provide for the establishment of a scheme whereby all exhibitors who are compelled to advance money to exhibitor producers on film productions not ready for delivery, would be required only to deposit their certified cheques with a local bank or trust company. The cheque would be kept there until the film is received by the exhibitor.

The proposed bills were offered at the instigation of numerous Missouri amusement house proprietors who have found continued objections to the existing deposit system.

Wm. Brady in Los Angeles; Exhibitors Oppose Him

William A. Brady, president of the National Association of the Motion Picture Industry, arrived in Los Angeles on Saturday of last week after completing a tour of twenty-four states, during which he spoke against proposed censorship legislation and blue law measures. He was met by representatives of local film organizations and tendered a banquet under the auspices of the Allied Amusement Industries of California. At the dinner he made a speech urging united action against national adverse legislation, and his remarks were warmly applauded by those present. Eugene H. Roth, chairman of the Allied Amusement Industries, writes the National Association's headquarters that the Allied Amusement Industries has pledged Mr. Brady "their support nationally."

Mr. Brady's arrival in Los Angeles met with no favorable response on the part of the organized exhibitors of Southern California. At a meeting called on Monday evening by William D. Taylor, president of the Directors' Association, at which representatives of various motion picture organizations were present, representatives of the Motion Picture Theatre Owners of Southern California and Arizona resented the presence of Mr. Brady and declared their determination to withdraw, anticipating the formation of a body affiliated with National Association. Upon being persuaded that the new body was not to be affiliated with the National Association, the theatre owners remained.

Frank A. Garbutt of the Producers' Association presented a plan for an anti-censorship organization with members from every department of the industry. Reorganization and election of officers are to be taken up after the completion of membership drive and securing of a state charter. The initiation fee is to be $2 and the annual dues $6, payable semi-annually.

In a wire just received from Glenn Harper, secretary of the Theatre Owners of Southern California and Arizona, the statement is made that the newly formed organization will confine its activities to state legislative matters. "Brady was in no way responsible for this meeting," reads Harper's wire. "His reception here was met with opposition by exhibitors who stand 100 per cent Theatre Owners of America and Sydney S. Cohen."

Mayors' Conference Will Discuss Censorship

Motion picture censorship in this State will undoubtedly be one of the subjects to be discussed at the midwinter meeting of the New York State Conference of Mayors, which will be held in Albany during the coming week. It is understood that the Conference, while not actively opposing the censorship bill, recently introduced by Assembly Clayton, will nevertheless file its formal protest to the passage of the measure.

Added Features for A. M. P. A. Dinner at Biltmore

ADDED starters have been entered in "The Naked Truth" event, the formal annual function of the Associated Motion Picture Advertisers at the Biltmore Hotel on March 4. As a result of added invitation acceptances and added events on the entertainment program the function promises to eclipse even the anticipations of the instigators who prepared the program when the dinner was first planned.

Harry Reichenbach has sent word from Chicago that he will surely be on hand to take part in the entertainment. In addition to providing extemporaneous entertainment, Harry will have a leading part in the headline act of the bill entitled "The Big Five."

Two additional acts have been announced on the program within the last week. Vivian Moses, of Fox Pictures, is responsible for the first one which will be nameless, but which was written by Mr. Moses, Leslie Jordon and E. P. McNamee, who will take the principal characters in the sketch. This will be a travesty on putting over a "sure fire" road show flivver in limousine style.

"A Mere Detail" is the title of the skit written by Dan Carson Goodman and described as an economic tragedy in one reel with a filler which will be enacted by Maurie Meyers, Claud LaBell, Vincent Trotta, Fred Baer, E. P. McNamee and W. F. Eberhardt.

Although formal dress will be worn by most of the members, it is not essential, and members of the motion picture industry who find themselves in the city that evening are extended a cordial invitation to put in an appearance at the Biltmore where Tom Wiley, chairman of the committee on arrangements, will be glad to provide accommodations for them at this dinner.

John Storey Sales M'g'r of Ass'd Exhibitors

John E. Storey, for the past year assistant to Elmer Pearson, director of exchanges, of Pathe Exchange, Inc., has been named sales manager of the reorganized Associated Exhibitors, Inc. Mr. Storey assumed his new duties on March first.

E. A. Eschmann, feature sales manager of Pathe for nearly a year, succeeds Mr. Storey as assistant to the director of exchanges.

Mr. Storey is one of the oldest members of the Pathe sales force, which, incidentally, he joined nearly four years ago as manager of the Kansas City branch. From that post he was named manager of the Pacific Coast Division, and his work in that capacity was so noteworthy that almost exactly a year ago, he was brought to the home office as assistant to Director of Exchanges Pearson.

Middletown House Gives $416 to Hoover Drive

Word from Manager Theo. C. Chifos, of the Sorg theatre, Middletown, Ohio, has been received to the effect that the sum of $416.67 has been realized in the theatre's drive for the Hoover Fund Film Campaign. The proceeds have been turned over to the Relief Fund Committee.

Censorship in Disfavor in District of Columbia

The Commissioners of the District of Columbia, who have charge of the regulation of amusements in the Capital City, have decided against censorship. This is their decision after a meeting held Monday afternoon, February 28. Although censorship was disowned, however, more stringent police regulations seem inevitable. The meeting was instigated by the amendments introduced by Dr. Wilbur F. Crafts.

The chair was occupied by Commissioner Hettrick who gave the proponents of the Censorship Ordinance the first chance to be heard. Among those who spoke for censorship were the Rev. Lucius Clark, the Rev. Wilbur F. Crafts, Charles A. McMahon, William McK. Clayton, Mrs. S. N. Woodley, president of the National Association for Moving Picture Betterment and Mary Wright Johnson, representing the Federation of Women's Clubs. Their arguments moved were mainly to the effect that drastic regulations were needed.

Sidney Cohen appeared at hearing on behalf of Motion Picture Theatre Owners of America and in addition the exhibitors organizations throughout the country cooperated with the Washingtonians through direct appeals to their representatives.

One of the features of the occasion was an impassioned speech by D. W. Griffith who told of the dangers of censorship, not only to motion pictures but to the liberties of all American citizens. Other speakers against censorship were A. Bruce Brylawski, Robert N. Harper, Representative Geo. H. Timkham, of Massachusetts; Maurice Rosenberg and Thomas J. Donovan, president of the Central Citizens' Association.

At the conclusion of the hearing the impression prevailed that the commissioners would reject the Draconic proposals of the Rev. Wilbur F. Crafts.

New Orleans Building Restrictions Questioned

The right of the city of New Orleans to prohibit property owners from establishing a motion picture theatre in a section, declared by special ordinance to be devoted exclusively to residential purposes, was challenged directly last week by mandamus proceedings instituted in the Civil District Court.

The action was brought by Walter J. Falgout and Edward M. Gordon, of Orleans and Jefferson Parishes, respectively, and it seeks to have the judicial tribunal compel the city of New Orleans and its engineer, John Klorer, issue them a permit to construct and operate a picture show on property surrounded by Carrollton avenue, Sycamore, Short and Panola streets.

March 4 was set as the date when the city must show cause why the court should not require the issuance of the permit.

Successful Anniversary Meeting of First National of Iowa

Franchise Holders Condemn Suggestive Titles and Advertising

A GENERAL call to producers to avoid every suggestion of salaciousness in titles, sub-titles or advertis- matter of motion picture productions s sounded by seventy-five exhibitors m Iowa, Nebraska and Kansas at the ual meeting of Associated First Na- al Pictures of Iowa in session at Des ines, Iowa, on February 14. The ex- tors present went on record with the ion that close attention to the deletion nything that might provide arguments advocates of censorship would be the atest service producers can render to exhibitors in states where there are tic bills before the legislature.

ills are pending in both Iowa and Ne- ska and the exhibitors at the meeting ared that much of the agitation for orship was directly traceable to mis- n ideas of certain pictures due entirely uggestive titles or to suggestive adver- g matter. For that reason, those who part in the discussion declared, much e agitation could be quieted by elimi- g anything misleading which would te a false impression in the minds of e who judged motion picture produc- s without actually seeing them.

D. Williams, manager of Associated t National Pictures, declared that the t National organization had been alive is situation for some time and that y effort was being made by the inde- lent producers and stars distributing ugh the organization to live up to the t which had been embodied into the ution.

e meeting was held on the first anni- ary of the beginning of the first run he initial Associated First National res release in the Iowa territory. production was "The River's End," uced by Marshall Neilan. A. H. k, president of the Iowa corporation, ded at the gathering, and Lieut. Gov. mill, of Iowa, made the address of me to the out-of-town guests.

e first action taken by the exhibitors to endorse a policy of bigger and bet- ictures, and in this connection the ion of the probable trend of cost of uctions was raised. In answer to ions Mr. Williams said that he saw little tendency toward the reduction oduction costs in the future, as every ucer of note was working upon a y of stronger, better and fewer pic- s.

. Williams also explained in detail processes by which the exhibition of First National productions was , and expressed the opinion that the m was the fairest one that could be ed to the producer and exhibitor alike. Many of the exhibitors present declared that they were receiving pictures through the franchise plan at a more moderate cost than they would expect through any other plan.

Banquet given at the conclusion of the annual meeting of Associated First National Pictures of Iowa, Inc., February 14, at the Hotel Savery, Des Moines, Ia. A. H. Blank, President of the Iowa corporation, and J. D. Williams, manager of Associated First National Pictures, Inc., in the foreground.

The following board of directors was elected: A. H. Blank, Des Moines, Iowa; H. B. Thomas, Fremont, Neb.; J. E. Hostetter, Omaha; George Monroe, Beatrice, Neb.; K. Moreland, Nebraska City, Neb.; S. E. Greenbaum, Davenport, Iowa; A. J. Diebold, Cedar Rapids, Iowa; Roy Burford, Arkansas City, Kan.; Stanley Chambers, Wichita, Kas.; M. B. Shamburg, Hutchinson, Kas.; A. F. Baker, Kansas City, Kas.

Following the banquet which was the order of the evening session, the directors met and elected the following officers: A. H. Blank, president and treasurer; M. B. Shamburg, first vice president; A. J. Diebold, second vice president; S. S. Schwartz, secretary.

The executive committee is composed of A. H. Blank, chairman; M. B. Shamburg, A. J. Diebold, J. H. MacClay, Stanley Chambers.

The next meeting will be held in Kansas City, the second Monday in February, 1922.

Mr. Williams on his return to New York declared that the Iowa meeting was one of the most striking examples of the real worth of exhibitor co-operation that had come under his observation.

The following franchise holders attended the meeting:

J. R. Burford, Arkansas City, Kansas; S. N. Blair, Belleville, Kans.; A. H. Blank, Des Moines, Ia.; A. F. Bake, Kansas City, Kans.! W. H. Ostenburg, Scottbluff, Nebr.; D. F. Baker, Ottumwa, Ia.; J. C. Collins, Perry, Iowa; Geo. T. Cruzen, Oskaloosa, Ia.; Harry Dubuaute, Alliance, Nebr.; H. L. Davidson, Cherryvale, Kans.; H. C. Dunkel, Iowa City, Ia.; S. A. Davidson, Neodesha, Kans.; J. H. Ebersole, Avoca, Iowa; M. F. Fauver, Belle Plaine, Ia.; R. W. Fife, Tama, Iowa; Joe Gerbracht, Ames, Iowa; Lee Gunnison, Atchison, Kans.; S. E. Greenebaum, Davenport, Ia.; R. W. Gear, Florence, Kans.; F. Henneberry, Fort Scott, Kans.; S. A. Hayman, Grand Island, Nebr.; J. E. Hostetter, Lincoln, Nebr.; Louis S. Jacobs, Burlington, Ia.; J. B. Julius, Ft. Dodge, Ia.; Leo Julius, Webster City, Ia.; J. E. Kurt, Omaha, Nebr.; Wm. Youngclaus, Harlan, Ia.; R. G. Ligget, Kansas City, Kans.; K. Moreland, Mo. Valley, Ia.; Geo. Monroe, Beatrice, Nebr.; Leo Moore, Centerville, Ia.; H. N. McClure, Emporia, Kans.; G. W. Hart, Grinnel, Ia.

M. B. Shanberg, Hutchinson, Kans.; J. J. Jacobson, Marshalltown, Ia.; J. P. Neist, Forest City, Ia.; A. R. Krammer, Omaha, Nebr.; H. G. Ramsay, Eldorado, Kans.; J. Valleau, Albert Lea, Minn.; A. J. Diebold, Cedar Rapids, Ia.; E. Metzger, Creston, Ia.; H. B. Watts, Omaha, Nebr.; Stanley Chambers, Wichita, Kans.; J. B. Tackett, Coffeyville, Kans.; E. Zimmer, Marysville, Kans.; W. T. Wilson, Chaunte, Kans.; L. C. West, Mt. Vernon, Ia.; D. Bergman, Des Moines, Ia.; E. C. Rhoden, Kansas City, Mo.; A. G. Sholte, Des Moines, Ia.; C. A. Robinson, Kansas City, Mo.

R. Harding, Des Moines, Ia.; Jess Day, Des Moines, Ia.; E. Helmps, Des Moines, Ia.; Omar Kenyon, Des Moines, Ia.; A. Frankel, Des Moines, Ia.; S. S. Schwartz, Des Moines, Ia.; O. J. Dyvig, Nevada, Ia.; S. O'Hare, Clarinda, Ia.; F. E. Neman, Kansas City, Mo.; J. D. Williams, New York, N. Y.; Harry M. Weinberg, Omaha, Nebr.; Arthur Cunningham, Omaha, Nebr.; E. Alperson, Omaha, Nebr.; L. J. McCarthy, Omaha, Nebr.

Metro to Adopt Unit Plan of Production on Coast

Metro has adopted the unit plan of production, according to reports received from the West Coast. Hereafter Bayard Veiller, Maxwell Karger, Rex Ingram, Winchell Smith, Nazimova, George Baker, Dallas Fitzgerald and Wesley Ruggles will each supervise an individual production.

All Metro subjects, after the present ones are completed, will be made on the Coast. Joseph Engle, treasurer, of Metro, left for the East to work out final details. Each unit will have their own continuity writers. Four directors will make all star productions.

Neutral Agency Needed in Film Industry

By W. W. Hodkinson

THE entire motion picture industry is seriously disturbed by the constant battle between producers on the one hand and the exhibitors on the other. The exactions of certain producing groups have undoubtedly worked a hardship on the exhibitor. Producers who are wasteful in their methods, who pay unconscionable sums of money for stars and stories, whose whole business structure is reared on politics and favoritism rather than on a civil service basis of merit are bound to get deeper and deeper into the mire. Some of them are now seeking to escape by laying hold of the exhibitors' legitimate profits and dragging the exhibitors down into the mire with them. The resentment and resistance of the exhibitor under these circumstances are altogether natural and quite legitimate.

On the other hand, there are many localities in which the exhibitors by reason of booking combinations have the upper hand, and I regret to say they are inclined to be just as tyrannical as the grasping and over-capitalized producer. A producer is entitled to a legitimate profit on his creation just as the exhibitor is entitled to a steady supply of good quality pictures at reasonable prices. Either element working alone and with no vision beyond its immediate financial aim is running in the wrong direction.

There must be some method of equitable arbitration. There must be some institution which deals fairly with the producer, encouraging the producer of merit and talent and discouraging the production of inferior pictures. Such an institution to insure a constant supply of quality must set adequate rewards and incentives before the producers. By a process of judicious sifting such an institution will always be in a position to supply the exhibitor with successful box office attractions.

The present struggle between producers and exhibitors is largely caused by a surplus of inferior pictures which the market cannot digest. If a neutral and competent agency applying a selective machinery of proved value had always been functioning in this industry the present destructive antagonisms would never have been known.

E. W. Hammons Back From Los Angeles Trip

E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidary, Educational Film Exchanges, Inc., returned to New York this week after a month's trip to Los Angeles. While on the coast he held conferences with the various units producing pictures for Educational and made a number of suggestions which were prompted by his study of exchange and exhibiting conditions through the United States and Canada.

Mr. Hammon found the film producing colony greatly interested in the progress that has been made by Educational, and the plans of a number of producers of short subjects were laid before him. However, he stated that while some important preliminaries had been completed, he was not yet ready to announce acquisition of further product.

$100,000 Worth of Negatives Burn on Coast

A fire, originating in the cutting room of the C. L. Chester Studio Administration Building, Los Angeles, on Saturday morning, February 26, caused a loss of negatives whose value has been estimated at $100,000. The fire spread through the cutting room to the big vault containing the films, burning them all. The vault adjoining was not damaged.

The fire will not affect the Chester releases for Federated, and negatives of all these subjects to be released in March and April are being shipped. Tom McGowan was badly burned in attempting to save the negatives.

Protests Against Confiscation of Films

A vigorous protest on behalf of the motion picture industry, against the alleged seizure and sale of motion pictures by the collector of customs of New York has been lodged with the Secretary of the Treasury by Paul H. Cromelin, president of the Inter-Ocean Film Corporation and chairman of the Exporters Division of the National Association of the Motion Picture Industry.

The protest was based upon a notice advertising the sale of a miscellaneous lot of film consisting of approximately 171 reels, which had been sent to the seizure room of the Customs House and advertised for sale at public auction on February 23, according to word from the National Association's headquarters. Mr. Cromelin, in a letter to the Secretary of the Treasury, states that it is not customary in the picture industry to sell films outright, but to lease them, and that the sale of any films by the customs officials for unpaid duties is a dangerous practice.

"There are a number of pirates in this industry who are watching every opportunity to get possession of films such as these, which they have put out with disregard to the original owners and lessees," wrote Mr. Cromelin in his protest to Washington.

"Regardless of whose property may be involved, this high-handed, arbitrary action, practically without notice, is unjust and unfair to a great industry whose representatives have been assured in Washington such a course would not be taken and we insist and demand that the property of motion picture exporters and importers be protected against such confiscatory action as is announced in the notice of sale complained of."

Recent Incorporations i State of New York

Among the concerns that have inco rated in New York state during the few days, to enter the motion picture b ness was the Charles F. Herm, Inc., p ning to market scientific motion pictu according to its papers of incorporat the company being located at Harri with Charles F. Herm of that vill Patrick J. Leahon and William J. H ford of New York City, as directors. company is capitalized at $10,000.

In three days, eight concerns inco rated in New York state to enter the b ness. In addition to the Charles F. H Company, the others were: Shea-Duc Inc., $10,000; William and H. S. H heimer, Nathaniel A. Jackolo, New Y Turges Amusement Corporation, $15, Sidney Rothner, Max Frieder, Ste S. Tolk, New York; A. L. Shay, $150,000, A. L. Shay, Lillian E. Mc hon, H. C. O'Donnell, New York; Gabriel Producing Co., $6,400, Ele S. Benedict, S. A. McIntosh, Clar Lazarus, New York; Screen and S Plays, Inc., $20,000, N. A. Jockolo, liam Hechheimer, R. Workman, York; Frances Theatres, Inc., $650, Barnett Koondel, Frances Turkat, Cha Friedman, Brooklyn; Horizon Pictu Inc., $10,000, Henry E. Stohldreier, F erick W. Kaletsch, F. E. Backer, York.

Houdini Picture Corporation, $500, Bernard Ernst, M. H. Cane, David J. New York City; Triart Productions, $110,000, I. Wolper, L. A. Hiller, Beekman, A. B. Silverman, New City; Affiliated Enterprises, Inc., $50, J. H. Hoffberg, B. H. Frank, N. K New York City; Helen Freeman, $100,000, George J. Johnstone, Josep Sullivan, M. E. O'Brien, Brooklyn; A Pictures Corporation, $6,000, A. A. C M. Lewis, B. H. Bernstein, New Y Patchogue Amusement Corpora $200,000, Patchogue, O. Nielson, O Wechsler, William G. Gilks, New Y Polish Amusement Corporation, $110 I. P. Morris, C. Auerbach, M. H. L New York; Brighton Beach Spo Club, $20,000, T. J. Molloy, E. C. Ha J. E. Molloy, Brooklyn; Wilson Pro tions, $50,000, W. W. Wilson, New G. T. Murray, Bennington, Vt., R. Murray, Scarsdale; United Projector Film Corporation, Buffalo, $525,000, Mosher, Alice A. Lewis, Buffalo, Lero Davidson, Angola; Clover Film Cor tion, Utica, $12,000, Harry T. Cross, Miller, C. R. Leighton, Utica; The C Girl, Inc., $50,000, Nathaniel F. Sch Eva Marks, William Strelsin, New Y Dislocated Honeymoon Corpora $35,000, Edgar MacGregor, Lily E mont, Anna Eichel, New York; Amusu Corporation, Brooklyn, $10 David Bloom, Hyman Kottler, Ber Solomon, Brooklyn; Corliss Palmer ductions, Roslyn, $50,000, Corliss Pa Roslyn, Eugene V. Brewster, Broo Lillian Montanye, New York City.

Music and the Picture

The Man in the Music

By Charles D. Isaacson

AST week I pointed out how it is possible to add an interest to the music of your theatre by making the composers em something more than names on paper. ius, I told of Beethoven, the deaf man, of rdi, the tall, lovely old man, of Mozart, io just couldn't grow up.

Now, if your audience can be made to feel t presence of Beethoven whom for instance y use a movement of a symphony, you have additional grip on the listeners. You can ject the personality of Beethoven, through sles, publicity, program notes, etc.,—using the y sentences I did last week.

So, with the others.

Now, at the request of a great many of my rders, I shall from time to time, draw little rd portraits of the great masters of music. t I cannot pause longer than the present ie with that one subject. There are so ny topics, crying for attention—I hope that r inquirers will pardon my seeming failure o follow your expressed desires.

The following portraits are from my book ace to Face with Great Musicians"—

MENDELSSOHN

It was a day in spring, as it should have n, when we went out to meet Felix Mendelsh. Buds about to bloom, little green sprout- grasses taking their first modest glimpse the world—youth scampering and laughing, air fraught with a myriad of throbbing ulses.

And then there was Mendelssohn.

If Fragonard had ever lived to paint the rait of this man he would have repree ed him with dashing fauns and roguish e cupids, all grouped with fastidious arngement around the oval of the frame.

Here was the very personification of the on when little pussy willows stick their y heads out on the green stalk. There is ing sad in springtime. There can be noth- but laughter and victory. In springtime never thinks about the morrow; one never s beneath the countenance of things; one r philosophizes. Just life and living.

A man of small frame, delicate as a lily, suggesting the power and endurance of an —his large, luminous eyes seemed to have depth and liquid softness of a forest lake. moved forward, loosely jointed and lightly, hand extended in welcome. A deep, rich e spoke to us as in a chant.

In the first moment we were with him we zed the whole past of his life—his utter dom from worry or woes. In the face of man who has known an obstacle there is ten the struggle on his brow. Who has by sheer dint of his own acquired power scribes his biography in his whole future g. Nothing of this sort was to be seen Mendelssohn. In him spoke Springtime—hich all is victory—just life and living.

Nurtured in the bosom of the wealthiest ly in all Hamburg, the grandson of the test philosopher of the time, the son of g, earnest parents, himself handsome, d, brilliant, amazingly promising, the idol of the idols, the friend from his boyhood days, of Goethe and Zelter, a pianist at five, a composer at eight, a world figure at seventeen, the best beloved musician in Europe at twenty-five, what could the world seem to Mendelssohn but a place made for him to grow up in, peopled with individuals created to please him, to aid him, to listen to him, to praise him, to glorify his name?"

BULLETIN OF THE ASSOCIATION OF MUSICAL AND MOTION PICTURE INTERESTS

WE, the undersigned committee, send greetings to the field. Our first meeting as the Special Committee of Five is being held too late to catch this issue of The News. Full report next week. We expect to draft by-laws, and constitution, and to summon the Executive Board representing all elements of the allied arts.

JOSEPH BRIEL
ERNEST LEITZ
HUGO RIESENFELD
SAMUEL ROTHAFEL
C. M. TREMAINE
CHARLES D. ISAACSON,
Ex-officio.

BRAHMS

"Here is the picture we saw coming along the road:

"A short man, walking so briskly as to make his little, squodgy legs do terrific labor. How he went so quickly and so straight was a problem, for the little frame was corpulent. His hat was off—he crushed it in his hand at the side, behind his back he held his other hand, somewhat in the attitude of the Little Corporal of Corsica. Despite the warmth of the day the man was clothed in a long coat, most too big for him about the arms and the neck.

"As we came nearer the little bulk became more distinguishable in the details. A splendid head on the broad shoulders came out of a short neck—a head that instantly arrested attention. Despite a wealth of beard and mustache it was a forehead that was most amazing broad, massive, and intellectually dominant. In the eyes spoke mastery and strength; the whole face seemed heroic, Jove-like. He was smoking a cigarette, puffing away like a steam-engine.

"It was Johannes Brahms. We would attempt to make his acquaintance here, without our formal introductions. So we stood stock still and waited for him. He noted the action, and for a moment it seemed as if he were about to turn about face and give us a glimpse of his back. But he went on, and as he was about to pass us he snorted, "Good morning."

"This is Mr. Brahms?" we asked. "Johannes Brahms, the famous composer?"

"He looked us up and down sharply: 'You mean my brother—he is over the hill—but he is the most unamiable musician in the country." And he went on, leaving us nonplussed with mortification."

BACH

"In a great wide-armed chair sits the master of the house, smoking a deep-bowled pipe and sipping occasionally at a mug of creamy ale. On his lap are two of his children—on the floor are several more, and hustling around the stove and dishes are more Bach boys and girls aiding their mother.

"Supper is being made ready—and that, despite its daily occurrence, is an event of importance. Steaming pots bubble joyously, the youngsters chatter, clatter, the old man continues his smoking, dropping a word now and then to the baby on his knees.

"As we come into the room Mr. Bach jumps up, almost upsetting the pipe, the mug, and the children.

"'Company—Good. Welcome, my dear people,' he says, in his gruff, deep voice, which comes from the very pit of that huge paunch. 'Anna,' he shouts, 'we have company—they will stay with us for supper,' and listening to no entreaties, he persuades us to sit down at the table.

"'Yes, we dine early; it leaves more time for work afterwards,' he explains, 'and besides the children need to get to sleep.'

GLUCK

"Think of him, towering over the embroidered, bewigged philosophers. Tall, massive and broad-shouldered, with his head always pushed forward with a kind of defiance. His face, deeply pock-marked—in repose, very red and savage; in anger, white with the pock-marks blackly contrasting and savage. His hair was mussed most often, with the powder on in careless fashion. It was a big face, round and hard in its outlines and the cut of the features, the eyebrows raised in querying manner. One could but think that the Creator in molding his contour had been very determined about it, and left very little of softness to mark the soul of the man. There was an intelligence about the eyes, however, that, if you looked intently, seemed to give out a hint of the mountains, the mountains in the far distance which you wanted always to approach, but which always seemed to move further as you came closer. A poet? Not in that frame, and yet, and yet—he was! It was difficult to dissociate the idea of the animal; that thick neck was like a boar's, his heavy hands seemed rather fitted to continue to swing the ax than the conductor's baton—and when he spoke or sang it was done so boisterously that it made you move back a bit, away from him. He played the harpsichord, and he did it as your ice man might. He smashed at the keyboard, he pounded it—no little grace notes, oh, no. Chords, heavy, sonorous, orchestral in their effects. Well, just like all his music in fact.

"When he entered the parlors of the bigwigs of the day he seemed to be so much out of place, awkward, stiff, and sulky. He spread all

(*Continued on page* 1983)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST

The Adams Theatre Company has started work on the new theatre to be located on the north side of Adams, between Wabash and State, which they expect, will be opened early in June. The building at present occupying that site will be completely remodelled and turned into a four hundred and fifty seat theatre which is to be modern and de luxe in every respect. The officers of the Adams Theatre Company are Harry N. Ortenstein, president; Harold Leopold, vice-president; M. W. Wells, treasurer, and Milton Katz, secretary. The first three have been associated together for sometime as owners of the Vista, New Park and Twentieth Century Theatres on the southside.

Max Goldstine has completed arrangements for running pictures at Orchestra Hall from May 9 until October 2. The first big feature to be shown there will be "Passion," the imported picture released by First National, which has proved such a tremendous success at the Capitol, New York, and wherever else shown to date, and which Mr. Goldstine believes, will be good for a three month's run. Following "Passion," "Man, Woman, Marriage" the Holubar picture starring Dorothy Phillips, will be shown for an indefinite period. Mr. Goldstine left for Los Angeles on a combined business and pleasure trip on February 26 and expects to return to Chicago about March 19.

H. H. Haven, who has charge of Bartola Musical Instrument Company's sales in the Northwest, was visiting Chicago headquarters in the Mallers Building last week getting in touch with the latest features which have been incorporated in the new Barton organ. Mr. Haven reports organ sales are holding up wonderfully in his territory and that his company is doing a splendid business.

Oscar A. Doob, exploitation representative for Famous Players-Lasky Corporation in the Chicago territory, and for a number of years associated in the advertising and publicity field of motion pictures, has resigned from the Paramount organization to become advertising and sales promotion manager of the Lake & Export Coal Corporation. This step will continue Doob in association with Harris P. Wolfberg, former Paramount district manager, who recently resigned to become vice-president and general sales manager of the Lake & Export Coal Corporation. Before coming to Chicago Doob was publicity and advertising manager for the Libson Chain of theatres in Ohio, and before that dramatic editor of several metropolitan newspapers. While in Chicago he originated the "What's Your Hurry?" traffic tieup exploitation which has come into national use.

One of the biggest film deals ever put over in the Chicago territory was consummated last week shortly after Joseph H. Gilday took charge of the Chicago office of Famous Players-Lasky. It was the signing of contracts by Ascher Brothers for the next six months product of Famous Players- Lasky Corporation, and involves service for virtually all the Ascher houses in Chicago and includes the much anticipated Cecil B. De Mille super special, "Forbidden Fruit."

Watterson R. Rothacker and Douglas D. Rothacker are back in Chicago after a hurried visit to New York. Watterson Rothacker plans to leave for California about the first of March.

As a special attraction in connection with the showing of "The Hidden Light" at Barbee's Loop Theatre, Chicago, which goes in there March 27 for an indefinite run, the management through Gollos Enterprises has arranged for the personal appearance of Dolores Cassinelli, the star of the picture. Miss Cassinelli is a Chicago girl, having been educated at the Holy Name Convent, and entered upon her screen career at the old Essanay plant on Argyle Street. "The Greek Singer," "When Soul Meets Soul" and "Do Dreams Come True" were some of the pictures she made. Gollos Enterprises have secured the rights to "The Hidden Light" for the central west territory and have outlined an extensive exploitation campaign. Irving Mack, who is handling the advertising for Gollos Enterprises, as well as for Barbee's Theatre, is in charge of the exploitation.

Ascher Brothers have made arrangements to put before their public the Lester Cuneo series released by Capital, is the announcement from Capital headquarters in Chicago. The Cuneo pictures will be shown throughout the entire chain of Ascher houses. It is a distinct compliment to the entertainment qualities incorporated in the Cuneo features to have the powerful Ascher chain accord them 100 per cent booking, as has been done.

Miss Betty Compson, noted heroine of "The Miracle Man," was recently signed up for five years to appear in Paramount Pictures, stopped off in Chicago last Sunday, and the stop, although only three hours long, was made the excuse for much publicity in the Chicago papers.

Gollos and Gollos Film Company, with offices in the Masonic Temple, have just purchased for their territory the Burton King production entitled, "Every Man's Price," starring Grace Darling. George and Harold Gollos, owners of the Gollos and Gollos Film Company, were so well pleased with the results obtained on their recent release, "The Sacred Flame," that they have closed a contract for the picture for the state of Indiana. George Gollos has just returned from a trip to New York where he spent two weeks looking over the state rights field and closed several contracts for features, names of which will be announced later.

Lillian Walker and Harry Reichenbach were the speakers at the regular bi-weekly luncheon of the Motion Picture Press Club, which was held at the Stratford Hotel last week. Mr. Reichenbach, who was in Chicago putting over "Outside the Law," gave a clever talk on how to put stories across in the daily press.

Favorite Players' Film Corporation have recently added a number of important features to the list of pictures they are releasing in this territory and Manager Ike Van Ronkel is very much pleased over the reception exhibitors are giving them. They include, "The Way Women Love," and "Luxury," both featuring Rubye De Remer and produced by Arrow Film Company, for which Mr. Van Ronkel has secured the Illinois and Indiana rights. "The Wrong Woman," featuring Olive Tell and Montague Love, will be released in Illinois, Indiana and Wisconsin. Favorite Players Film Corporation have also arranged with Gollos Enterprises to distribute "Whispering Devils," "The Hidden Light," and "She Played and Paid," in Indiana. Next month Favorite Players will release in Illinois and Indiana, the new Clara Kimball Young production, "Straight From Paris."

A pre showing of "Black Beauty," the widely heralded Vitagraph special production, was held last week at the Ziegfeld Theatre, and Manager Tarbell was congratulated by many of the exhibitors present on the excellence of the picture and its box office value.

Maurice Fleckels is spending several days in Chicago and is busy conferring over the future plans for the rapidly expanding business of Favorite Players Film Corporation. Art Telser, formerly with Goldwyn, has been made sales manager for Favorite Players and already is making an excellent record, the week ending February 26th having been the biggest in the point of cash receipts and new contracts, in the history of this exchange.

Max Hyman boarded a train for California Monday, where he will spend several weeks vacationing around Los Angeles and Hollywood.

Having completed its first month at the Randolph theatre, "The Kid" goes merrily along, continuing its second record-breaking month at Jones, Linick & Schaefer's house. Extra performances continue to be given, the schedule being to start at 8:30 in the morning and repeating at intervals of one hour, the last show starting promptly at midnight. The Rose, Boston and the Alcazar theatres, recently acquired by Jones, Linick & Schaefer, already have begun to bloom under the management of this progressive firm and now sparkle with new paint, new draperies and new carpets.

Celebrated Players announce the closing of a contract for the first Chicago showing of "The Servant in the House," the first of the Wallgreene specials, with Barbee's Loop theatre for the week of March 6. Celebrated Players' Prizma Master Pictures come in for double recognition this week, "The Melody of the Flowers" being featured in both the Riviera and Balaban & Katz's New Tivoli.

Irene Hunt, who has been playing important parts in pictures for several years, has been selected for the role of Emma Gannell, wife of Tom Gannell, the part enacted by Frank Elliott. Miss Hunt recently supported Viola Dana in "Cinderella's Twin," which just has been released by Metro. Jane Atherton, a niece of Gertrude Atherton the writer will have an important part in the production, as will Dan Todd. Miss Atherton just has made her film debut, but shows promise of rare ability.

"Colorado." It is her first appearance in a Universal picture for several years, her last Universal roles having been in support of Harry Carey.

Others in the cast are Charles Newton, Lillian West, Charles I. Moyne, Leonard Clapham, Da Crimmins and Rosa Gore, besides dozens of others who participate in the mine rescue scenes. The play was adapted for the screen by Wallace Clifton.

The premier showing of the two reel picture which the Rothacker Company produced for the Chicago Y. M. C. A. Hotel, was staged for Chicago officials of the Young Men's Christian Association. How the "Y" Hotel can be of service to the young men strangers is pictured in a dramatic way. The film will be given wide circulation in Chicago.

PROGRAMS FOR THE WEEK OF MARCH 5TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Strand Theatre—
Overture—Selections from "The Mikado," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Vocal Prologue—By Strand Male Quartette, Donald Chalmers, basso; John Young, tenor; George Reardon, baritone, and Frank Mellor, tenor.
Feature—The Old Swimmin' Hole—Charles Ray.
Vocal—"Giannina Mia," from "The Firefly," sung by Estella Carey, soprano.
Comedy—Edgar, the Explorer—Booth Tarkington.
Organ Solo—"Sailor's Song," by Frederick M. Smith and Herbert Sisson, organists.
Next Week—The Nut—Douglas Fairbanks.

Capitol Theatre—
Overture—"Dance of the Hours," by Capitol Grand Orchestra.
Prelude—Dance Balinese—Doris Niles and Capitol Ballet Corps.
Scenic—Bali the Unknown, or the Ape Man Island.
Vocal—"Favorites of Today," by Capitol Mixed Quartette—Miss Elizabeth Ayres, soprano; Louise Scheerer, contralto; Alva Bombarger, tenor, and Peter Harrower, basso, assisted by Wanda De Chiari, harp, and Jacques Gordon, violin, and B. Nadelle, 'cello.
Current Events—Capitol News.
Feature—Guile of Women—Will Rogers.
Next Week—Lying Lips—Associated Producers.

Rialto Theatre—
Overture—"Freischuetz," by Rialto Orchestra.
Current Events—Rialto Magazine.
Musical—Andante from "Symphonie Espagnol," by Sascha Fidelman, violinist.
Feature—The Witching Hour—Famous Players.
Vocal—"Song of Songs," by Gladys Rice, soprano.
Comedy—Dr. Killjoy—Mutt and Jeff Cartoon.
Organ Solo—"Concert Overture," played by John Priest.
Next Week—Chickens—Douglas MacLean.

Rivoli Theatre—
Overture—"Phedre," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Special—"Faust" Prison Scene—Margarita-Mary Fabian, soprano; Faust-Georges Dufranne, tenor; Mephistopheles-Emanuel List, basso profundo.
Feature—What Every Woman Knows—William De Mille.
Vocal—"A Dream," by Betty Anderson, soprano, and Fred Jagel, tenor.
Comedy—Out of the Inkwell—Cartoon.
Organ Solo—"The Convent Bells," played by Prof. Firmin Swinnen.
Next Week—The Gilded Lily—Mae Murray.

Criterion Theatre—
Fourth Week of Buried Treasure.

Moss' Broadway Theatre—
The Inside of the Cup and Keith vaudeville.

Here is a four column full-page display from Australia advertising "Once to Every Woman" playing at Hoyt's theatre located in Sydney

LOS ANGELES

Grauman's Theatre—
Overture—"Southern Rhapsodie."
Current Events—Pathe News.
Organ—Get Up.
Novelty—Topics of the Day—Pathe.
Vocal—"Mammy's Sugar Plum." Rendered as solo.
Instrumental—Cello solo by member of the orchestra.
Comedy—The Haunted House—Metro.
Feature—O'Mally of the Mounted—William S. Hart.
Presented with an original prologue. For description see later issue.
Next Week—Chickens—Douglas MacLean.

Mission Theatre—
Second week of The Woman in His House.
Next Week—Polly With a Past.

Kinema Theatre—
Third week of Passion.
Next Week—The Kid.

Grauman's Rialto Theatre—
Fifth week of The Inside of the Cup.

Miller's Theatre—
Tenth week of A Connecticut Yankee at Arthur's Court.

Symphony Theatre—
Second week of Lying Lips.

Clune's Broadway Theatre—
Educational—Ford Weekly.
Current Events—Selznick News.
Novelty—Movie Chats—Kineto.
Special—Local pictures of Current Events.
Feature—The Romantic Adventuress—Dorothy Dalton.
Next Week—Something Different.

Tally's Theatre—
Overture—Selections from "Rigoletto."
Current Events—Kinograms—Educational.
Special—Boy violinist in selections.
Feature—The Marriage of William Ashe—May Allison.
Next Week—The Stealers.

Superba Theatre—
Current Events—International News.
Special—Local pictures of Iowa picnic.
Feature—Colorado—Frank Mayo.

California Theatre—
Overture—"Plantation Dreams."
Current Events—Fox Weekly and Kinograms.
Special—Ten people musical act under the title of "The Voice Teacher."
Organ "Margie."
Feature—Boys Will Be Boys—Will Rogers.
Comedy—Man vs. Woman—Christie—Educational.
Next Week—Billions.

SEATTLE

Clemmer Theatre—
Overture—"Light Cavalry" and "Roses of Picardy."
Current Events—Fox News.
Novelty—Topics of the Day—Pathe.
Comedy—The Dog Doctor.
Feature—Polly With a Past—Ina Claire.
Next Week—The Greater Claim.

Liberty Theatre—
Overture—Operatic selections.
Current Events—J and V. News.
Comedy—Torchy's Double Triumph—Goldwyn.
Scenic—The Explorer.
Feature—Silk Hosiery—Enid Bennett.

MARK STRAND
BROOKLYN
FULTON ST AND ROCKWELL PL
BEGINNING TODAY
A Master Production - Better than the Book
"BLACK BEAUTY"
From the World Famous Novel by Anna Sewell
Adapted by George Randolph Chester
With Prologue "The Sport of Kings"
LARRY SEMON IN "THE SPORTSMAN"
Mad Scene and Sextette from "Lucia Di Lammermoor"
Amanda Brown, Coloratura Soprano
and Mark Strand Ensemble
"Danny Deever" Jackson Kinsley

Two column six inch display on "Black Beauty" used by the Mark Strand theatre, Brooklyn

DENVER

America Theatre—
Current Events—International News.
Comedy—The Haunted House—Metro.
Feature—Bunty Pulls the Strings—Goldwyn.
Next Week—Dinty.

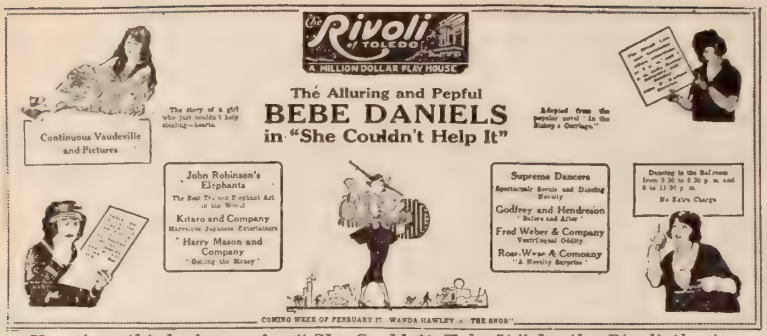
Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Torchy's Millions—Educational.
Feature—The Easy Road—Paramount.
Next Week—Beau Revel.

Rivoli Theatre—
Overture—The Jolly Fellows.
Comedy—His Fiery Beat—Fox.
Current Events—Fox News.
Cartoon—Gum Shoe Work—Fox—Mutt and Jeff.
Vocal—Selections from Il Trovatore and Wyoming.
Sung by Harry Harper, tenor, and Margaret Freer, contralto.
Feature—19 and Phyllis—Charles Ray.
Next Week—Mamma's Affair.

SAN FRANCISCO

Comedy—Wedding Blues—Christie Educational.
Cartoon—Mutt and Jeff.
Orchestra—Jazz specialty number.
Organ—April Showers Bring May Flowers.
Feature—The Scuttlers—William Farnum.
Next Week—A Small Town Idol.

California Theatre—
Current Events—California News News Service.



Here is a third of page for "She Couldn't Help It" by the Rivoli theatre, Toledo, O.

Orchestra—"Echoes from the Metropolitan Opera House" and "Bright Eyes."
Organ—"I Hear You Calling Me" and "Do You Ever Think of Me."
Novelty—Topics of the Day—Pathe.
Novelty—California Kiddies' Review, presenting fifteen local children in song and dance of numbers.
Feature—Brewster's Millions—Roscoe Arbuckle.
Next Week—Chickens.

Imperial Theatre—
Current Events—Imperial News.
Orchestra—"Amorsco" and "Nellie Mine."
Scenic—The Explorers—Bruce Educational.
Feature—What's Worth While—Paramount.
Next Week—Beau Revel.

Tivoli Theatre—
Scenic—Swatting the Landlord.
Orchestra—"Chu Chin Chow" and "Japanese Sandman."
Vocal—Madame Zavaschi sings "Caro Nome" from "Rigoletto."
Feature—Outside the Law—Priscilla Dean.
Next Week—The Kid.

Rialto Theatre—
Current Events—Rialto News.
Cartoon—The Gumps.
Orchestra—The Fortune Teller.
Organ—Salute a' Pesth.
Novelty—Screen Snap Shots.
Feature—Held in Trust—Metro.
Next Week—Isobel.

Frolic Theatre—
Comedy—Leaping Lions and Jailbirds.
Feature—If Only Jim—Harry Carey.
Next Week—Society Secrets.

CHICAGO

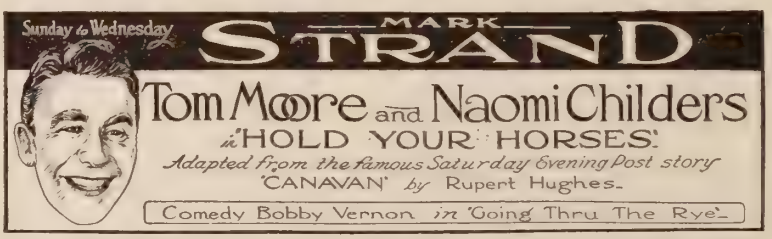
Woodlawn Theatre—
Grand Organ—Opera Mirror.
Woodlawn Pictorial Review.
Woodlawn Comedy Flaylet—Buster Keaton in the Haunted House.
Overture—"The Evolution of Broadway."
Feature—Lying Lips.
Intermission—"Siren of the Southern Sea."
Coming Feature—Tom Moore in Hold Your Horses.

Randolph Theatre—
Organ Selections.
Feature—The Kid—Seventh week.
Coming Feature—Inside of the Cup.

Ziegfeld Theatre—
Incidental music by orchestra.
Feature—Clara Kimball Young in Hush.
Comedy—The Villa of the Movies.
Coming Feature—Douglas Fairbanks in The Nut.

Barbee's Loop Theatre—
Universal Weekly.
Overture—"Katrinka," by Friml.
Comedy—Torchy's Double Trump.
Prologue—Secret of Buddha.
Feature—Priscilla Dean in Outside the Law.
Coming Feature—The Small Town Idol.

Tivoli Theatre—
Overture—"Marche Slave," by Tschaikowsky.
Tivoli Orchestra—Nathaniel Finston conducting.
Scenic—"The Song of the Paddle."


Sunday to Wednesday
MARK
STRAND
Tom Moore and Naomi Childers
in "HOLD YOUR HORSES"
Adapted from the famous Saturday Evening Post story
"CANAVAN" by Rupert Hughes.
Comedy Bobby Vernon in "Going Thru The Rye"

Two column display for "Hold Your Horses," the work of the Mark Strand theatre, Buffalo

Specialty—M. Sigmund Boguslawski, famous Chicago violinist in a medley of popular and classical selections.
Topical Events.
Organ Solo—"The Japanese Sandman," Jesse Crawford.
Tivoli Presentation—Miss Marjorie Dodge Warner, gifted soprano, in selected songs—novel instrumental accompaniment.
Feature—Not Guilty.
Comedy—His Forefathers.
Coming Feature—One Man in a Million.

Pantheon Theatre—
Pantheon Topics of the Day.
Overture—"Solemnelle."
Cornet Solo—"Balse Caprice."
Comedy—Buster Keaton in The Haunted House.
Solo—Popular selection.
Feature—Faying the Piper.
Coming Feature—The Passionate Pilgrim.

WASHINGTON

Crandall's Metropolitan—
Overture—"Kissing Time."
Current Events—Pathe News—Topics of the Day.
Comedy—The Sportsman—Vitagraph.
Feature—The Offshore Pirate—Metro.
Next Week—The Scoffer—First National.

Loew's Columbia—
Overture—"Barber of Seville."
Current Events.
Comedy.
Feature—The Gilded Lily—Paramount.
Next Week—Gilded Lily continued.

Loew's Palace—
Overture—"The Spring Maid."
Current Events—Pathe News—Topics of the Day.
Comedy—The Haunted House—Metro.
Feature—Ghost in the Garret—
Next Week—The Price of Possession—Paramount.

Rialto—
Overture—"Zampa"—Saxophone solo, "I Hear You Calling Me," Mr. John Gooding.
Current Events—Fox News.
Comedy—Holy Smoke—Mermaid.
Feature—The Playing of Broadway—Realart.
Next Week—Officer 666—Goldwyn.

ATLANTA

Howard Theatre—
Overture—"The Beautiful Galatea"—Howard Concert Orchestra.
Howard News and Views.
Violin Solo—"Zapateado," played by Rene Hemery, of the Howard Concert Orchestra.
A Chester Screenic.
Comedy—Clyde Cook in The Jockey—Fox.
Frologue—With Loisa Patterson and William C. Jones, singing, "Miserere," from "Il Trovatore." As last notes of music die away, curtains part over screen, beginning feature picture.
Feature—Betty Compson in Prisoners of Love.
Organ Solo.

Criterion Theatre—
Overture—By special request, Dave Love in repeating his violin solo-overture, a special arrangement of "Whispering."
Topics of the Day.
Pathe Review.
Comedy—Larry Semon in The Suitor—Vitagraph.
Feature—Viola Dana in The Off-Shore Pirate—Metro.

Rialto Theatre—
Overture—Rialto Orchestra.
Burton Holmes Travelogue.
Comedy—Mack Sennett's Movie Fans—Paramount.
Feature—Special production, Inside the Cup—Paramount.

Tudor Theatre—
Organ solo.
Comedy—To be selected.
Feature—Priscilla Dean in O side the Law, preceded by c of the biggest advertising ca paigns of the season, and el orately staged.

Loew's Grand—
(first half of week)
Overture.
Hallroom Boys Comedy.
Kinograms.
Feature—Elaine Hammerstein The Shadow of Rosalie Byrn
(Last half of week)
Overture.
Universal Comedy.
Current Events—Loew's specia edited.
Feature—Earle Williams in T Romance Promoters.

CINCINNATI

Walnut—
Overture—Selections from Trovatore."
Current Events—Pathe 16.
Comedy—Movie Mad—Christie.
Feature—The Life of the Party.
Next Week—The Jucklins.

Strand—
Current Events—Pathe 17.
Feature—The Kid—Second wee
Next Week—Billions.

Gifts—
Current Events—Fox 86.
Chester Comedy.
Feature—Lying Lips—Third we
Next Week—The Furnace.

Palace—
Current Events—Kinograms.
Literary Digest—96.
Feature—The Misleading Lady—
Next Week—Pleasure Seekers.

CLEVELAND

State—
Overture—"Cavalleria Rustican rendered under direction Hyman L. Spitalny.
Theme—Selections from "Nir "Love May be a Myste from "Sybil" and "All You," from "Princess Pat."
Current Events—Pathe News, T ics of the Day.
Scenic—Bruce Scenic.
Feature—The Love Light—M Pickford.
Next Week—Brewster's Million

Stillman—
Overture—"Mlle. Modiste," by V tor Herbert.
Theme—"Wedding Dust."
Current Events—Kinograms—. erary Digest.
Comedy—The Haunted Hous Buster Keaton.
Feature—Without Limit—Anna Nillson.

ASCHER'S
MERRILL
HERE'S THE PICTURE IN WHICH THE WORLD'S GREATEST EXPONENT OF GOOD CHEER AND HUMOR GIVES YOU A GENUINE RIOT OF FUN AND THRILLS
DOUGLAS FAIRBANKS
IN A GREAT HURRICANE OF JOY AND EXCITEMENT
"THE MARK OF ZORRO"
8—REELS—8
HIS BEST SCREEN OFFERING
MLLE. JESSICA CLEMENT, Lyric Soprano
INTERNATIONAL NEWS
Merrill Concert Orchestra, P. SEM ASCHER, Conductor

Striking display, a third of a page for "The Mark of Zorro" used by the Me theatre, Milwaukee

William Fox
TERMINAL
WEEK COMMENCING SUNDAY FEB. 20th
William Fox presents
TOM MIX
in
The Road Demon
See MIX RIDE AN AUTO AS FAST AS HE DOES A HORSE—And that's some speed we'll say.
A picture with everything to recommend it
Texas Gripping and Highly Dramatic—
A Story Shown Where It Is Lived in the Very Shadow of Social Ups and Downs
associate feature
The BREAKING POINT
starring
Bessie Barriscale
SUNSHINE COMEDY - FOX NEWS - MUTT & JEFF - BIG ORCHESTRA - PLAYING 8 SPECIALS 15 - 20 - 30 - 40 - EXCEPT SAT. EVE. & HOLIDAYS

Ad for "The Road Demon" used by the William Fox Terminal theatre, Newark, N. J.

Park—
Walters.
Overture — Scotch Fantasy, arranged by Director Homer.
Theme—Waltz song from "Lady Billie."
Current Events—Loew's Up-to-Date News Events, Pathe News.
Comedy—The Haunted House—Buster Keaton.
Feature—The Greater Fame.
Next Week—The Song of the Soul—With Vivian Martin.

Alhambra—
Overture—Selections from "Irene."
Theme—What Next?
Current Events—Loew's Up-to-Date News Events.
Comedy—My Goodness! — Mack Sennett comedy.
Feature—The Marriage of William Ashe.
Next Week—A Full House—All star Paramount feature.

Strand—
Overture—Medley of old-fashioned ballads.
Theme—"Hay Foot, Straw Foot" and old-time dances.
Current Events—Ford Weekly, "Our President."
Comedy—"The Punch of the Irish," Henry Lehrman comedy.
Feature—"The County Fair."
Next Week—"The Woman in His House."

Knickerbocker—
Overture—Chu Chin Chow selections.
Theme—"Smiling Through" and "I Want You."
Current Events—Fox News Weekly—Urban Movie Chats.
Comedy—The Cabaret Touch Down—Spotlight comedy.
Feature—The Truth About Husbands.
Next Week—Big Happiness, with Dustin Farnum.

ELSIE LOEB.

BROOKLYN

Clark-Strand Theatre—
Operatic Overture.
Two complete scenes from Donizetti's opera, "Lucia di Lammermoor," sung by seven operatic stars with authentic operatic costume and scenic mounting. Amanda Brown, colorature soprano, sang "The Mad Scene" in boudoir set. Famous sextette number sung in council chamber set by Amanda Brown, Ralph Soule, tenor; Robert Howell, tenor; Jackson Kinsey, baritone; Kathryn James, contralto; Walter Smith, basso. Score by Strand Symphony Orchestra; Alois Reiser, conductor.
Mark-Strand Topical Review.
Prologue to Feature, "The Sport of Kings."
Mark Strand Quartet in scarlet hunting costume, with real dogs on leash, sing "John Peel," ballad of chase, before pastoral drop.
Feature film, "Black Beauty."
Vocal, "Danny Deever" (Kipling-Damrosch) — Jackson Kinsey, baritone.
Ballet solo—Mlle. Sylvia, danseuse. An original shadow dance, "Narcissus."
Comedy—Larry Semon in "The Sportsman."
Organ Solo — "Nuptial March" (Rubinstein)—Edward Napier and John Hammond.
Next Week—Charles Ray in "The Old Swimmin' Hole."

BUFFALO

Shea's Hippodrome—
Overture—"Dance of the Hours"—Ponchielli.
Stage Setting—"A Dutch Window," a silhouette.
Vocal—Selections by Sudworth Fraiser, concert tenor.
Feature—Cinderella's Twin—Viola Dana.
Comedy—The Haunted House—Buster Keaton.
Current Events—Hippodrome Review, made up of Topics of the Day, a hand-colored scenic and the leading weeklies.
Next Week—The Frontier of the Stars—Thomas Meighan.

Shea's Criterion—
Overture—"The Blue Danube Waltz"—Strauss.
Vocal—"Ave Maria"—Gounod. Sung by Grace Stafford, concert soprano.
Feature—The Inside of the Cup—Edith Hallor.
Comedy—His Best Girl—Snub Pollard.
Current Events—Criterion Pictorial, made up of Topics of the Day, "My Barefoot Boy," Post Nature Film and leading weeklies.

Half-page split lengthwise for "Prisoners of Love" used by the Rialto theatre of Tacoma, Wash.

Attractive ad for "Billions," gotten up for Loew's Valentine theatre

Next Week—Brewster's Millions—"Fatty" Arbuckle.

Mark-Strand—
Overture—"A Midsummer's Night Dream."
Current Events — Latest Pathe News.
Feature—Hold Your Horses—Tom Moore.
Comedy—Going Through the Rye—Christie.
Next Week—Katherine MacDonald in Curtain.

Palace—
Feature—Eyes of the Heart—Mary Miles Minter.

ST. LOUIS

Missouri Theatre—
Overture—Sarli's Jazz Melodies.
Current News—Missouri events and views.
Presentation—By Missouri Ballet and Vocalists—"A Barnyard Romance."
Feature—Douglas MacLean in Chickens.
Comedy—Mack Sennett's The Unhappy Finish.

New Grand Central—
Overture—"Oberon."
News Events—Pathe and other weeklies.
Paragraphs—Literary Digest.
Vocal—"The Only Girl"—Mary Mitchell.
Feature—Not Guilty—First National.
Comedy—Buster Keaton's Neighbors.

West End Lyric—
Program same as that of New Grand Central.

Del Monte Theatre—
Opening—Selections from Zeigfeld's Follies of 1920.
Current Occurrences—Fox and Pathe.
Topical Quips—Literary Digest.
Vocal—By Del Monte vocalists.
Feature—(First half week)—The Outside Woman—Wanda Hawley.
Feature—(Second half week)—Polly With a Past—Ina Claire.
Comedy—Sunshine.

William Fox Liberty—
Overture—Hochman's Orchestra.
Topical Events—Fox News.
Serial—Fantomas.
Cartoon—Mutt and Jeff.
Double feature program including Madame X and The Golden Trail.
Comedy—Fox.

ST. PAUL

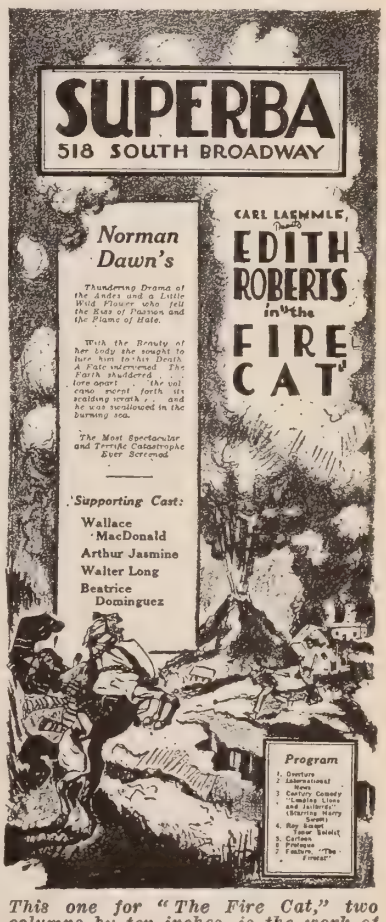
Capitol Theatre—
Capitol Symphony Orchestra.
"Poet and Peasant."—von Suppe.
Capitol Digest Includes—
Bushkill Falls, Pennsylvania—Pathe.
Arabian Pottery—Pathecolor.
Current Events—Pathe and International News.
"Where Poppies Bloom"—Prizma.
Katherine Stang—Violiniste.
1. "Concerto" (Last Movement)—Mendelssohn.
2. "Kiss Me Again" (Mlle Modiste)—Victor Herbert.

Ladies' Pets—Chester Comedy.
The Oscard Dancers—
Dorothy Lane and George Kiddon in "Columbine and Harlequin."
Viola Dana in The Off-Shore Pirate.
Ralph H. Brigham—Concert Organist.
"Narcissus"—Nevin.
Organ Recital—E. J. Dunstedter.
1. Morning, Noon and Night (Overture)—Suppe.
2. Dream Melody (Naughty Marietta)—Herbert.
3. Popular Selections, including "Some Little Bird."

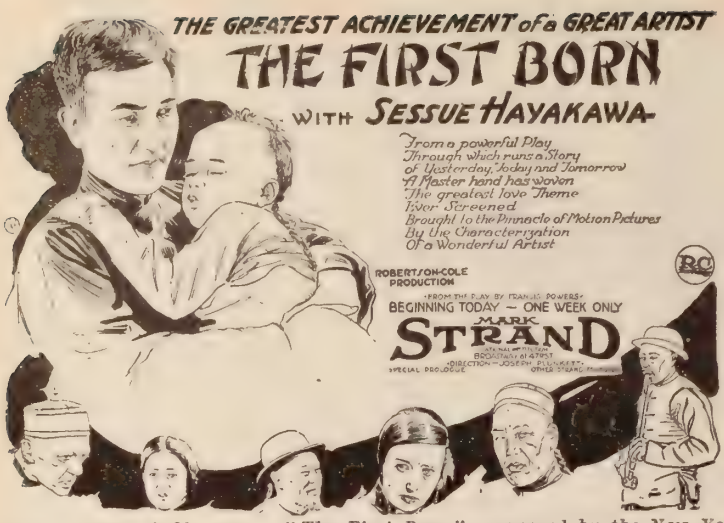
KANSAS CITY

Newman Theatre—
Overture—"Luispice," by Newman concert orchestra, Leo F. Forbstein, director.
Vocal Duet—"Rose of My Heart"—Helen Newitt, soprano, and and Bernard Ferguson, tenor.
Newman News and Views.
Feature—Forbitten Fruit.
Next Week—Lying Lips.

New Royal Theatre—
Second week of "The Kid."


SUPERBA
518 SOUTH BROADWAY
CARL LAEMMLE presents
EDITH ROBERTS
in the
FIRE CAT
Norman Dawn's
Thundering Drama of the Andes and a Little Wild Flower who fell the Kiss of Passion and the Flame of Hate.
With the Beauty of her body she sought to lure him to his Death. A Fate intervened. The Earth Shuddered . . . the volcano burst forth its scalding wrath . . . and he was swallowed in the burning sea.
The Most Spectacular and Terrific Catastrophe Ever Screened
Supporting Cast:
Wallace MacDonald
Arthur Jasmine
Walter Long
Beatrice Dominguez
Program

This one for "The Fire Cat," two columns by ten inches, is the work of the Superba theatre, Los Angeles



Here is another half page on "The First Born" sponsored by the New York Strand theatre for last week's bill. Half page display in New York papers are rare things

New Twelfth Street Theatre—
The Last of the Mohicans.

Liberty Theatre—
Overture—"Half Moon," by Liberty symphony orchestra, Frederick J. Gurth, director.
Comedy—Buster Keaton in "The Scarecrow."
Pathe News.
Feature—Blackmail.
Next Week—The Devil.

Doric Theatre—
News—Comedy.
Popular Selections—Doric orchestra.
Feature—Prisoners of Love.
Next Week—Eyes of the Heart.

PITTSBURGH

Olympic Theatre—
Overture—"If I Were King"—Adam.
Current Events—Kinogram & Pathe News.
Novelty—Pictorial Review.
Feature—Second week of "The Inside of the Cup" and "Outside the Law."
Next Week—Paying the Piper.

Minerva Theatre—
Feature—Up in Mary's Attic.
Novelty—Bray Pictograph.

Columbia Theatre—
Current Events — International News.
Feature—Third week of "The Kid."
Next Week—

Grand Theatre (Million Dollar)—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—My Lady's Latchkey.
Next Week—Passion.
Comedy—Babbling in Art.

Loew's Lyceum Theatre—
Current Events — International News.
Feature—The Marriage of Wm. Ashe.
Comedy—Adam and Eva.
Next Week—Star Rover.

Cameraphone Theatre—
Current Events—Kinograms.
Feature—The Snob.
Comedy—Wallops & Walnuts.
Extra Attraction—Murray's Hawaiian Entertainers.
Next Week—Outside the Law.

Blackstone Theatre—
Current Events—Pathe News.
Novelty—Bruce Scenic.
Feature—The Price of Possession.
Comedy—Edgar the Explorer.
Next Week—Brewster's Millions.
Next Week—Bebe Daniels in She Couldn't Help It.

Euclid—
Overture—"Light Cavalry," by Suppe.
Theme—
Current Events—Pathe News, Pathe Review.
Educational—Prizma, On the Trek.
Feature—Forbidden Fruit—Cecil B. DeMille.
Next Week—Continued Forbidden Fruit.

Metropolitan—
Overture—Suppe's "Light Cavalry."
Theme—Hay Foot Straw Foot and old time melodies.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—The Punch of the Irish—Henry Lehrman comedy.
Feature—The County Fair—With Wesley Barry.
Next Week—The Woman in His House—First National with Mildred Harris.

DETROIT

Adams—
Overture—"The Barber of Seville."
Current Events—Pathe News.
Special — Spring Fashion Show with Living Models.
Vocal—Emmons and Colvin.
Feature — The Devil's Garden, Lionel Barrymore.
Next Week—Constance Talmadge in Mama's Affair.

Broadway Strand—
Overture—"Light Cavalry."
State Special—Tableaux of Washington.
Current Events — International News.
Vocal—Ruth Kellogg Waite, "The Last Rose of Summer."
Comedy—The Butcher Boy.
Ballet — Danse-Mania — Norma Wasser.
Feature—The Life of the Party," Roscoe Arbuckle.
Organ Solo—"President Harding March."
Next Week—Mae Murray in The Gilded Lily.

Madison—
Overture—"Naughty Marietta."
Current Events—Pathe News.
Vocal—Lillian Crossman, soprano.
Feature—The Woman in His House"—Ramsay Wallace.
Next Week—Douglas Fairbanks in The Nut.

Washington—
Overture—"Evolution of Dixie."
Current Events—Fox News.
Comedy—Mutt and Jeff in Gum Shoe Work.
Vocal—Baby Coyle in specialty.
Comedy—His Fiery Beat.
Feature—Outside the Law—Priscilla Dean.
Next Week—The U. P. Trail.

PHILADELPHIA

Stanley Theatre—
Overture—Incidental music to the prologue. "In the Village"—Ipanow-Iwanow, played by Stanley Orchestra.
Prologue—Elaborate Harem scene, Sultan in background; 12 dancers, finale; premier danseuse in Sultan's arms.
Feature—Kismet—Robertson-Cole.
Stanley News—Pathe News.
Next Week—Polly with a Past—Metro.

Stanton—
Overture—"Mignon" — Thomas-Stanley Symphony Orchestra, led by Albert F. Wayne.
Feature—Billions.
Stanton News—Special compilation from all the weeklies of the world.
Comedy—Unhappy Finish.
Topics of the Day—Literary Digest.
Next Week—Peaceful Valley.

Arcadia—
Feature—The Gilded Lily—Paramount.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Comedy—Torchy's Night Hood.
Next Week—Same.

Victoria—
Overture—"Dance of the Hours"—Ponchielli.
Feature—The Greatest Love—Selznick.
Comedy—Unhappy Finish—Paramount.
Special—Screen Snapshots.
Current Events—Pathe News.
Next Week—The Kid.

Palace—
Feature—The Love Light.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Unhappy Finish.
Next Week—The Kid.

Regent—
Feature—A Splendid Hazard.
Short Subject—Mind Your Business—Educational.
Cartoon—Gum Shoe Work.
Next Week—The Education of Elizabeth—Paramount.

Capitol—
Feature—The Rookie's Return—Paramount.
Comedy—The Skipper's Treasure Garden.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Heliotrope.

MINNEAPOLIS

New Garrick—
Comedy—Ouija Did It," a Christie comedy, with Charlotte Merriman.
Vocal—Theodore Kline, local Elks' Glee Club, tenor, assisted by Jermaine Jonson, child soprano, singing "Macshla."
Scenic—Frivolous Fiji, a Chester Outing Scenic.
Weekly—Pathe News and Kinogram News reel.
Feature—Nazimova in "Billions."
Next Week—The Northwind's Malice."

Strand—
News Weekly—International News and local events.
Cartoon Comedy—The Gumps.
Overture—Selections from "The Better 'Ole."
Feature—Fickle Women and Harold Lloyd in Number, Please.
Next Week—The Truth About Husbands.

Blue Mouse—
News Weekly—Selznick News and local events.
Comedy—Larry Semon in The Sportsman.
Feature—Clara Kimball Young in Hush.
Next Week—Parentage.
State and lyric programs herewith.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Features—What's Worth While, A Perfect Crime, The Haunted House—Buster Keaton.
Next Week—Forbidden Fruit—Tiger True—Frank Mayo.

Beacon Theatre—
Features—The Greater Claim—Alice Lake; The Haunted House—Buster Keaton; Without Limit.
Next Week—Out of the Chorus—Alice Brady: Extravagance—May Allison; Number, Please—Harold Lloyd.

Liberty Theatre—
Current Events — International News.
Feature—Last of the Mohicans.
Novelty—Topics of the Day.
Comedy—Kiss Me Caroline.
Next Week—Passion.

Savoy Theatre—
Current Events—Kinograms.
Feature—Last of the Mohicans.
Comedy—A Close Shave.
Next Week—Cheaters Reformed.

Regent Theatre—
Feature—My Lady's Latchkey.

Four column by fifteen inch display for "The Woman in His House," used by the Regent theatre, Wichita, Kansas

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Jucklins—

Great! Monte Blue is just beginning to establish himself, and his following grows with each picture. Business excellent during run. (East.)

Rather good, but the name is its worst enemy. Did not draw at all. (West.)

Fair picture. The title is poor. Average box office value. (West.)

A poor picture, with business below average. (West.)

Frontier of the Stars—

Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good, for Meighan is a great drawing card for me. (East.)

This one went over big and continued so during run. Audiences well pleased with the story. (West.)

Paying the Piper—

A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction. (East.)

Found this to be a fair picture. Business about average. (West.)

This display on "The Scoffer," four columns by eighteen inches, was used by the Victory theatre, Tacoma, Wash.

A great attraction. This one brought large box office receipts. (West.)

Second week to fair business. (East.)

Forbidden Fruit—

DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance. (Middle West.)

This one packed the house every performance. A very fine entertaining picture and patrons seemed well pleased. (West.)

A fairly good picture with business about as usual. (West.)

The Inside of the Cup—

Did a capacity business. A prereview given for the benefit of ministers caused widespread comment, which added to its power of attraction. (Middle West.)

Good story, well done. Pleased the masses. We had a satisfactory two week run. (West.)

A good picture with which we had more than usual business. (West.)

The Rookie's Return—

About the average Douglas MacLean type of film. Amusing farce, which drew well. (Middle West.)

Extremely good picture. 100 per cent entertainment. Good cast, good story, clean and wholesome. (West.)

Straight Is the Way—

Fair. The plot of the picture is weak and it does not hold the attention of the audience. (East.)

Brewster's Millions—

This is a splendid picture and went over big with our audiences. Played to large business for one week. (Middle West.)

What Happened to Jones—

A good Washburn picture, but it takes something with a little more punch to get the money out here. (West.)

Silk Hosiery—

Failed to draw. Our spring style show saved the day. (West.)

Education of Elizabeth—

Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late. (West.)

A fair picture. Nothing extraordinary. Average business. (West.)

The Passionate Pilgrim—

An entertaining picture, which went over big. Packed houses during run. (West.)

O'Malley of the Mounted—

A sure-fire box office attraction and a great picture. (West.)

Midsummer Madness—

Good picture doing a fair business. (East.)

Opinions varied—some liked it immensely, others panned it vigorously. Business only fair. Personal opinion—it's a wonder! (East.)

FIRST NATIONAL

Dinty—

One of the best pictures seen in this city in many months. Packed them in all week. Many favorable comments on excellent work of Wesley Barry. (East.)

An average picture with business about as usual. (West.)

Had fair business with this one. Audiences ordinarily pleased. (West.)

The Kid—

May be ranked as one of Chaplin's best. It continues to hold out crowds at every performance. (Middle West.)

Kept crowds standing out on the sidewalk for a week. Now on second big week. (Middle West.)

Wonderful business from morning till night. Great picture. (East)

A great attraction. Going big on second week of showing. (West.)

Passion—

Played it one week to excellent business at almost double regular admission price. Think it a splendid production and a box office winner. (East.)

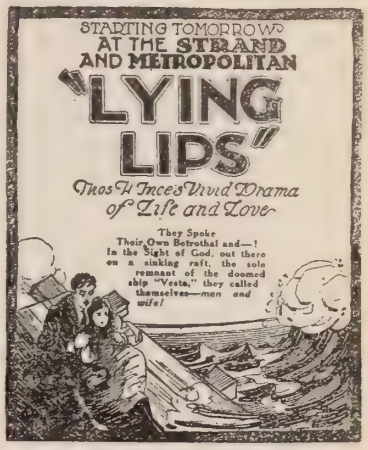
One of the greatest films ever shown here. Played to capacity houses during its entire two week's run. (Middle West.)

Still pulling splendidly. Big business. (East.)

Going big on third week's showing. A wonderful production. (West.)

The Truth About Husbands—

Good picture. Appeals only to women. Fair business. (Middle West.)


STARTING TOMORROW
AT THE STRAND
AND METROPOLITAN
"LYING LIPS"
Thos H. Ince's Vivid Drama of Life and Love
They Spoke Their Own Betrothal and—! In the Sight of God, out there on a sinking raft, the sole remnant of the doomed ship "Vesta," they called themselves—man and wife!
BUT HERE IS THE SAME LINEAGE
ILLUSTRATED ---- TAKE YOUR
PICK.

Double column by five inch display for "Lying Lips," by the Palace theatre, Buffalo

---

A fair picture. Had average box office receipts. (West.)

Woman in His House—

A very nice, entertaining picture and brought more than usual business. (West.)

Curtain—

Fair picture, with business just about fair. MacDonald not very popular here. (East.)

The Scoffer—

A good clean picture with a punch. A little heavy, but a good comedy will remedy this. (West.)

METRO

Cinderella's Twin—

This little star always draws well for me, and this was not as clever as "The Chorus Girl's Romance," business was almost as good. Consider it a good business-getter. (East.)

Fairly entertaining and patrons were pleased. Good business. (West.)

The Marriage of William Asche—

As stilted on the screen as it was in book form, but drew largely on the strength of the author's name. (Middle West.)

The Great Redeemer—

Mediocre picture bringing only fair business. (East.)

Billions—

A good picture. About the usual business. (West.)

Without Limit—

Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week. (Middle West.)

Third of a page on "The Snob," the work of Harold Wendt, publicity director of the Rivoli theatre, Toledo, Ohio

GOLDWYN

Prisoners of Love—

Betty Compson's beauty and personality exploited in a story containing nothing new. Business was fair. (East.)

A pretty good picture which brought good business. (West.)

Earthbound—

Above the average, but the action is rather slow, and this type of picture may not please everybody. It is the kind that will draw well among the intellectuals. (Middle West.)

Boys Will Be Boys—

Very entertaining and seemed to please. Good business during run. (West.)

Milestones—

Very pretty picture and very well done but not much of a business getter. (East.)

ASSOCIATED PRODUCERS

Lying Lips—

Proving one of the biggest hits ever shown here. It has been held for the third week—a record duplicated only once in this city. (Middle West.)

One of Ince's greatest films. Has been held for the second week, and is still drawing big. (Middle West.)

A fine production, vastly entertaining. Brought good business. (West.)

This "The Rookie's Return" 'ad. is by Phil Gersdorf, manager of the Imperial theatre, Jacksonville, Fla.

Is now on its second big week. House packed at all performances. Large box office receipts. (West.)

Very good feature which brought good returns. (West.)

A Thousand to One—

An ordinary picture with which we had poor business during run. (West.)

Despite unusual opposition, it proved a good box office attraction for the week. (Middle West.)

REALART

Ducks and Drakes—

Did good business all week. (East.)

All Soul's Eve—

Syrupy sweet and unconvincing. Would not have played it if could have been avoided. Business—just what I expected—poor! (East.)

Her First Elopement—

Good feature which seemed to entertain the audience. Good business. (West.)

The Plaything of Broadway—

Fairly entertaining picture that did average business. (West.)

FOX

Connecticut Yankee in King Arthur's Court—

10th week and still going big. This speaks for itself. (West.)

The Thief—

Fairly good feature which brought more than the usual business. (West.)

The Road Demon—

This sure did go over big and the box office proved it. Patrons well satisfied. (East.)

ROBERTSON-COLE

So Long Letty—

A fair picture well sprinkled with genuine humor and some striking bathing scenes. Drew a capacity house all week. (Middle West.)

Mistress of Shenstone—

Ran well for three days, rest of week about average. (East.)

Kismet—

A picture which appeals to the "better class" house. For such an audience this production cannot be surpassed. Big business for first week and opened well for the second. (East.)

Big Happiness—

A good production and fairly entertaining. Good box office value. (West.)

VITAGRAPH

Dead Men Tell No Tales—

The best dramatic, action picture I have played in years. Business poor at beginning, picked up on Wednesday and finished the week in most satisfactory shape. (East.)

Attracted large crowds of patrons who like melodrama. Title gives clew to character of story so those who came were prepared for thrills and got 'em. No picture for anyone with nerves. (Middle West.)

The Whisper Market—

Rather a good story and box office showed that it pleased the patrons. (West.)

UNIVERSAL

The Fire Cat—

This is a good one and was well liked by the audiences, consequently we had good business. (West.)

PATHE

The Devil—

Work of star pleasing but story failed absolutely to interest, and played to lowest business since opening of this theatre. (Middle West.)

One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating. (Middle West.)

UNITED ARTISTS

The Love Light—

Too long. Out of date story. Mary does good work but public would not accept war story theme. Picture booked for two weeks. Business not warranting one week, the 2nd week was cancelled. (West.)

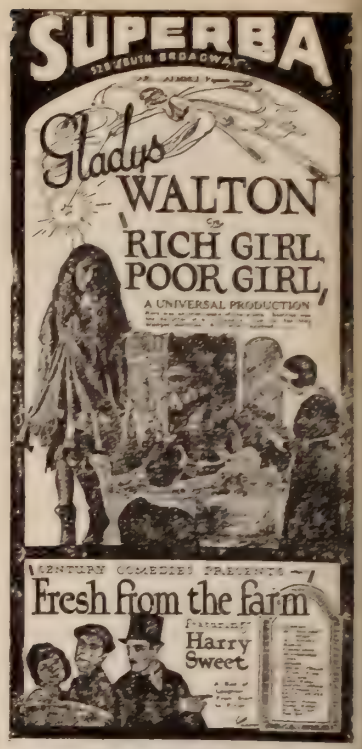
Even better than other Pickford pictures. Both story and star are in highest local favor. (Middle West.)

HODKINSON

Brute Master—

This picture proved very satisfactory. (East.)

"Hold Your Horses" display, four columns by ten inches by the California theatre, Los Angeles



Here is a three column by twelve inch display on "Rich Girl, Poor Girl," by the Superba theatre, Los Angeles

EQUITY

Hush—

This feature went over very big and this was warranted as it is a fine production. (West.)

STATES RIGHT

Isobel, or the Trail's End—

Very entertaining picture. Not quite up to the standard of the last few Curwood pictures. Good average. (Middle West.)

Excellent story, well acted and fairly directed. Author known and liked. (Middle West.)

Splendid production. Received unstinted praise. Prologue especially praised. Opened to full houses at two first-run theatres simultaneously. (Middle West.)

A splendid picture with well sustained suspense and beautiful photography and settings. Went over big at this house. (Middle West.)

The Servant in the House—

Interesting and well directed picture which should be sure fire attraction for high class audiences. We did excellent business with it for one week. (Middle West.)

The County Fair—

Only fair as a downtown attraction, but very big at a simultaneous uptown attraction. Good clean show, with lots of ginger in it. (Middle West.)

Girls Don't Gamble—

A fair picture and fair box office value. (West.)

The Untamed Woman—

Had this all week with a dancer, but the picture alone is great and ought to go over without the dancer. We had big business on this. (Middle West.)

"Right to Love" window display obtained by Harry Swift, Paramount exploitation man during the run of this picture at the Rialto theatre, Amsterdam, N. Y.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
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C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

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F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Lobby display for "Once to Every Woman" used by the Star theatre, Astoria, Ore.

Curran's Advance Prologue

Presentation Innovation Tried Out by Boulder, Col., Theatre

A DISTINCT innovation was presented in the artistic prologue at the Curran theatre, Boulder, Colo. The innovation consisted in the fact that the prologue was really designed with a view to arousing interest in the feature picture of the following week which was "The Inside of the Cup."

In order that the connection was clearly established in the minds of the audience, a slide was flashed on the screen announcing: "INTERPRETATIVE DANCE of Winston Churchill's THE INSIDE OF THE CUP, A Paramount Picture by Misses Fern Bacon, Orgayle Hesser and Helen Stuart."

The dance was artistically planned and just as artistically executed. Two girls made their entrance behind the dark curtain drapings from the wings, each holding a large silver cup in which Japanese incense was burning. After the dance, the girls took positions well down stage on each side, stretching full length and fanning the burning incense. At this point a girl clad entirely in white, the third of the trio, made her entrance carrying a basket of flowers and executing a little dance, at the conclusion of which she went over, picked up the two cups and dumped out their contents which were replaced by flowers from the basket. The prologue was effective in its vivid display of the theme of "The Inside of the Cup" and made a tremendous impression.

Fred V. Greene, Jr., Paramount exploitation representative for Denver, who helped the management plan the program, also staged an extensive exploitation campaign on "Brewster's Millions" that bore fruitful results. A portly comedian of the city, who was a "dead ringer" for Fatty Arbuckle, dressed up in baby costume and toured the city in an automobile that was surrounded with the stage money advertising Fatty's 1000 Laughs.

He had ten dollars in pennies which he distributed to kids who thronged around the corners at which his car stopped; and a keen observer declared afterwards that most of these pennies found their way back to the box-office of the Curran theatre.

In addition to this stunt Greene arranged a window display with Royce's shops that tied up with the "doll costume" Arbuckle wears in the picture by showing a display of dollas. A bookstore tie up realized the possibilities of the book form of "Brewster's Millions."

Good Publicity for Norma Talmadge Put Over at St. Paul

Norma Talmadge has started the St. Paul school children on the road to better health and cleaner living. And the kiddies are taking to her suggestions like they would to a piece of caramel cake.

It all came about as a result of the recent health survey in the St. Paul public schools, which showed that the children in many instances were undernourished. The women's subdivision of the St. Paul Association aided the school authorities in the drive which followed the survey in the effort to impress upon the minds of the youngsters the need for proper food, sleep and recreation.

B. C. Ferriss, publicity director for the St. Paul theatres of Finkelstein and Ruben, wrote to Miss Talmadge laying down the rules of health adopted by the school officers and requesting her to write a letter to the children on good health. Miss Talmadge complied with a 300 word letter which was turned over to the women's organizations.

The letter proved to be a big hit and became one of the best publicity mediums Miss Talmadge ever received in the Northwest. The letter was printed in full in the St. Paul Pioneer Press on the first page of the Sunday dramatic section with Miss Talmadge's picture as a baby and as she is today. Through this newspaper her message was carried into 141,000 homes in St. Paul and vicinity. More than 1,000 copies of the paper were sent to the public schools for distribution and a photograph of the letter was given to each child.

The letter carried all the more weight because it came from Miss Talmadge.

Prologue stage setting for the showing of "Kismet" at the Rialto theatre, Omaha, Neb.

Noble Makes Use of His Musical Genius

The unusual musical ear of Henri Keates, organist of the Liberty theatre, Portland, Ore., has been turned into an exploitation medium by Manager Paul Noble.

Mr. Keates possesses the rare musical ability of naming any note sounded, and his talent is to be put to use in the weekly Liberty concerts.

Patrons of the theatre who attended this concert are requested by the management to bring any instrument or device on which a note may be sounded. An old bottle which may be struck by a pencil or will give forth a sound, a piece of metal with which the brass railing about the Liberty balcony or downstairs loges may be lightly struck or a toy musical instrument are suggested as the types of equipment with which patrons may come ready for the test.

In addition, persons will be allowed to whistle or sing one or more notes. To do this Mr. Keates promises he will be able to name the note, tell in what key it is placed and then to go over to the piano or organ and reproduce exactly the same note.

Something New for Exploiting "Earthbound"

Among the excellent exploitation stunts which were put over for "Earthbound" during the recent showing at the Isis theatre, Grand Rapids, was one in which Hal Olver, Goldwyn exploiter, enacted the principal role himself, by climbing up the side of a four-story Grand Rapids building to unfurl banners advertising the picture.

Hal Olver's exploitation stunt for the showing of "Earthbound" at the Isis theatre, Grand Rapids, Mich., as told in the accompanying story

Another street stunt was to send about a man dressed as an eccentric professor carrying a large telescope which he would put up on various corners and proceed to examine the "daylight stars." When a crowd had gathered he would unfurl an "Earthbound" sign and proceed to another corner. Crowds quickly gathered about him at every stop. A cut showing the telescope stunt appears on this page.

Alhambra Has Unusual Lobby Display

E. R. Jarmuth, managing director of the Alhambra theatre, Los Angeles, originated a unique lobby display for the showing of "Love, Honor and Behave."

Hanging from the ceiling of the lobby, he had a great number of iron rolling pins and other weapons of the "happy married life." These were cut from heavy cardboard and painted a realistic color. Special posters around the walls of the lobby and one or two cut outs of Turpin and Phyllis Haver added to the realistic appearance of the scene.

Perhaps the most noteworthy scene of the entire lobby display, as well as one of the most humorous ideas ever connected with the publicity of a picture, was the huge blackboard which Mr. Jarmuth placed in his lobby. Cutouts of the heads of Charlie Murray, Phyllis Haver, Marie Prevost, and others were placed over and around the blackboard. A special sign was printed and placed over the board, reading:

"Hubbies: Write below and tell us how you make wiffie behave."

Just below the sign was the blackboard and a box of chalk.

It went over big. The public got the idea and every night the board was crowded with humorous and pathetic ideas of husbands, no doubt hen-pecked, judging from many of the advices of the board. There was hardly a moment of the day when a small crowd was not surrounding the board and it is needless to say that many of them were attracted inside to see the cause of all the laughter.

Lobby display showing blackboard put to unique use during the run of "Love, Honor and Obey" at the Alhambra theatre, Los Angeles

Lobby decorations for "The River's End" by the Auditorium of Mt. Pleasant, Iowa

Mangan Presents Prologue for Scenic Subject

The presentation of "Horse Shoe and Bridal Veil" an Educational release showing views of Niagara Falls at the Broadway-Strand theatre, Detroit, this week, is of a magnitude equal to that usually given the feature picture.

Production manager Francis A. Mangan is giving the 500-foot subject a novel prelude.

The number on the program is called "The Legend of Niagara," and opens with a great sweep of Niagara Falls upon the stage. Scenery has been painted to duplicate one of the shots in the picture proper. By the use of several waterfall effects and a shading of the proper tinted lights the scene is made most realistic. The great body of water seemingly rushes over the brink of the falls with the proper sounds accompanying the music which was carefully arranged from "The Orgies of the Spirits" and timed to the fraction of the second. On a rocky cliff overlooking this scene is perched an Indian Chief peering out upon what was once the domain of the Red Man. As he reluctingly walks from the cliff gazing for one more last look the screen unnoticed drops in place with the shot from which the scene is taken from ahead of the main title which causes the scene to change from stage to screen without becoming obvious to the audience. The title of the picture "Horse Shoe and Bridal Veil" follows and the picture is on.

Pictures such as this offers great possibilities for a scenic prelude and with Mangan in charge of the staging at Phil Gleichman's Broadway-Strand no opportunity is overlooked.

Small Town Exhibitor Does Things for "River's End"

An accompanying cut shows a view of the lobby display which E. P. Wilson, manager of the Auditorium theatre, Mt. Pleasant, Iowa, originated for the showing of "The River's End."

Mr. Wilson used evergreen branches for the major part of his display material. The sign shown in the cut was constructed from cotton fastened to beaver board and sprinkled with "diamond dust." The inside of the lobby was arranged to represent an outdoor scene in the locale of the picture.

Women and Bargain Sale Put Over "Silk Hosiery"

Frank Hammond, of the Forsyth theatre, Atlanta, freely admits that he owes the biggest part of his best tie-up to a rare bi o' luck, but it was a tie-up that registered a pronounced hit.

When he booked "Silk Hosiery," he mapped out an extensive campaign by which every shop in town was to have a special sale of silk stockings—but the very first store he approached changed his plans. This store had been fortunate enough to get their hands on an immense lot of silk stockings, in new and fetching styles. They had bought them so cheap that, with an unexpected burst of generosity, they decided to make only about one hundred per cent profit, and start a tremendous sale.

The advertising manager and Mr. Hammond got their heads together with the result that the biggest silk hosiery sale in the history of Atlanta, if you can take the word of the women for it, took place at a local department store during the three days run of the picture.

Two thousand letters were mailed to charge-customers of the store, advising them of the sale, and enclosing a ticket for the picture—said ticket good for one admission when accompanied by another, and paid, admission. Customers were permitted to call up and "reserve" any number of pair of stockings, and the letters, with the admission tickets, had to be presented when the purchase was called for.

Three pairs of fine silk stockings (much higher priced than those of the sale) were given away at the box-office.

The stockings were arranged for the sale in small "aisle-tables," and each table bore a card with a portrait of Enid Bennett, and, underneath it, "Silk Hosiery," Forsyth today.

It got the women—and that was what both the advertising manager and Mr. Hammond were after—so it was a successful stunt for all concerned.

Window display for "Forbidden Fruit" which Andrew J. Cobe of the Rialto theatre, Lawrence, Mass., secured with a local store

Original "Lying Lips" Presentation at St. Louis

In addition to a big exploitation campaign, Skouras Brothers, managing the New Grand Central and West End Lyric theatres, St. Louis, staged an elaborate prologue for the recent showing of "Lying Lips."

The stage setting provided was a library with a player standing before a large book on a table. The actor recited the following original poem:

Oh, the light that lies in woman's eyes
May lead man on to parad se!
Her lips may bid a man to go—
To heights of Love or depths of Woe.
'Tis plain that since the world began
Man ruled it but woman rules man.
Come let us turn true History's page,
And see The Woman who hath ruled each age.

Look now upon a woman who before
The Christian Era plunged the world in war,
Brought all men grief but brought to no man joy,
Siren of ancient Greece—Helen of Troy.

When Caesar ruled great Rome in all its glory,
A woman's charms enslaved him, says the story.
Her lying lips curved in a tempting smile—
Fair Cleopatra, sorcesses of the Nile.

Hell hath no fury like a woman's scorn,
So say the pages since the World was born.
The woman whom we next shall gaze upon—
Is Salome, dancing for the head of John.

The Land of Love and Lovers—fair Italy,
Produced the siren whom we next shall see.
Each of her lovers journeyed to his death:
Lucrezia Borgia—of poisoned breath!

When Louis Fifteenth sat enthroned in France,
A marvelous woman held him in a trance.
Come, History, turn thy mighty pages o'er
And show that beauty, Madame Pompadour.

So through the Ages, Woman held her sway,
From History's dawn unto the present day.
And modern Woman, we can well believe,
Is a true daughter of her Mother Eve.

Since every century and every land
Has e'er been moulded by a woman's hand,
Let us behold a story of today,
Where love and beauty hold bewitching sway:
Of romance on the land and aboard big ships,
Of men and women and of LYING LIPS.

This is the way R. C. Osteen, manager of the Anderson theatre, Anderson, S. C., decorated his lobby for the showing of "Twin Beds"

Another Novel "Twin Beds" Lobby Display

A new idea in lobby displays for "Twin Beds" was recently put over by P. C. Osteen, manager of the Anderson theatre, Anderson, S. C.

Although other exhibitors have exploited this feature by means of cut-outs showing the de Havens in pajamas, and by window displays in furniture stores, it was Mr. Osteen's idea to utilize the rather large space he has in his foyer and arrange with a local furniture house to put a pair of twin beds therein.

In addition to the pair of beds, the exhibitor furnished that corner of the lobby with other trimmings usually found in a boudoir. The result was most satisfactory.

Here is shown "The Kid" impersonators who aided Manager D. J. Smith of the A-Muse-U theatre, Clinton, Iowa, put over Chaplin's latest production. Story on this page

Dittman Gets Results with Teaser Campaign

J. F. Dittman, manager of the Strand and Majestic theatre, Freeport, Ill., has found the newspaper teaser ad campaign an effective means of reaching his public, and when "The Penalty" was booked for a week's showing.

The teaser ads were all one-column in width and nine inches deep, with heavy border line at the right and at the bottom. They consisted of part of the letters of the word "penalty" reversed. The first ad contained the letter *E* reversed with *A* and *T* also reversed, underneath it. At the bottom of the space were the words: "Look here tomorrow."

The second ad had another letter added, *P;* while the third had the letter *Y* with but the *N* and the *L* lacking. These were supplied on the fourth day.

Generous display advertising space was taken in the newspaper and a specially prepared postcard announcement was mailed to the patrons of the theatre. The card contained a line drawing of Lon Chaney as "Blizzard." Clear across the top of the card was the line, in large type, "You will never forget the," with title of play in heavier type underneath, followed by a brief item about the photoplay and about Lon Chaney.

A moderate amount of lobby decorating and billposting was done. "The Penalty" did a splendid business for the entire week, proving that Mr. Dittman knew his public.

How "The Kid" Was Exploited at Clinton, Ia.

Above is shown the bally-hoo which D. J. Smith, manager of the A-Musa-U theatre of Clinton, Iowa, used for his recent showing of "The Kid."

Mr. Smith had his impersonators walk about town, going through all the stores, etc. The usual amount of newspaper and other publicity was also done with the result that "The Kid" did a land office business for Mr. Smith.

Superba theatre, Los Angeles, lobby display for "Tiger True." Note the electric light pole and fire alarm box in the centre of the entrance

How Brown Introduced Bebe to Memphis

"You Never Can Tell" Campaign Carefully Planned and Executed

PUTTING over a new star is not always the easiest thing on a showman's calendar, but when one does go over big, it is with a sense of elation that the promoter reviews the whys and wherefores after he has finished the congenial task of counting up a record week's receipts.

Bebe Daniels was the cause for some unusual activity in Memphis, Tenn., recently when she was booked to play the Strand theatre for a week in "You Never Can Tell."

Sensing something rather catchy in the title and knowing that if Bebe were given a good send-off at the start, she would pull strong on all subsequent occasions, G. E. Brown, director of advertising and publicity of The Memphis Eenterprises, Inc., used the title of her picture for a novel jingle contest.

The co-operation of The News-Scimitar, a leading afternoon newspaper, was obtained by Mr. Brown for this contest, which was slated to start a week before the opening and to continue during the week of showing. The front page was used daily during the first week, Mr. Brown landing double column heads with each story, the opening two of which were illustrated. For the second week of the publicity campaign, the stories, carried inside, were illustrated with appropriate cartoons.

Mr. Brown arranged to give prizes daily. The names of the best five jingle writers as well as their jingles were published each day during the two weeks' run of the contest. The contest attracted so much attention that more than 1,600 letters were received, carrying nearly 2,500 jingles.

Not satisfied with this publicity, which, by the way, carried the name of the play, the play, the theatre and the date as well as an occasional paragraph about some interesting feature of the play each day, Mr. Brown used 10,000 throw-aways with only the words, "You Never Can Tell," printed on them, as well as very liberal advertising space in all the daily papers and special feature stories.

By the end of the first week, the title of the picture became a by-word in Memphis and the words, "You Never Can Tell," were on nearly everyone's tongue.

One of the novelties of the advertising campaign laid out by Mr. Brown was a series of ads, each larger than the preceding one in which a skyline of Memphis was shown with a star overhead shooting through the sky. This star grew larger each day and on the day preceding the opening, burst into one four columns wide showing a close-up cut of Miss Daniels in a huge star and carrying a complete announcement of the play.

Probably as noteworthy a window display as was ever used as picture exploitation, same having been secured for the showing of "Isobel or The Trail's End" by the Metropolitan theatre, Washington, D. C.

Stage setting used for a prologue to "The Stealers" as presented by the Strand theatre, Washington, D. C.

Window Display De Luxe at Washington

Trophies of Artic Explorer Displayed by Capitol City's Exclusive Fur Store

HARRY M. CRANDALL'S Metropolitan theatre this season has maintained its undisputed supremacy among the photoplay houses in Washington, D. C., not only by the superior merit of its attractions, but also by the effective manner in which those attractions have been exploited. Two notable examples of the enterprise of the Crandall publicity and exploitation departments, under the direction of Nelson B. Bell and Bert B. Perkins, respectively, are afforded by the campaigns conducted on behalf of "Isobel," or "The Trail's End" and Charlie Chaplin in "The Kid," both of which have only recently completed standing-room weeks at the Metropolitan.

"Isobel" visualizes upon the screen a story of the country from which are derived a majority of all the fine furs worn in America. It therefore occurred to Mr. Bell that the logical tie-up for this picture was with the most exclusive fur store in the national capital. The difficulty of persuading the proprietor of the most fashionable fur shop in Washington, located on F street, between Twelfth and Thirteenth, the most dsirable business block in the city, to relinquish his entire window display space for purposes of picture exploitation also occurred to Mr. Bell. The difficulty seemed to have its genesis in the fact that no picture exhibitor in the capital ever had devised a window display of sufficient distinction to appeal to a sane business man engaged in catering to the most discriminating patronage in the capital of the nation. So it was planned to devise so exceptional a tie-up that no sane business man could afford to turn it down.

With this end in view, Mr. Perkins was dispatched to run down and secure a part or all of the Arctic collection of Mr. J. S. Warmbath, former member of the expeditions commanded by the late Admiral Peary in search of the North Pole and an explorer and lecturer of national repute.

It was found upon investigation that the Warmbath collection was in storage, but could be obtained for use at a price. This much assured, the Saks Fur Company was approached with the proposition that Harry M. Crandall would be pleased to have permission to dress his window with a fur display that would make his shop the most talked of as well and the most exclusive in the city. Permission was immediately granted Mr. Bell to utilize the entire window space of the company in any way he saw fit that would not lessen the prestige of the company.

The Warmbath relics were immediately installed in the Saks window to represent an Arctic scene of fur bartering which was placarded to indicate the character of much of the subject matter of "Isobel" as well as to indicate the source of the Saks company's superior stock of furs.

There were utilized in the display two Esquimaux figures, eight malamute dogs, two timber wolves, a rough-hewn Alaskan sledge, aPolar bear and a seal. The window was converted into a snow scene that was both realistic and authoritative. The display stood for the full week of the run of "Isobel" at the Metropolitan, only two blocks distant on the same street, and attracted thousands of interested spectators.

By virtue of the fact that this was the first time in the history of Washington picture presentation that an exclusive F street shop ever had dedicated its complete window display space to the exploitation of a photodrama, the newspapers devoted unusual amounts of space to photographs and stories laudatory of the display's artistic merit and educational value, as well as the exceptional appeal of the picture that had inspired it.

A similar tie-up was accomplished in the case of "The Kid," although the display was not so elaborate. In this instance the affiliation was made with Kafka's "Tots-to-Teens" shop, also on F street, and one of the few nationally known outfitters of children. The Kafka windows were dressed with large cut-outs of Chaplin and Jackie Coogan and decorative frames advertising the engagement of "The Kid" at the Metropolitan. In return for this concession, Kafka's was permitted to give away a limited number of seats for "The Kid" the first four days of the week, advertising to that effect. The gratuitous distribution of seats, even in small numbers, represented a loss to the Metropolitan, for the reason that Chaplin had been off the capital screens for more than a year, and overflow crowds greeted his reappearance. Nevertheless, the Crandall publicity department perceived distinct value in an arrangement that entailed a possible outlay of not more than $160 and an advertising campaign centered in the picture that otherwise would have cost $650. The Kafka shop realized handsomely from its investment as a result of the impetus given the sale of "kids'" apparel.

The business done by both "Isobel" and "The Kid" could only have been increased by enlargement of the theatre. Which may be taken as further proof that it pays to advertise judiciously—which is the only way that Harry M. Crandall and his publicity department seem to know anything about.

"Kismet" prologue specialty arranged for the showing at the Madison theatre, Peoria, Ill.

Indian Relics Used to Dress Lobby

In presenting "The Last of the Mohicans" at the Palace theatre, Buffalo, last week, Manager Howard Smith put on an eye-catching lobby display, consisting of a number of Indian relics which he was able to borrow from the Buffalo Historical society. The hit of the display, however, was a red Indian chief, donned with full war regalia, who was brought to Buffalo by Mr. Smith from the Onondaga reservation. Chief "Isaac" as he was called, paced up and down the lobby and in front of the theatre brandishing his old war hatchet in excellent exploitation manner. Instead of frightening the natives as he did in the days of Cherry Valley, the chief drove them to the box office. The old Indian also aided in advertising the production by attending various luncheon clubs. He was presented at the Chamber of Commerce one day, putting on a war dance in the building.

Prior to the showing, Mr. Smith screened the picture for the school principals, historical and educational societies in the Hutchinson-Central high school, with the result that much boosting was given the subject by those in attendance. School children flocked to the Palace the week of the showing and, of course, brought their parents along with them.

Naughty Wink Brings Good Business at Alamo No. 2

A huge cut-out of Viola Dana, seated in a big arm-chair, with one eye winking mysteriously, giving to the whole cut-out an expression of naughty flirtation that was quite attractive, was the lobby-display at the Alamo No. 2 Theatre, Atlanta, recently, when Manager George Schmidt played "Blackmail" for a two-day engagement.

Besides the business-getting cut-out, there were four cards hung across the front of the theatre, the first one reading, "No. 1. She promised her father she would be a good CROOK." "No. 2. And then she met a rich young man and decided to MARRY HIM." "No. 3. And the rich young man's lawyer decided it was BLACKMAIL." "No. 4. And the rest is too good to tell—you'll have to see the picture."

It was all quite simple—but when Manager Schmidt began counting up at the box-office, he decided that it was distinctly worth-while.

Darley Catches 'Em with "Wild West" Front

A lobby that attracted every small boy in town—and a lot of small boys' big brothers—was that of the Savoy theatre, Atlanta, which is managed by N. C. Darley, Sr.

The feature was "Before the White Man Came," a picture of Indian life in America, enacted by a cast of full-blooded Indians. Strung across the lobby from either side, and joining at the box office were two stout lines, on which were hung all sorts of Indian weapons, from the primitive stone-headed hatchet right on up to the modern rifle.

Cut-outs of Indians in war-paint and feathers were used generously about the lobby, and several animal skins were hung about on the walls.

But most interesting of all was a small brown canvas tepee, at one side of the lobby. In front of the tepee, on a dully glowing "fire," made up of well-concealed electric globes colored red, swung a pot, hanging in the approved Indian fashion. Inside the tepee reclined a fiercely painted and feathered "brave," who looked on at the crowds with lordly disdain. Every now and then, this lordly buck would emerge from his tepee and stroll back and forth across the lobby, in his beaded moccasions, his arms folded across his breast, for all the world like one of James Fenimore Cooper's beloved "Redskins."

Though it was an inexpensive lobby, it certainly brought the business, and Manager Darley was well content.

Scene from the prologue staged for "Pa" Passion" by the Stadium theatre, Brooklyn

"Twin Beds" lobby display used by Manager E. R. Rogers of the Rialto theatre, Chatanooga, Tenn.

Gilbert's New Prologue Idea

Advance Advertising from Stage for "The First Born" by New York Theatre

AN advance prologue number that utilizes cut-outs made from producers' paper is something of a novelty, but as presented by B. S. Moss' Regent theatre, New York, for the showing of "The First Born," it offers distinct opportunities.

The number opened with the theatre darkened and the strains of "The Japanese Sandman" played softly by the orchestra.

With the stage lights out, the operator from the booth threw announcement slides advertising the coming attraction on a white transparent drop. This drop was then raised, disclosing a cut-out from a 24-sheet, as shown in the accompanying cut, mounted on muslin and basted on a large frame with a black cloth background.

Manager Gilbert secured a dozen or more Chinese lanterns, electrically illuminated, which added to the atmosphere of the scene. To the right of the figures was the golden image of an idol, before which hung a large brass bowl, supported by link chains attached to a line from the flies. A pretty Chinese maiden with the short, quick steps characteristic of Oriental girls approached the bowl and reverently applied the tiny flame to the pyramids of incense powder, the curling smoke and pungent scent from which was slowly wafted toward the audience.

The maid retiring, an humble coolie slowly approached the idol and prostrated himself before it, the descent of the curtain ending the effective little scene.

Obtaining an Oriental rickshaw, Mr. Gilbert made use of this in front of the house in advance of the showing. A girl was dressed in Chinese fashion and drawn up and down the street by a man similarly clad. The rickshaw and the two human figures in connection with it were a source of constant interest in front of the house.

Real Chief as Exploitation for Tourneur's Special

Associated Producers have gone into the 'show business"—at least the New York Exchange has, with a real live Indian chief who enacts his own prologue, eats fire and does a war dance in connection with the showing of Maurice Tourneur's "The Last of the Mohicans."

The name of the "show" is Chief Little Bear and he is a full-blooded Indian scout. His act fits right in with the Tourneur picture and exhibitors in New York and Jersey territory have found it to have exploitation value, particularly since the Chief appears in his regalia in the lobby of the theatre showing the picture. With the idea of catching on in New York, there is a possibility that it will be used in other sections of the country where "The Last of the Mohicans" is playing—provided the supply of genuine Indian chiefs holds out.

Advance prologue stage setting for "The First Born" used by the Regent theatre, one of the Moss string located in New York

Stage setting for "The First Born" prologue presented by the Strand theatre, Newark, N. J., as described in the accompanying story

Ape Used to Exploit Picture

How Charnes Told Toledo People About "The Son of Tarzan" Serial

NAT CHARNAS, manager of the Strand theatre, Toledo, Ohio, pulled off the most talked of publicity stunt of the season last week in connection with the opening of the first installment of "The Son of Tarzan." Charnas got hold of an ape—a real ape, one which was city broke. All dressed up in the latest monkey attire, and sandwiched between two placards explaining his mission, the ape wandered alone and unmolested through the downtown streets of Toledo. Of course he was attended by a crowd, who wanted to be on hand if anything interesting happened. And they were rewarded because "it" happened all right. A standing street car at a busy street intersection roused something in Mr. Ape. He darted to the street car, climbed to the roof of the car, and pulled the trolley wheel from the wires. Traffic was stopped. Crowds came from all directions to see what caused the pause in the day's occupation. Meanwhile, the conductor and motorman offered every inducement to the ape to come down from the car roof. In vain. The police were summoned. Overpowered by numbers, the ape permitted himself to be removed to the street level. The car started up, traffic was resumed. But the ape was officially arrested. He was taken to police headquarters. And Charnas had a dickens of a time getting him out of the police station. He succeeded only by promising not to let the ape run loose through the streets of Toledo any more. Charnas complied to the order. So now the ape has temporary lodgings in a tree just outside the Strand theatre, and is well fastened to his moorings by a stout string. But there's always a mob of grown-ups and youngsters in front of the Strand theatre watching the antics of the animal, and in nine cases out of ten they follow their watching by buying a ticket and going in to see the show. Charnas says it's not only interesting to watch the psychological effect of the monkey outside the theatre, upon the passers-by who would otherwise keep right on going along, but it is highly satisfactory to count up the day's receipts.—ELSE LOEB.

Newark Theatre Stages Prologue for "First Born"

The presentation of "The First Born" at the Strand theatre, Newark, N. J., included an elaborate prologue staged by Manager William M. Drake and F. W. Mais.

The prologue opened with the four Chinese characters doing a specialty number. Then while three of the quartette reclined in dens as shown by the accompanying cut of the stage setting, the fourth continued on a platform three feet above the stage at the back of the set.

The stage setting was composed of a back drop showing a Chinese landscape masked by plush border draperies.

Novel and effective "The Last of the Mohicans" lobby display used by Manager Ellison of the Princess theatre, Denver, Col., recently

This is the way the Alamo No. 2 theatre, Atlanta, Ga., decorated for the showing of "Silk Husbands and Calico Wives." Story appears below

Schmidt Pulls Novelty Stunt

Atlanta Exploitation for "Silk Husbands and Calico Wives" Gets Full Measure of Attention

THERE hasn't been a picture in a long time that lent itself to "ballyhoo exploitation" like "Silk Husands and Calico Wives"—and it seldom has had better exploitation than that given it in Atlanta, when it played a week's highly successful engagement at the Alamo No. 2, which theatre is rapidly being put on the map by its alert young manager, George Schmidt.

Cut-outs of the two principal characters—the husband, in evening clothes, and standing beside an ornate dressing-table, the wife, with a broom in her hand, wearing a calico house-dress. These stood at opposite sides of the lobby, on the husband a sign reading, "I am the Silk Husband—have you seen my Calico Wife?" that on the wife reading, "I'm only a Calico Wife—but I love my Silk Husband!"

Instead of a lobby-frame full of photographs and stills, the center of the stage was occupied by an immense pale green card, carrying clever little teaser lines—such as "Man wants but little here below—but he wants that little dressed up," "If thou wouldst thy husband keep, try silk hose and trim shod feet," "Try not to look shabby in the morning—Man usually awakes with a grouch," "Do you charm your husband? Or do you wait for another woman to do it?" and so on.

But the exploitation did not cease with the lobby.

Four thousand small automobile-cards were printed, each one with a teaser line similar to that of the big card, and, on the other side, the name of the picture, the play-date, and the theatre. These were tied to automobiles which parked in the shopping district and in the vicinity of the Alamo No. 2.

A tall, gawky man, dressed like the "Simple Simon" of ancient Mother Goose rhymes, was also used to good advantage. The Alamo No. 2 is located in the heart of the shopping district, and this "ballyhoo" worked in the three or four blocks that made up the shopping district. He carried a small, shiny pail, like those children use at the beach. This was half-full of water, and when the man came to a group of women, he would seat himself on the curb, and fish diligently in the pail with a bent pen. On his back was a card which read, "I may be simple—but I'm not simple enough to miss as good a picture as 'Silk Husbands and Calico Wives' at the Alamo No. 2 this week."

It poured rain the first three days of the run—and Simple Simon gained some added attention by going around in the pouring rain, with an old stick, with wires like an umbrella, but without a cover.

All in all, the entire week's business was excellent despite the pouring rain and the cold weather.

Manager Schmidt makes a specialty of his lobby displays and believes that this form of exploitation is productive of better results than anything that can be purchased for the same amount of money. The display for "Silk Husbands and Calico" appearing above is an illustration of what can be secured at small expense.

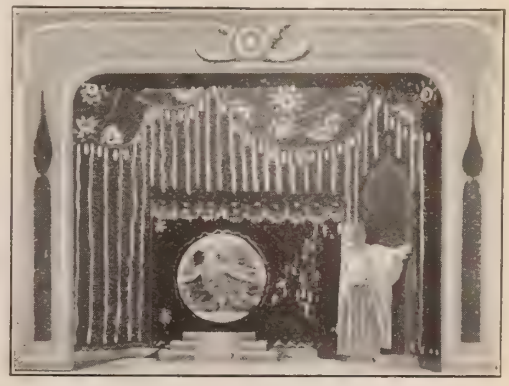
Prologue Number Suggested by Title Frame

The outstanding feature of the prologue staged by Francis Mangan, production manager for Phil Gleichman at the Broadway-Strand theatre, Detroit, Mich., is that it was suggested by the title frame of "Midsummer Madness," the picture for which it was prepared.

A stage setting was built which was the exact duplicate of the frame of the title. Four Roman columns in the foreground served as the setting in which Budworth Frasier, tenor and soloist for the prologue, was placed. By a careful arrangement of lights only the chest and head of the singer were visible to the audience.

The vocal number for the prologue was "I Hear You Calling Me," after which the character of Cupid appeared directly over the singer's head, levelling a dart at him.

At the conclusion of the number there are no curtains drawn. Instead the title of the picture is projected directly into the scene which is covered with scrim. The scrim is drawn away after the screen has invisibly dropped into place.



Prologue stage setting for "Kismet" by the Circle theatre, Indianapolis, Ind.

Lobby display for the showing of "Habit" used by Manager F. W. Teufel of the Peoples theatre, Portland, Ore.

Bakersfield's Exploitation for "Passion"

California Theatre Does Big Things For and With Negri Vehicle

THE exploitation campaign for "Passion," staged by the new California theatre of Bakersfield, Cal., a city of some twenty thousand inhabitants, is especially interesting, since it is the first record of what may be expected of this feature once it gets outside the big cities. The California, controlled by Gore Brothers, Lesser and Ramish, reports that the picture broke all attendance records, backed as it was by big exploitation.

The advertising for "Passion" began two weeks before the first date of showing. Small teaser ads announcing "Passion is Coming" were first run and then a liberal amount of display advertising followed up each day. Interesting stories of Pola Negri's beauty and charm found their way into the woman's pages of the newspapers. For the first week no picture was published of Pola Negri. Stories concerning the reason for the star's great allurement excited much interest among the women, and a contest was conducted by one of the papers, offering a prize of two passes each day to the three best letters describing Pola Negri's peculiar charm. When her photographs were finally published in the newspapers everyone was doubly anxious to see what she "looked like."

A mailing list of 5,000 "live names" was secured by Miss Sylvia Grogg, publicity director of the California theatre, from the light and power company, and it was also arranged to have the envelopes run through the light company's addressograph, saving both time and expense. This, by the way, is one of the surest ways of getting a live mailing list, for it is a certainty that everyone who pays gas and light bills must be residents of a city.

Two weeks before "Passion" broke in Bakersfield, it received its western premier at the Ambassador theatre, Los Angeles. The week preceding the Bakersfield opening it commenced an indefinite engagement at the Kinema theatre, Los Angeles. This city is only five hour's from Bakersfield and the Los Angeles papers have a wide circulation there. On the strength of this an ad was carried in the Los Angeles Examiner announcing the opening day of "Passion" in Bakersfield. This created no end of comment in a small town, which was unused to seeing its amusements advertised in the columns of a city paper.

The importance of seeing "Passion" simultaneously with Los Angeles was dwelt upon in the Bakersfield papers, and on the day preceding the opening a full page spread capped the advertising campaign, which was the largest ever conducted for a picture in Bakersfield.

Showing the stage setting and characters appearing in the prologue number staged by the Brooklyn Mark Strand theatre for the showing of "The Inside of the Cup"

As a result "Passion" broke all records for one entire week, being the only picture which ever ran for a full week in Bakersfield.

Acarefully selected program of music, a few moments of high-class short subjects, and an impressive prelude in the form of a Grecian dancing act, accompanied the showing of "Passion."

Hyman's "Inside the Cup' Prologue

Managing Director Hyman, of the Mark Strand Brooklyn theatre, again displayed his faculty for staging a prologue which was not only a big addition to the programme, but really conveyed the spirit of the feature's story, both in song, costume and setting.

For "The Inside of the Cup," Hyman employed the Strand Male Quartette, costumed in the chalices of choir boys, and a soprano for the obligato in the proper dress, in a dimly lit church interior. For a background the singers enjoyed a stained glass window, and the highlights were two candelabras right and left stage. Schubert's "Omnipotence" was the selection, carried by the quartette and the soprano. This group standing centerstage, before the church drop, which was flanked left and right by Gothic doors, was lit with a pale red from the left and a strong lemon spot from overhead. A big red lamp in back of the church drop threw out the stained glass window in a soft light. This number got a curtain and was not directly dovetailed into the opening of the feature, but in one of the final shots of "The Inside of the Cup," which showed a church interior with choir boys, the quartette and soprano sang "Omnipotence" from offstage.

Ballyhoo idea for "The Inside of the Cup," showing at the Broadway Strand theatre, Detroit, as told by the accompanying story

Illustrating the story appearing on this page concerning the exploitation of "The Inside of the Cup," put over by the Broadway Strand theatre, Detroit

Freak Exploitation Goes Over at Detroit

"The Inside of the Cup" Given Novelty Campaign by Broadway Strand Theatre

FREAK exploitation, when it is reasonably planned, can be very effective. As evidence of the assertion there comes to hand the campaign planned by Leslie F. Whelan, Paramount exploitation representative at Detroit, in connection with the showing of "The Inside of the Cup" at the Broadway Strand theatre, Detroit, Mich.

While the usual billing and posting was done on the picture, the exploitation man depended upon two freak stunts for the actual interest-getters. They were to be novelties, features that would force the attention of every pedestrian on the streets.

The first of these consisted in borrowing one of the huge buses that circle Detroit's streets. The windows were covered with a stage curtain which showed the whole comic family at the windows. The humorous drawings took in various features known to readers of the funny sheets and gave them a little added local color for five rows of seats.

On the outside of the bus were two posters. One read: "We are going to see 'The Inside of the Cup'" and the other finished: "At the Broadway-Strand, starting Sunday." This advance exploitation was invaluable to the theatre for it firmly established the new program in the mind of the public. The bus, circling the streets for several days, aroused a lot of interest and got over the message in a manner far more effective than paid advertising could have been.

The second stunt Whelan put over consisted in engaging the services of a young comic pedestrian who did a sandwich act a la the subway circuit. The young comedian wore all the ingredients of a tuxedo suit except the shirt, and then to make it gloriously funny by being inconsistent, wore a straw hat, soft collar and four in hand. If the unusual attracts attention he should have gotten a city-full and he did.

The man carried sandwich signs advertising "The Inside of the Cup" at the Broadway-Strand. He also carried a suitcase sandwiched in between the two signs of the sandwich advertisement. With this equipment to start him off he dodged street cars and automobiles, stopped motorists with all the majesty of the law and practically held up traffic for five minutes at Woodward and Gratiot Avenues as he walked leisurely in front of a street car, ignoring the constant clanging of the gong.

Stage setting and characters which presented a prologue for "The Jucklins" at the Butterfly theatre, Milwaukee, Wis.

"Shipwrecked Among the Cannibals" window display tie-up by the Clinton Square theatre, Albany, N. Y.

Stolte Makes Capital of a Catastrophe

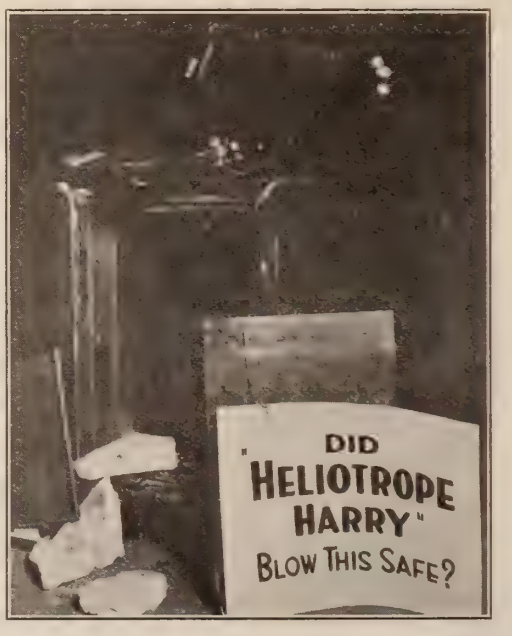
"Heliotrope" Gets Novel Lobby Display at Des Moines

IT would hardly be possible for the average exhibitor to exploit "Heliotrope" in exactly the same fashion as was employed by A. G. Stolte, manager of the Des Moines theatre, Des Moines, Iowa, but under similar circumstances any showman might do well to use the same ingenuity in pulling valuable advertising out of a costly experience.

"Heliotrope," opened at the Des Moines on Sunday, after a good Saturday business the day before. The safe in the Des Moines theatre was well lined with box office crops and someone who saw the crowds in the theatre on those two days must have been aware of it. At any rate the safe was found in a bad state of repair the next morning, Monday. Small pieces of it were pried out of the woodwork of the office and a shattered door and desk were on the sidewalk in front of the box office by ten o'clock Monday morning and a curious crowd was waiting to see what the heavy object was that about twenty workmen were bringing down the stairs.

As soon as insurance inspectors and detectives had finished their examinations the wrecked safe was turned over to the public. It was placed facing the box-office on the curb side of the sidewalk and inside was placed a card asking the question, "Did Heliotrope Harry Blow This Safe?" Passersby almost without exception stooped down to look inside and walked on wondering what the answer was.

The newspapers had carried eight column screamers across the top of the front pages on three early morning extras, telling of the safe-cracking. By noon the papers had been supplied with advertising copy hinting that the cracksmen were known and asking the public to keep a sharp eye out for a man pictured in the cut. For this cut a pressbook mat of Heliotrope Harry which had not been used in the advance campaign was employed. With this ad stories were run stating that a notorious crook had recently been pardoned by the governor of a western state; that he was known to have been seen in the Des Moines theatre on Sunday, and that he was strongly suspected of implication in the job.



Here is the way "Heliotrope" was exploited at the Des Moines theatre, Des Moines, Iowa, as told above

This stimulated great curiosity among those who had not seen the picture and caused favorable comment among the first day fans.

As a followup, the hint was dropped that the whole thing was a publicity stunt, framed up in the office of the Des Moines theatre to help put the picture over. The papers snapped up this suggestion and made it possible to get onto the front pages again with a denial of this rumor and the offer of a reward for information leading to the arrest of the real cracksmen. It was also pointed out that perfectly good safes and office furniture were not being splintered to make a press yarn.

As a result more people flocked to the front of the house to examine the wrecked safe to see just who was telling the truth and a goodly number of them were led to enter the theatre to see what kind of a picture it was that could kick up such a commotion.

As a result, the safeblowers really did the house a favor by taking its money.

Mangan's "Forbidden Fruit' Prologue Exceptional

Francis A. Mangan originated a novel ınd effective prologue for the recent showing of "Forbidden Fruit" at the Broadway-Strand theatre, Detroit. The stage setting for the prologue was of elab-orate design in as much as the greater part of it was made of glass with spouting fountains playing upon it in various hues of colored lights.

The prologue was in two acts, the first ct showing the old Cinderella Hearthen Place, with the character of Cinderella eated in the ashes. Until the fairy is rojected upon the scrim immediately ack of it; the fairy character beckons her o arise and prepare to follow her sisters o the grand ball, which she does. The econd act reveals the entrance to the rand ball room, with a staircase made ntirely of glass the length of the minia-ıre stage, and as there were eight steps ith a tread of eight inches and a riser f six inches to each, the result was mar-elous with the spraying water playing pon it. The lighting arrangement was nique for the reason that it was illumi-ated both from the rear of the glass as ell as the direct front and caused a be-ildering effect upon the audience. On ıe top of the center step there was posed .e form of a girl made to look like a cold lue statue with a fountain spouting water ·om the form held in her hand. To all ppearances this young lady was a statue ountain, but in reality was a girl in the esh and held her pose for a period of ur minutes. This scene opens as the ock strikes twelve, and Cinderalla run-ng from the ball room in her ragged othes and Prince Charming close upon r heels. It is at this period that the uet from Faust is sung with cuts and

Ballyhoo for "The Jockey" used by the Washington theatre, Detroit, Mich. Story concerning the exploitation appears above

The lighting was a delicate combination of an arrangement made to fit the situation. blue and green made more mystic by tiny sprays of water which covered the glass steps, the predominating feature of the setting.

Shafer Works Two New Stunts

Walter D. Shafer, manager of the Fox Washington theatre, Detroit, recently put over a double exploitation campaign using both the newspapers and a ballyhoo successfully for "The Road Demon" and "The Jockey."

In the newspapers Mr. Shafer asked readers to tell the name of the car Mix drove in the picture. Only a small cut of the car was used but out of more than 1,100 replies, received by mail, some 67 guessed the correct answer. It was a Stutz that had been driven by Earl Cooper and other racers and several of the automobile men knew it. In fact, of the earliest answers, the greater number was correct. It was only when tne big flood of mail came through that those who guessed made known their selections.

At that time Mr. Shafer did not himself know the name of the car, but he wired Charles Bird, of the Fox forces in Los Angeles, and Tuesday was given the correct name.

On the street a jockey, made up to resemble Clyde Cook, and with appropriate banners, rode through the down town district and the shopping center every morning and afternoon. Because of the jockey's costume and make-up he attracted considerable attention wherever he appeared.

In addition to this there was a big newspaper advertising campaign and, of course, business for Mix was far better than the usual and particularly large considering the general business conditions.

A cut showing Mr. Shafer's ballyhoo for "The Jockey" appears in at the top of the opposite page. The double campaign was productive of excellent box-office results in spite of adverse business conditions now existing in Detroit.

"Paying the Piper" window display which A. J. Cobe, manager of the Rialto theatre, Lawrence, Mass., secured for his recent showing of this picture

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE BRANDING IRON

Produced by Goldwyn.
Distributed by Goldwyn.
Star—Barbara Castleton.
Director—Reginald Barker.
Reviewed Oct. 23rd—Page 3267.
Producers Ads—Page 543, Issue of July 17th—1288 of Aug. 14th—1809 of Sept. 4th—2521 of Oct. 2nd.
Prologue Descriptions — Page 3887, Issue of Nov. 20th.
Music Cues Published—Page 502, Issue of July 10th—1400 of Aug. 14th.
"First Run" Showings — Page 2232, Issue of Sept. 18th—3347 of Oct. 30th—3882 of Nov. 20th—4064 of Nov. 27th—4228 of Dec. 4th—4411 of Dec. 11th—4679 of Dec. 18th—112 of Dec. 25th—834 of Jan. 22.

NEWS Review Resume—Melodramatic Romance adapted from adventure story.

Exhibitors Box Office Reports.—Terrible picture. Awful business. Was not liked at all.—An excellent picture and a good box office attraction.—Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week.—Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry.—Good production. Business was about usual.

PEACEFUL VALLEY

Produced by Chas. Ray Productions.
Distributed by First National.
Star—Chas. Ray.
Director—Jerome Storm.
Reviewed—Issue of Oct. 23rd—page 3273.
Producers' Ads—Issues of July 31st—Oct. 2nd—Oct. 30th.
Lobby Displays—Page 3708-9, Issue of Nov. 13th—127 of Dec. 25th.
Prologue Descriptions — Page 3186, issue of Oct. 23rd—3349 of Oct. 30th—3705 of Nov. 13th—4587 of Dec. 18th—676 of Jan. 15th—841 of Jan. 22nd—1466 of Feb. 19th.
"First Run" Showings—Page 3172 of Oct. 23rd—3348 of Oct. 30th—3533 of Nov. 6th—4061 of Nov. 27th—4229 of Dec. 4th—4580 of Dec. 18th—673 of Jan. 15th—1302 of Feb. 12th.

NEWS Review Resume—Humorous Incident, Rustic Settings and Charles Ray—Enough.

Exhibitors Box Office Reports.—Registered a big hit. A real Ray triumph. Audiences applauded enthusiastically.—Very good week. Ray always sure of big business. This considered much better than

BEHOLD MY WIFE

Produced by George Melford.
Distributed by Famous Players.
Star—Mabel J. Scott.
Director—George Melford.
Reviewed Oct. 23rd—Page 3265.
Producers' Ads—Oct. 23rd—Oct. 30th—Nov. 6th.
Lobby Displays—Page 4417, Issue of Dec. 11th—4596 of Dec. 18th—370 of Jan. 1st.
Prologue Descriptions — Page 2975, Issue of Oct. 16th—4236 of Dec. 4th—1009 of Jan. 29.
"First Run" Showings—Page 2975, Issue of Oct. 16th—3172 of Oct. 23rd—3346 of Oct. 30th—3532-3 of Nov. 6th—3883 of Nov. 20th—4063-4 of Nov. 27th—4228 of Dec. 4th—4410 of Dec. 11th—112 of Dec. 25th—356-7 of Jan. 1st—514 of Jan. 8th.

NEWS Review Resume—Novel story given rich production.

Exhibitors Box Office Reports—Was such a success that we held it over for a second week.—Splendid production which was well liked by my patrons. Sure-fire box office attraction.—Very good picture playing to good business.. Held for second week.—Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days.

IN THE HEART OF A FOOL

Produced by Allan Dwan.
Distributed by First National.
Star—James Kirkwood.
Director—Allan Dwan.
Reviewed—Issue of Oct. 23rd, page 3275.
Producers' Ads—July 31st, Oct. 9th.
Prologue Descriptions — Page 2416, issue of Sept. 25th—2975 of Oct. 16th.
"First Run" Showings—Page 2597, issue of Sept. 25th—2801 of Oct. 9th—2975 of Oct. 16th—3174 of Oct. 23rd—3885 of Nov. 20th—111 of Dec. 25th—355 of Jan. 1st.

NEWS Review Resume—Very good entertainment in this complicated story.

Exhibitors Box Office Reports—A good audience picture. Its many leading love themes are apt to be confusing but it opened very big.—Good production, which brought the crowds.—A rather complicated theme which kept up the suspense until the end. However, a bit too melodramatic in spots.—A very good picture that seemed to please the majority of our patrons.

MADAM PEACOCK

Produced by Nazimova Productions.
Distributed by Metro.
Star—Nazimova.
Director—Ray C. Smallwood.
Reviewed—Issue of Oct. 16th—Page 3083.
Producers Ads—Issues of July 10th, July 31st, Oct. 16th and Oct. 23rd.
Prologue Descriptions — Page 3530, issue of Nov. 6th.
"First Run" Showings—Page 2976, issue of Oct. 16th—317 of Oct. 23rd—3349 of Oc 30th—3530 of Nov. 6th—370 of Nov. 13th—4061 of Nov 27th—4227 of Dec. 4th—441 of Dec. 11th—112 of Dec 25th.

NEWS Review Resume—Picture Looks Artificial Through Poor direction and acting.

Exhibitors Box Office Reports—Drew big houses each day. This city has large number of Nazimova "fans" and these liked the film The women were exceptionally pleased with it.—Nazimova popula here. House did a normal business only. Lack of punch in previous Nazimova pictures has affected the box office.—The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week.—Worst Nazimova picture eve produced and shows plainly lack of direction and lack of judgmen in picking story. Another picture like this and Nazimova is finished

GOOD REFERENCES

Produced by Jos. Schenck.
Distributed by First National.
Star—Constance Talmadge.
Director—R. William Neill.
Reviewed—Issue of Oct. 16, Page 3086.
Producers' Ads—Issues of July 31, Aug. 21 and Sept. 18.
Lobby Displays—Page 369, Issu of Jan. 1.
"First Run" Showings—Pag 2595, Issue of Oct. 2nd—280 of Oct. 9th—2978 of Oct. 16—3349 of Oct. 30th—3701 c Nov. 13th—3883-5 of Nov 20th—4227 of Dec. 4th—458 of Dec. 18th—1624 of Feb 26th.

NEWS Review Resume—Star's popularity may get it by.

Exhibitors Box Office Reports.—Brought crowded houses as do al Talmadge pictures, either Constance or Norma.—Above the ordinary Constance Talmadge productions, and was well patronized.—Please star's followers. Opened to excellent business.—There is never an question whether we will have a full house on Miss Talmadge's pictures. This one proved no exception. Everyone satisfied. Big business two days to extra big business one day.

YOU NEVER CAN TELL

Produced by Realart.
Distributed by Realart.
Star—Bebe Daniels.
Director—Chester Franklin.
Reviewed Oct. 16th—Page 3083.
Producers Ads—Issues of July 10th, Aug. 14th, Oct. 9th and Oct. 23rd.
Lobby Displays—Page 4076, Issue of Nov. 27th.
"First Run" Showings — Pag 2975, Issue of Oct 16th—3347 of Oct. 30th—3530 c Nov. 6th—3703 of Nov 13t —3884 of Nov. 20th.
Music Cues Published—Page 306 Issue of Oct. 16th.

NEWS Review Resume—A real success from every angle.

Exhibitors Box Office Reports—This picture is very pleasing, box office receipts about average.—A very pleasing little picture, star ha made a place for herself and this picture suits her to a "T."—Beb Daniels shows that she is a real actress. She had a good production and drew well.—Business poor on account of weather. The best an most entertaining picture we have had in months.

ONCE TO EVERY WOMAN

Produced by Universal.
Distributed by Universal.
Star—Dorothy Phillips.
Director—Allen Holubar.
Reviewed—Issue of Oct. 16th—page 3077.
Producers' Ads—Issues of Sept. 25th, Oct. 2nd, Oct. 9th, Oct. 16th, Oct. 23rd, Oct. 30th, Nov. 6th, Nov. 13th, Nov. 20th, Dec. 4th, Dec. 11th, Dec. 18th, Jan. 1st, Jan. 15th, Jan. 29th, Feb. 12th and Feb. 19th.
Lobby Displays—Page 4582, issu of Dec. 18th—362 of Jan. 1s —682 of Jan. 15th—836 o Jan. 22nd—1143 of Feb. 5th— 1574 of Feb. 26th.
Prologue Descriptions — Pag 3172, issue of Oct. 23rd.
"First Run" Showings—Pag 3172, issue of Oct. 23rd—334 of Oct. 30th—3702 of Nov 13th—3061 of Nov. 27th—422 of Dec. 4th—4410 of Dec 11th—111 of Dec. 25th—67 of Jan. 15th.

NEWS Review Resume—Absorbing story, well produced and acted.

Exhibitors Box Office Reports—Dorothy Phillips does some of the best work of her career in this picture, which is interesting and handsomely produced. Did splendid business at this theatre.—Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks capacity business.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"The Supreme Passion" Shown to Trade

Robert W. Priest, president of The Film Market, Inc., entertained two groups at private showings of his big state rights picture, "The Supreme Passion" last week in the Simplex parlors. One group consisted of the trade paper reviewers, and the other consisted of theatrical and lay friends whose opinions Mr. Priest values very highly and whose enthusiasm and applause was pronounced.

Mr. Priest was complimented for the gripping entertaining quality of "The Supreme Passion," the final editing and arrangement of which was done under his personal supervision.

Gasoline Alley" Posters in Chicago

A unique exploitation campaign on "Gasoline Alley," the cartoon series which Capital Film Co. is issuing, was recorded recently when that company put out a series of posters which were sent to the various papers announcing the screen debut of the comic characters. Later on sheets were sent to 500 garages in Chicago, and a week later a check-back post card was sent to the same garages asking them if they had used the posters.

As a result of the campaign the city of Chicago is covered with posters of "Gasoline Alley."

Exploits Science Theme in Joan Serial

Oscar Oldknow, head of the Southern States Film Co., which is distributing "The Invisible Ray," a Joan fifteen episode serial, arranged some excellent exploitation to arouse public interest in the picture. Realizing the scientific importance of the serial he did some research work on his own account and aroused discussion on the power of invisible rays of light by writing to professor of physics in Georgia Technical University. The reply of the professor was reported in the daily press.

Houdini Picture Corp. Is Organized

The Houdini Pictures Corporation of New York, recently opened its offices. The new company is incorporated at $500,000 and is to produce four feature pictures a year. Releasing arrangements have not as yet been arranged, it is stated.

To Novelize Serial Story

"Hope Diamond Mystery" to Be Published by Howells Sales Co.

ARRANGEMENTS have been made by the Howells Sales Company to have the story of "The Hope Diamond Mystery," the stupendous fifteen-episode serial which they are distributing on the state rights market, printed in book form and distributed throughout the United States and the rest of the world.

A working agreement has been effected with the International Copyright Bureau, who so successfully distributed the book edition of "The Auction of Souls" to bring out the novelized version of "The Hope Diamond Mystery."

Two editions of the book will be brought out. The first one will be the regular cloth-bound novel which will retail at the regular book store price. This edition will be on sale in all of the book stores of the country and will be distributed and sold by the publishing house of Moffat, Yard & Co.

The second edition, which will be the largest, will be an attractive paper cover book, beautifully printed on heavy book paper with four illustrations in color and twelve in black and white. This book will be sold to the exhibitor by the states rights buyer who will obtain his copies from the Howells Sales Company publicity and exploitation department at fifty cents per copy. The exhibitor can then resell them to his patrons at whatever price he sees fit.

The novelized version of the serial will be written by H. L. Gates, a well known writer, author of the novelized version of "The Auction of Souls," and who also wrote the forty-thousand word story which was syndicated in Sunday newspapers throughout the country with a total reading circulation of 20,000,000.

The novelized version of the serial will be published coincident with the release of the picture.

This is said to be an entirely new angle of the tie-up between the popularity of the book and a picture. In the past pictures which have been adapted from novels have attempted to tie-up with book stores. By the plan which has been inaugurated by the Howells Sales Company the book will be tied up directly with the picture and the distribution placed in the hands of the exhibitor and in such a manner that he will receive all of the benefit.

New Salient Film Started

Director Davis Begins Production of New Muriel Ostriche Feature

PRESIDENT GOOSMANN of Salient Films, Inc., announces that production on the second of the series of pictures starring Miss Muriel Ostriche has begun under the direction of J. Charles Davis, 2nd, and states that the working title is "The Call of the Open." The company expects to leave in about three weeks to make the exteriors in the South.

The Erbograph Studio has been engaged for this production and will be used until Salient moves into their permanent quarters at the Claremont Studio, which they have leased for the period of one year beginning April 1st.

In line with the policy announced some time ago, Director Davis is building an organization of artists and technical men who will be identified with all of Salien's productions. The latest addition to the company is Harold Foshay, whose excellent work in "The shadow" resulted in his being signed up on a year's contract by Salient. Mr. Foshay was for a long time connected with the Vitagraph Company, and has done some excellent work for many of the other producing companies. His work in the Edgar Lewis production "Other Men's Shoes" came in for particularly favorable criticism.

The purchase of an original story, "For the Love of Pete," by Elizabeth Ethel Donoher, author of "The Black Panther's Cub," "The Gypsy Trail," and other popular cinema successes, is also announced as well as the engagement of Miss Margaret I. McDonald to write the continuity for it. Work on this picture, which will be the third of the series, will be started immediately upon the completion of the picture now being filmed.

The same staff that produced "The Shadow" are in charge of the work on "The Call of the Open." Assisting Mr. Davis is Jack W. Brown, while the camera work is in the hands of Paul H. Allen. The present picture is a comedy drama, the scenes of which are laid in New York and in and around a small Southern town.

Kineto "Emerald Isle fdr March 17

Many requests have come into the Kineto Company of America, Inc., from exhibitors all over the country who want to know how they can secure "The Emerald Isle" for their programs during the week in which St. Patrick's Day falls.

All of the exhibitors inquiring have been informed that they can secure this reel through their local exchange, which is affiliated with the National Exchanges, Inc. Every territory in the United States is represented.

"The Emerald Isle" is said to be the only single reel subject on Ireland in existence. It is one of the finest subjects in the Kineto Review and is the second one marked for release by the National Exchanges, the release date being March 14.

Dooley Opens New Exchange in Syracuse

Thomas W. Dooley of Syracuse, N. Y., has disposed of all his interests in the Dooley Exchange, Inc., and resigned as executive of that company. He has opened another exchange in Syracuse under the name of Exhibitors Film and Service Co.

The new exchange with headquarters at 565 South Salina Street, Syracuse, will be ready for business on March 1st. In addition to handling features, serials and comedies, the Exhibitors Film and Service Co. has obtained the franchise for New York State north and west of Westchester County for the distribution of the Synchronized Scenario Music Score. The company will also act as representative of the Powers Machine Co., and carry a full line of accessories.

Harold Foshay in a dramatic scene from "The Shadow," the first Muriel Ostriche feature completed by Salient Films

THE following sales on the independent market were reported during the week:

"Every Man's Price" (J. W. Film Corporation) to Gollos and Gollos for Illinois.

"A Daughter's Strange Inheritance" (Norma Talmadge revival—Horizon Pictures) to Savinit Films, of Atlanta, Ga.

Lester Cuneo series (Capital Film Co.) to Sol Lesser, of All Star Feature Distributors for California, Venada, Arizona and the Hawaiian Islands.

Lester Cuneo series to P. Oletsky, of Federated Film Exchanges, of Baltimore, for Maryland, Virginia and the District of Columbia.

Lester Cuneo series to W. C. Underwood, of Specialty Film Co., of Dallas, Tex., for Texas, Oklahoma and Arkansas.

Lester Cuneo series to F. S. Niggel, of Apex Pictures, of Pittsburgh, for Western Pennsylyania and West Virginia.

"West of the Rio Grande" (Bert Lubin) to Sol Lesser, of All Star Feature Distributors, for California, Arizona, Nevada and Hawaiian Islands.

"Dangerous Love" (C. B. C. Film Series) to First National, of Minnesota, for Minnesota, Wisconsin, North and South Dakota.

"Wings of Pride" (Jans Pictures) to T. W. Chatburn Enterprises, of Los Angeles, for Missouri and Kansas.

"Love Without Question" (Jans Pictures) to T. W. Chatburn Enterprises, of Los Angeles, for Missouri and Kansas.

"A Woman's Business" (Jans Pictures) to T. W. Chatburn Enterprises, of Los Angeles, for Missouri and Kansas.

20 Ben Turpin Re-Issues (Warner Brothers) to Wabash Film Exchange, of Chicago.

"Hearts of the Range" (J. J. Sameth Productions) to A. S. Steinberg, of Pittsburgh, for Pennsylvania and West Virginia.

"Keep Close to Exhibitors"

C. B. C. Believes in Learning From Buyers, How Pictures Are Liked

LETTERS have just gone out from the offices of the C. B. C. Film Sales Corporation to state right exchanges throughout the United States and Canada, asking for information on what theatres in the respective territories are booking releases handled by them and distributed to them by C. B. C., how many consecutive days the exhibitors are running the pictures, and how audiences in the various theatres receive and react to them. Thus information is requested in reference both to C. B. C. features, "Dangerous Love" and "The Victim," and to the shortest releases, "Hallroom Boys Comedies," "Screen Snapshots." and "Star Ranch Westerns.' '

The letters claims C. B. C. mark the expression of a new and wider application of the word success to state right distribution on the part of Joe Brandt and Jack Cohn, and of a belief that signs that are usually taken for those of success in state right marketing, are not always infallible. In short, it is their belief that large and frequent sales of pictures to exchanges should not be considered the be-all and end-all of independent distribution, and that interest of the distributing concern should not be permitted to rest there.

According to them, while selling a picture to as many and as important territorial buyers throughout the country as possible is of paramount importance—there are many other contributing factors that should not be lost sight of.

"The aim of state right distributing is to sell to the territorial buyer, of course," says Jack Cohn. "But, the main point is not to sell him only once, but to make him a steady customer. Almost anyone who is a good salesman can sell a person something—once. But of what avail is that one sale if the customer is displeased or dissatisfied, and if he does not come back again and bring others with him? You get receipts, but you are not establishing a steady clientele—and it is the steady clientle that pays in the end. Any tradesman will tell you that—and this state right distribution is a trade, and should be considered as such if it is to be a profitable one.

"Let us suppose that we have sold an important territorial buyer a series of pictures, such as 'Hallroom Boys' Comedies,' 'Screen Snapshots' or 'Star Ranch Westerns'—each of which is released twice a month. That sale is something to be glad of. But, let us suppose further—that this exchange cannot find a market in its territory for these releases, that exhibitors won't book them because the patrons at their theatres don't like them. Selling films is like forging a chain—the exchange, the exhibitor and especially the public are all important links in it. Now, suppose the exchangeman cannot add to his own link those two other very important bits—the public hasn't liked the picture, the exhibitor won't take it again, and there is the exchangeman with a white elephant on his hands, and a natural disinclination to deal again with the company from whom he has receive it."

Mr. Cohn and Mr. Brandt believe that the answer lies in keeping a finger on the pulse of the entire territory of every state right exchange handling their company's releases.

Young Popular in Texas

Theatres Reap Big Harvest After Appearances of Equity Favorite

WHEN Clara Kimball Young appeared in person in Houston and swept the town off its feet, there was good reason why the Queen theatre should do a record-smashing business on "For the Soul of Rafael," her third Equity release. The crowds that lined the streets for blocks in an attempt to gain entrance to the theatre, came to see the Equity star in person, as well as the picture she appears in.

When Miss Young left Houston for San Antonio the Queen theatre did not think that the crowds would still come to the theatre merely to see the picture, without seeing the star in the flesh. Yet this happened all week. A report from the Peacock Productions of Dallas, who are distributing the new Young series in Texas, Oklahoma and Arkansas, contains statistical evidence to the effect that the Queen theatre broke every house record on its run "For the Soul of Rafael," announces Equity.

In San Antonio the Empire theatre gives a similar account of business throughout the half-week run of "Midchannel," the fourth Young production. Miss Young appeared the opening night, after which she immediately left for Dallas. For the next days of the run the Young fans of San Antonio had to satisfy themselves with Miss Young's appearance on the screen, as the star in person was on her way to Dallas. But a personal appearance was not necessary to fill the Empire.

At the Old Mill in Dallas, where Miss Young made her last stop history repeated itself. Even "The Eyes of Youth," which made box office history in Dallas more than a year ago, had to take second place after "Midchannel" invaded the Old Mill, states Equity.

All of the theatres here mentioned expressed the unanimous regret that they could not hold the Young productions over for double the original run. As this was impossible, owing to previous booking contracts, the exhibitors had to reconcile themselves with a promise of a return engagement. Texas is still a-flurry with the success of the Equity star. Newspaper accounts continue to devote columns to her recent visit, and to the friendship established between herself and the municipalities she honored.

M. Fink, manager of the Peacock Productions, has written to Equity to the effect that the number of inquiries for book dates that he is receiving daily, bring tidings of the heaviest business on the Young productions ever done in the Southwest.

Plymouth Has New Pictur

"Every Woman's Problem" Stars Mrs. Wallace Reid; Early Release

AN announcement of interest to state right exchange men and exhibitors was issued this week by Nat Levine to the effect that the Plymouth Pictures, Inc., of which he is president, has acquired world rights to "Every Woman's Problem," a five-reel feature starring Dorothy Davenport, who in private life is Mrs. Wallace Reid. Final cutting and editing of "Every Woman's Problem" was completed last week under the supervision of M. G. Cohn and J. F. Matteford. According to the Plymouth statement, it is planned to launch the new feature on the independent market immediately.

Associated with Mr. Levine and Plymouth Pictures, Inc., in the marketing of "Every Woman's Problem" is A. W. Sobler, formerly director of exploitation service for the Goldwyn Pictures Corporation; associate advertising manager of the Mayflower Photoplay Corporation and a publicist of wide experience. Sobler is now preparing an elaborate advertising campaign designed to reach not only the trade but also the general public and one phase of which includes the production of several noteworthhy innovations in the way of exhibitor accessories.

"Several unusual features incorporated in 'Every Woman's Problem,'" states the Plymouth announcement, "distinguish the offering from the average screen attraction and justifies the prediction that it will be hailed by independent exchange men and exhibitors as a picture of exceptional merit."

In discussing the box-office prospects of "Every Woman's Problem," Mr. Levine placed special stress upon the exploitation possibilities afforded by the timely theme of the story. The Plymouth official also called attention to the undoubted drawing power of the picture's title and the public's interest in the star who, as the wife of one of filmdom's most popular celebrities, is expected to command considerable attention, particularly in view of her long absence from the silver sheet.

"Every Man's Price" is King's Best

"Every Man's Price," which was staged as an offering for state right exchanges by Burton King, is said by officials of the J. W. Film Corporation to be the best production of this director's career. They also consider it one of the strongest vehicles in which the beautiful young star, Grace Darling, has ever appeared.

Walsh-Fielding Release Method Undecided

Due to an error the caption under the picture showing scenes from "Chances Women Take," the Walsh-Fielding production, which appeared in the Motion Picture News of March 5th, it was stated that the picture would be a state right release. Distribution arrangements have not as yet been decided upon, it is stated.

Pacific Film Extending Its Plant on Coast

The producing studio of the Pacific Film Company at Culver City is to be materially increased in size, and work was commenced this week on the construction of a new stage with property rooms adjoining which will have a floor space of 100x130 feet. Adjoining this new building will be another new one for offices of the company and dressing rooms for the players.

The buildings are to be of Mission type of architecture and contain all modern conveniences and improvements to make possible production at most economical figures.

The improvement of the Pacific Film company's plant will not in any way interfere with the producers' activities.

The George Ovey Company making one-reel comedies, began work on the fourth production simultaneously with the building operations. The previously completed subjects are "The Dead Language," a new type of bootlegging comedy. Second subject named "In and Out" and "A Mummy Night Mare."

New Neal Hart Picture Ready March 1

Neal Hart, "America's Pal," will soon be seen in "God's Gold," the story of the sea, by Arthur Henry Gooden, now being produced by Pinnacle Productions. Webster Cullison, director, recently engaged by Pinnacle Productions, is shooting it now. Independent Film Association will handle distribution. It will be ready for release on March 1.

Joe Brandt Purchases New Pictures

Joe Brandt has just purchased a photoplay story called "Heart of the North, or the Twins of Destiny," from Edward Dowling, who, in addition to being the author of several other photoplays, wrote "The Greater Love," in which Vera Gordon starred. Mr. Brandt will use this as one of a series of feature releases he is to offer.

Sid Smith appearing in Hallroom Boys comedies released by C. B. C. Film Sales Corporation

Nigh Endorses Tilford Service

Lauds Studio's Economy and Efficiency Operation

DIRECTOR WILLIAM NIGH, who is producing his latest picture starring the child actress, Maurine Powers, under the working title, "Why Girls Leave Home," at the Selznick studios in Fort Lee, N. J., is the first prominent motion picture director to avail himself of the service afforded independent producers by the Tilford Cinema studios, which supplies every requirement for efficient motion picture production, except the direction, camera-work, players and story.

Mr. Nigh has given the Tilford Service his enthusiastic indorsement, and states that in efficiency and economy of operation, it is superior to any system, which he has used during his long experience as a motion picture director.

The Tilford Cinema studios, which were recently organized, with Walter Ford Tilford, as director, and Thomas Wilson Switzler, as general manager, consists of men expert in the design and preparation of motion picture settings.

All the details and costs of labor, materials, properties, technical supervision and settings, are handled by the Tilford experts for a definite, fixed sum settled in advance. This figure is based on the scenario, and the producer is thus able to estimate accurately his costs for direction, artists and camera work.

Mr. Nigh, who expects to finish the picture a week or ten days ahead of his original schedule gives full credit to the efficiency of the Tilford Service for this definite economy.

"I am greatly gratified at the distinct saving of time and annoyance afforded the director by the Tilford Service," said Mr. Nigh. "Their proposition to handle all the technical details of the production for a definite fixed sum, while unquestionably of the greatest aid to the producer in estimating his total cost, is really only half their service.

"Their efficient methods relieve the director of all responsibility, except to indicate the time he requires a certain set or property to be ready and this enables him to concentrate fully on the development of his story and permits him to give complete attention to all the countless little details, which are essential for artistic production.

"The time actually saved the producer by the Tilford Service, of course, cannot be accurately estimated in advance but it represents a definite financial economy, which to my mind is one of the biggest advantages their service offers the producer.

"They work smoothly and without friction. In fact you would not know that they were around the studio, except that when you are ready for the next set you find that it has been prepared and put up, complete in every detail, and all that you have to do is to put your players into it.

"Personally I expect to finish 'Why Girls Leave Home,' from a week to ten days sooner than I originally calculated, and as the cast is of high quality including, besides the little star, Maurine Powers, such well known artists, as Anna Q. Nilsson, Julia Swayne Gordon, Corinne Barker, Claude King, Coyt Albertson, Dan Mason and others, you can readily see that this saving alone will be very considerable.

"Personally, I cannot recommend the Tilford Cinema studios too highly to any independent producer, who wants efficient and economical technical service."

Song Tie-Up for "Annabel Lee"

Music Publishers to Co-Operate With Joan Film

A TIE-UP that will, it is said, embrace practically every department, music and 5-10-25-cent store in the country has been arranged between the Joan Film Sales Company and the Jerome H. Remick Co., music publishers of New York, in connection with the new Joan state right release, "Annabel Lee." This five-reel production is based on Edgar Allen Poe's classic poem and deals with the love of a humble fisher-boy of the New England coast and a wealthy, aristocratic girl, "Annabel Lee." Jack O'Brien supports the male lead and Lorraine Harding takes the feminine role.

The Joan company learned of the release of the popular song, "Beautiful Annabel Lee," at the same time that it plans to release "Annabel Lee" to the state right market. The popular song, "Beautiful Annabel Lee," from all advance indications, will be one of the hits of the year. The lyric is written by Alfred Bryan and Artie Mehlinger, and the music was composed by George W. Meyer.

The tie-up includes every angle of exploitation connected with the distribution of the song. The first step will consist of notifying the state right distributors of the Joan feature of the tie-up. The exchanges will then approach their exhibitors and explain the value of this timely co-operation, and produce the press book on "Annabel Lee," which describes all ways and means of local co-operation. At the same time, the Remick Company will instruct all music dealers and department stores of the release of "Annabel Lee" and the profitable tie-up it offers with the sale of their song.

The channels of exploitation for the exhibitor include music stores, department stores, talking machine dealers, and piano companies. The Remick Company releases its songs through the largest national retail store chains of the country. The Kresge popular-priced chain, numbering two hundred and thirty, the Woolworth circuit, and practically every prominent national retail round of stores are distributors of the Remick song. In addition, every music store will advertise the fact that the song, "Beautiful Annabel Lee," dedicated to the Joan picture, "Annabel Lee," is for sale on record form, for talking machine and player pianos.

The department stores will carry cards in their display windows to the effect that the picture on which the song, "Beautiful Annabel Lee," is based is being shown at the local theatre. In the circular announcements of the various music stores, sent to their mailing lists, mention will be made of the showing of "Annabel Lee."

The exhibitor will return the co-operation of the music industry by announcing in his heralds, advertising, etc., the fact that the song, based on the picture, "Annabel Lee," can be secured from department stores and is for sale on records and rolls. If possible, the exhibitor will be asked to have boys sell copies of the song after the showing of the picture. The theatre owner working this tie-up will also run a silde to the effect that "Beautiful Annabel Lee," the latest song hit, dedicated by Mehlinger and Meyer to the picture of that name, can be secured in song, record or roll from any music store of the nighborhood.

New Franklyn Farnum to be Ready Soon

The next Franklyn Farnum picture, "The Last Chance," which the Canyon Pictures Corporation will release is now in the hands of the editorial staff and work is progressing.

It is expected by Joseph M. Goldstein and Jack Weinberg, heads of the Canyon, that two more weeks of constant work will be needed. Colonel Selig, under whose direction "The Last Chance" was produced, considers it to be among the best productions that have ever come from the Selig studios in Los Angeles.

"The Last Chance" is the fifth of the series and will shortly be followed by the sixth and last picture, the name of which has as yet not been decided.

Caroline Gentry Edits "Hearts Aflame"

"Hearts Aflame," the special six-reel production which the Clark-Cornelius Corporation will release on the territorial plan was edited and titled by Miss Caroline Centry. Miss Centry's work is familiar to all in the motion picture business. For several years she was responsible for many of the titles that appeared in the Paramount pictures. For sometime she specialized in educational and industrial subjects.

Mayor-Elect Oscar Holcomb, of Houston, Texas, presenting Clara Kimball Young, Equity star, with a model of a battleship on the occasion of the screen star's recent visit to his city, where she made personal appearances

Lester Cuneo Starting Third Picture

Lester Cuneo, the Capital Film Company star, has started on his third picture at the Doubleday Studio. It is as yet untitled, but is understood to be a western story of rapidity of action, and logical in every way. Assisting Cuneo is Francelia Billington, and several other stars of prominence.

The picture will be directed by Robert Kelly, and it is understood he will be assisted by Bob Murray, and will contain art titles from the brush of Ferdinand Phinney Earle. It was this trio that made "The Ranger and the Law" such an outstanding success in its field. Kelly was formerly production manager and director-in-chief of the Vitagraph Company. He directed "Ne'er Do Well" for Selig, and assisted in the direction of pictures for Fox.

Cuneo's third picture will probably be ready for screening the latter part of March or early in April.

James Leong Producing Chinese Feature

George M. Yohalem has finished for Tod Browning the continuity for the story entitled, "Fanny Herself," and is now working with Charles Furthman on the script of "Lotus Blossom" for the James B. Leong Productions, Inc. This company is backed by Chinese merchants.

The original story was written by James B. Leong, a Chinese, who is familiar with his own country.

Several Sales Made on Sameth Production

On the J. J. Sameth's latest production, "Hearts o' the Range," distributed by the Forward Film Distributors, Inc., five territories were sold in as many days. A. S. Steinberg of Pittsburgh, without seeing the film, purchased it for Pennsylvania and West Virginia. The Trenton Film Company, of Kansas City, upon the recommendation of Mr. Sameth purchased "Hearts O' The Range" for Western Missouri and Kansas. The W. I. Film Service of Indianapolis, took the Sameth production for Indiana.

Guinan Western Screened

"I Am the Woman," First Kremer Western, Shown in New York

A PRIVATE screening of "I Am the Woman," the first release of the series of eight five-reel Western dramas, in which Victor Kremer is featuring Texas Guinan, was given early this week to newspapermen, exhibitors and state right buyers.

Francis Ford, who directed the picture, also appears in the same, and his character work in the role of "Sloe Gin" Charlie, the Secret Service agent who unravels the mystery of the bank robbery, around which the story is built, allows him to appear at his best.

"One feature of the production as a whole stands out," states Kremer, "that is the casting of the characters. Each one has been selected for his or her particular ability to portray the role assigned. Usually in productions of the kind it is a case of the star standing out almost to the exclusion of nearly everybody else, but in this particular instance each player has been given free rein to get the most out of the part assigned without any hindrance from Miss Guinan. In one or two scenes a minor character, with a "bit" of good business, dominates while the star remains in the background. In this fashion the most is gotten out of the story and the finished result is that the spectator is not surfeited with the ever-present predominance of the star as tiresome in most stellar features."

The second release, "The Girl Sheriff," is now in the process of cutting, and should be ready within the next week, while the third, "The Wild Flower of the Range," is well under way.

Praise for Movie Chats

Kinema-Franklin News, Theatre Publication, Eulogizes Subjects

CHARLES URBAN, president of the Kineto Co. of America, Inc., is in receipt of the first issue of the Kinema-Franklin News, published by the Kinema and Franklin theatres in Oakland, Cal. Mr. Urban was immensely pleased with the exhibitor's estimate of his Movie Chats. The editor of the Kinema-Franklin News, published by the theatres for the benefit of the patrons, says of the Movie Chats:

"No clever magazine editor ever crammed more interesting subject matter into a shorter space of time than Charles Urban, whose Urban's Movie Chats are world-famous wherever picture machines are operated.

"Urban has that happy faculty of picking subjects which are not only of high educational value, but which are so genuinely interesting in themselves that old and young, rich and poor delight in the "sugar coated pill" method of becoming well informed on a multitude of subjects.

"His Chats, incidentally, are now an exclusive Kinema-Franklin feature, and already they are winning the indorsement of club women and mothers who are anxious that their children should learn from the screen things which would be dry or uninteresting on the printed page."

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SID SMITH
in
HALLROOM BOYS COMEDIES
Supported by Harry McCoy

Smith has a bag of comedy tricks and a bundle of thrills that will keep your patrons yelling with joy.

Current Release
"HIGH AND DRY"
IT'S A PIPPIN

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William J. Scully, director of "Annabel Lee," to be released by Joan Film Sales on the independent market

"Mother Eternal" to be Finished Soon

"Mother Eternal," Ivan Abramson's latest production, is now in its final stage of preparation, Mr. Abramson having gone to Palm Beach with his players and technical staff to film the exteriors for this feature.

Immediately upon his return North, Mr. Abramson intends to begin cutting his negative and it is believed that "Mother Eternal" will be ready for its premier by April 15.

At the office of the Graphic Film Corporation it was learned that a contract has already been entered into with the Van Beuren Bill Posting Co. for a full showing of 24 sheets in Greater New York for an indefinite period.

Final Drive in "Shallenberger Month"

In a final drive towards "Shallenberger Month," P. B. Dana, Arrow's Sales Manager, has taken another trip through upper New York State and to Boston, Mass., in an effort to wind up this special drive in a blaze of glory.

Before leaving for Boston, Mr. Dana announced that he would make a special effort to return in time for the A. M. P. A. dinner at the Biltmore where he has arranged to entertain a party of friends which will include W. Ray Johnston, vice-president of Arrow, J. V. Ritchey, president of the Ritchey Lithograph Co., J. K. Adams of the Rotograph Co. and D. Kenneth Appenzellar, a Wall street broker.

"Dead or Alive" Hoxie Feature Completed

Jack Hoxie's third picture in his series of six five-reelers is called "Dead or Alive." and is scheduled for release March 1st. Marin Sais supports Jack Hoxie in this third picture. The picture is said to be from a famous story, and has everything that a good western picture should have.

The story for the fourth Jack Hoxie feature has been approved by Arrow, and is now in work. It is called "The Sheriff of Hope Eternal."

A ONE-MAN WOMAN

Is there such a person? Or would wives be fickle as husbands, given equal opportunity of mingling with the world? ? ?

The LITTLE FOOL

from the novel by

JACK LONDON

Directed by PHILIP E. ROSEN
Scenario by EDWARD LOWE, Jr.

A C. E. SHURTLEFF, Inc., *production*

METRO PICTURES CORPORATION

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"The Kid" Scoring Everywhere

"THE KID," Charlie Chaplin's six-reels of joy, distributed through Associated First National Pictures, Inc., is declared to be not only breaking box office and attending records in every part of the country, but according to reports from exhibitors and exchanges, it is violating practically every booking tradition ever established in the trade, going in day and date into competing houses and holding up just as strong in all of them as it could have if booked exclusively into one.

Eighteen first run houses in Boston and the environments ran the comedy for the solid week beginning February 14th, and every house reports biggest receipts and the largest attendance in its history, declares a statement from First National.

Five theatres in Providence, R. I., put it in the following week and it repeated its record of being the biggest box office attraction and the greatest patron puller ever booked by the theatres, according to the statement issued.

Milwaukee, Wis., reports the peculiar situation of the overflow from "The Kid" causing record-breaking business at another theatre, where the current attraction was pulling close to capacity houses on its own appeal.

In Boston the theatres running "The Kid" for the full week were Gordon's Olympic, Washington Street Olympic and Scollay Square Olympic of the Gordon circuit; The Orpheum and Columbia of the Orpheum circuit; the Shawmut, Modern, Beacon and Park of the Shawmut circuit and the Boston, Star, Bowdoins, Fenway, Exeter, St. James, Dorchester, Magnet, Strand and Hamilton.

It was the first time in the history of the Orpheum that a feature picture has ever been kept in the Orpheum for a full week.

"This fact and also that it was run in the Columbia at the same time, speaks for itself in regard to the Orpheum Company's opinion of the production," said Victor Morris, manager of the Orpheum.

"We broke all records in each of the three houses in which we showed 'The Kid,'" is the report of James J. McGuiness, general manager of Gordon's Theatres.

Jacob Lourie, manager of the Shawmut Theatre Company reports:

"The record our four houses made with 'The Kid' is shown by the fact that we have already booked it for another solid week at the Shawmut, beginning March 7th."

The five Providence theatres showing "The Kid" simultaneously during the week of Feb. 21st, are the Emery, Fay's, Strand, Modern and Rialto. The first two are combination vaudeville and picture houses, while the other three are devoted exclusively to the silent drama. All reported record-breaking business.

"Connie" Talmadge, in a scene from "Mamma's Affair," her latest First National picture

In Milwaukee, the Rialto, the new Saxe House, seating 850 was opened with "The Kid" as the attraction on February 12th. The business done was overflow from the first performance and it is still running. The theatre reports:

"The Rialto opened Saturday noon, February 12th, with 'The Kid' and has been playing to capacity business since. Milwaukee is wild over it."

The following day the Strand, another Saxe house, opened a week's run on "The Old Swimmin' Hole," the Charles Ray production, and began doing capacity business from the start. Overflow crowds from "The Kid" sought admission in such large numbers that the Strand smashed boxoffice and attendance records for the week.

Elmer Ramsey, manager of the Central Theatre, Fairbury, Ill., after smashing all existing house records on a two-day showing of "The Kid," reported:

"It's a riot. Best picture from the box office standard we have ever run."

Microscopic Studies in Pictograph

The Goldwyn-Bray Pictograph No. 479 presents remarkable microscopic studies of the spider, housefly and butterfly. These have been arranged by Arthur Carpenter, a young scientist. In the same release with the microscopic studies is a comedy cartoon by Milt Gross, entitled "Othello Sap's Wonderful Invention."

Raver Importing More Italian Films

HARRY RAVER has resumed importation of foreign productions on a larger scale than ever before. It will be remembered that in 1911 this importer opened an American agency for the exploitation and sale of the films of the Itala company, of Turin. One hundred and six Itala productions were released in this country through Mr. Raver since that time, ranging from one reel comedies, featuring "Foolshead," to the d'Annunzio masterpiece, "Cabiria," the latter production being the first motion picture shown in America at a two-dollar box office scale.

"The Warrior," featuring "Maciste," of "Cabiria" fame, also enjoyed a Broadway run but was sold outright to the McClure Syndicate at the close of the Criterion theatre engagement.

During the war production in Italy was reduced to unimportant pictures, but since the cessation of hostilities the principal studios have been very active, and Harry Raver has already received a number of splendid productions, introducing several new and promising stars. Prominent among these is Pina Menichelli, whom d'Annunzio declares the most beautiful girl in Italy. She has four productions in Mr. Raver's list. Italia Manzini, the famous "Sophonisba" of "Cabiria," who has many American admirers, is seen in three films. A series of "Foolshead" comedies will also be offered, together with two super-productions scheduled to arrive in America in two weeks, an announcement of which will follow later.

Assistant Directors Elect Officers

The annual election of officers of Assistant Directors' Association was held February 18th, when the following were elected for the ensuing year: Scott R. Beal, president; Allen M. Watt, secretary-treasurer, and a board of governors of five—Dave Allen, Wm. Crinley, L. A. Howland, Fred C. Tyler and Roy H. Marshall.

A social session was held following the business session at which W. S. Smith, general manager, West Coast Vitagraph studio was guest of honor and addressed the members of the association on the subject of "Organization, Self Help and Loyalty."

U. S. Tars in Chile Seen in International

Interesting moving pictures of the hearty welcome and picturesque reception accorded the officers and seamen of the Pacific Fleet by the Republic of Chile, have reached this country and are being shown in International News, No. 16, just released by Universal.

President Allesandri of Chile is shown visiting the super-dreadnaught New Mexico, the flagship of Admiral Rodman and his staff, as the American guns roar out a salute.

The Admiral and the South American president later are shown reviewing Chile's crack troops, parading in the square at Valparaiso in honor of the North American visitors.

Gets Double Showing in Pittsburgh

"The Simp," a Mermaid Comery starring Lloyd Hamilton and released through Educational, had the distinction of playing a full week at both the million-dollar Grand and Rowland and Clark's Regent theatres in Pittsburgh last week. At the Grand the feature was "Hush," and at the Regent "The Rookies Return," entirely different kind of pictures.

"Cleanest Picture Ever Shown" They Say

Photoplay goers of Easton, Pa., hailed "Once to Every Woman," the Universal-Jewel production starring Dorothy Phillips, as the cleanest picture ever shown in that city, it is reported by C. W. Buss, manager of the Strand theatre there. He added that his patrons also voiced the opinion that the Dorothy Phillips was the best seen there since "The Birth of a Nation."

Puts Over Chicago to Coast Interview

HUNT STROMBERG, publicity director for Thomas H. Ince, has achieved something unique in the annals of publicitydom. It happened this wise: Hunt, while in Chicago, took Theodore Bell of the Herald-Examiner to view "Lying Lips" at Barbee's Loop Theatre. After the showing the newspaperman expressed a desire to interview the star of the production, Florence Vidor.

"That's easy," said Stromberg. "We'll locate her on the long-distance and get a novelty interview."

Accordingly, the wires extending between the Windy City and Hollywood out on the Coast became the channels of some lively exchanges in the preliminary work of getting all the factors set for the long-distance phone conversation. When all was ready, Mr. Bell and Miss Vidor took up the receivers and engaged in a rapid fire conversation for the highly expensive term of three minutes.

The stunt — and here's where Hunt Stromberg shines—was good for three columns top o' page in the Chicago daily.

Rothacker Makes Film for Catholic Drive

A Rothacker-made motion picture is playing an important part in the Wisconsin United Catholic Land drive for $5,000,000 for church institutions. The picture, "Charity at Home," is two reels in length. The film shows the various church institutions to which the money raised will go. The film is being exhibited all over the three Wisconsin dioceses.

Special Exploitation for "Mother Eternal"

Ivan Abramson's new feature, "Mother Eternal," starring Vivian Martin, is to receive special exploitation; the start in that direction having been made with a contract for special drawings by William Bengough, who has already completed the 24 sheet, which is being lithographed by the Fine Arts Lithographs Co.

Mr. Bengough has now in work the six-sheet, two three-sheets and two one-sheets, after which he will illustrate a press book in colors for this feature.

The additional advertising for "Mother Eternal," among other things, will consist of two kinds of 10s, sepia and hand-colored 11 x 14s, hand-colored 22 x 28s, 30 x 40 and 40 x 60 oil paintings, 35 to 40 sorts of cuts and mats and a variety of handsome colored slides. But a particular feature is to be an exploitation guide 100 per cent. effective. This last is now being written by one of the leading showmen in America.

Star Lays Cornerstone by Wire

Bebe Daniels Presses Key Slipping Stone Into Position

DALLAS, Texas, commanded the attention of both the theatre world and the general public on March 1st, when the cornerstone of the new Palace Theatre was laid by telegraph. Complete arrangements for the ceremony were made by the Southern Enterprises in cooperation with the Dallas Journal, the Los Angeles Record, the United Press and Miss Bebe Daniels, Realart star.

It was particularly desired that Miss Daniels should officiate at the cornerstone ceremony, since she is a Dallas-reared star. But her contract with Realart, in Los Angeles required her presence in that city at the time fixed for the laying of the cornerstone.

The problem was presented to the Dallas Journal and it arranged with the United Press and the Los Angeles Record to provide facilities by which Miss Daniels could remain in the California city and yet actually supply the physical energy necessary to put the cornerstone in place at the chosen moment.

So, early Tuesday morning, March 1, Miss Daniels drove down from her home in Beverly Hills to the down-town business district of Los Angeles to the office of the Los Angeles Record, where the United Press Bureau is located.

Bebe Daniels

At 8:28, Pacific Coast time, the telegraph operator on duty relinquished his instrument, Miss Daniels taking the key. Promptly at 8:30 a. m., Pacific Coast time, she pressed the key which broke a contact in Dallas. This in turn caused the theatre cornerstone to slide into position, and at the same time rang a bell at the theatre site. This notified everyone within hearing that the feat of laying a cornerstone by telegraph had been accomplished for the first time.

The arrangements for the mechanical part of the ceremony were handled by the Southwestern Telephone Company. The telephone company arranged for the wire that carried the flash from the United Press Bureau, in the Journal office, to the theatre site. An expert with an electrical company constructed the device, enabling the Realart star in Los Angeles to lay the cornerstone in Dallas.

The ceremony took place at 10:30, Dallas time, which, owing to the time division is 8:30 in Los Angeles. Judge Felix D. Robertson, acting for Mayor Frank Wozencraft, was invited to handle the trowel and seal the cornerstone. The Reverend Graham Frank, of the Central Christian Church, pronounced the benediction.

Representing the Southern Enterprises at the ceremony were Herschel Stuart, director of theatres; L. F. Stuart, who will manage the new playhouse; W. R. Lynch, manager of construction department; and William H. Branch, press representative.

When completed the Palace Theatre will be Dallas' largest photoplay house, boasting of a seating capacity of 3,000 and erected at a cost of $1,000,000. It will be located at Elm and St. Paul streets.

Originally conceived by E. H. Hulsey, it is being built by the Southern Enterprises of Texas and will be the finest theatre of its kind in the Southwest. According to the builders it should be ready for occupancy about July 4.

Frank Lloyd Finishes Feature

THE Goldwyn directors have been making rapid progress on their new photoplays here at the Goldwyn studios. Frank Lloyd has completed the photography on Charles Kenyon's first original scenario, "The Invisible Power," hitherto known under its working title of "The Alibi." Mr. Lloyd is getting ready for his next production, "The Grim Comedian," an original scenario by Rita Weiman, who is now here. The continuity was prepared by Bess Meredith.

Helene Chadwick, Richard Tucker and Theodore von Eltz have been added to the cast to be seen in Rupert Hughes' picturization of his own novel, "The Old Nest." It will be a Reginald Barker production and the cast already contains many names notable in the film world.

Director Wallace Worsley will this week complete the photography on Leroy Scott's first story written directly for the screen, "The Night Rose." The author is just recovering from a week's illness with the grippe and is again on the set with Director Worsley.

Will Rogers, Director Clarence G. Badger and the members of their company are in Jackson, California, taking exteriors. It was in Jackson that the exteriors for Rogers' picture, "Boys Will Be Boys," from Irvin S. Cobb's story, were photographed. Elmer L. Rice, author of Rogers' new picture, returned this week from New York

Wallace Worsley on Final Scenes of "Night Rose"

where he went for the premiere of his spoken drama, "Wake Up, Jonathan," in which Mrs. Fiske is appearing at Henry Miller's theatre. Meredith P. Snyder, mayor of Los Angeles, stated in a recent newspaper interview that Will Rogers was his favorite motion picture actor.

Tom Moore's next picture will be "Beating the Game," an original scenario by Charles Kenyon, who is also writing the continuity. Victor Schertzinger, who directed Tom Moore in "Mr. Barnes of New York," and "Made in Heaven." photography on which was recently completed, will again direct the genial Irish star. Moore and his bride, Renee Adoree, are now in Honolulu on their honeymoon but expect to return in time to start work on "Beating the Game" on St. Patrick's day.

Director E. Mason Hopper and "The Bridal Path" company are still at Santa Barbara taking exteriors. They expect to return by the end of the week.

Joseph Ashurst Jackson, formerly of the New York World, now studio publicity manager for Goldwyn, was married in Los Angeles on February 19th to Miss Marjorie Manning, screen beauty and former model for Harrison Fisher and Clarence Underwood. Miss Manning had been absent from the screen for a year owing to illness.

Here is Snub Pollard as he appears in his latest Pathe comedy, "Make It Snappy"

Shirley Mason to Star in "The Lamplighter"

William Fox announces the release in the near future of "The Lamplighter," starring Shirley Mason. The film was made from a story by Maria Susanna Cummins, and has been directed by Howard M. Mitchell.

"Passion" Wins in Boston

Plays to Big Audiences at Tremont at the Regular Stage Play Prices

BOSTON has taken to "Passion," the Associated First National Pictures release, starring the continental actress, Pola Negri, in the same fashion that it appealed to New Yorkers when it established a world's record at the Capitol Theatre. Bostonians, however, are paying nearly double the price of admission as prevailed during the run at the world's largest theatre.

The production opened for its premier in Boston on Feb. 21st at the Tremont Theatre, which has had during the season some of the biggest successes of the "speakie" stage as attractions. The scale of admissions for "Passion" was maintained at the same figure as prevails at the theatre for the "speakie" production—50 cents to $1 for matinees and 50 cents to $1.50 for the evenings.

Manager David E. Dow, of the theatre, received a number of resentful protests when it was announced that the theatre would be given over to "Passion" for three weeks, based upon the theory that no motion picture could compensate patrons of the theatre for being deprived of their regular entertainment expected at the playhouse. The Boston *Globe* referred to this fact the day after "Passion" opened in this way:

"The Tremont Theatre has been the scene of some of the best plays of the season, and it came as a disappointment to many local theatregoers when Manager David E. Dow announced that for three weeks the attraction at his theatre would be a motion picture "Passion" by name.

"But at the close of the stirring film, as the candle which represented the life of the beautiful countess flickered and died, there was not a person in the audience who did not rejoice that the picture had come to Boston in such a favorable setting at the Tremont. And although there were many patrons who have spoken in the highest praise of the type of play which has been seen this winter at the house, there was none last night but admitted that "Passion" is a worthy successor to the legitimate plays which have been seen there."

A Strong "Feminine" Story

Louis B. Mayer's "Playthings of Destiny" Should Interest Women

A PROBLEM of interest to all women is contained in the theme of "Playthings of Destiny," the sensational dramatic vehicle in which Louis B. Mayer is presenting Anita Stewart for First National release.

The story has to do with the case of Julie Laneau, whose joyful honeymoon is shattered by a woman who pretends to be her husband's lawful wife. Believing that Geoffrey Arnold has tricked her, Julie accepts the proposal of marriage from Hubert Randolph, a forester whom she does not love, but whose name will save her child from social ostracism.

The feminine picture-goer will find much to excite her sympathies and admiration in "Playthings of Destiny." The problems in the picture are sufficiently emphasized to make them effective, but careful attention has been given in the direction, to prevent their becoming heavy or boresome, or their overcoming the action and effects which are their proper setting.

One of the main attractions of the play is the performance of the star, Anita Stewart, and the excellent work of her supporting cast, which includes Herbert Rawlinson, Walter McGrail, Richard Headrick, William V. Mong and Grace Morse. Edwin Carewe directed the picture and Robert B. Kurrle was in charge of the photography. Anthony Paul Kelly prepared the scenario from an original story by Jane Murfin and Larry Trimble.

THROUGH its president, Nathan Hirsh, the Aywon Film Corporation announces that a special six-reel production based on the "East is West" theme is now being assembled and made ready for release.

According to Mr. Hirsh's statement the picture is a big one in all that the word implies. In it will be presented a number of unusually capable players assisted by a very large cast. Numberless massive sets are shown.

Within the next week further details relative to the feature will be given out through the columns of the trade press.

Unusual Photography in "The Smart Sex"

Beautiful photography with spectacular lighting effect are said to be features of "The Smart Sex," the society drama starring Eva Novak, now nearing completion at Universal City.

Fred Leroy Granville, who directed the production, began his motion picture career as a cinematographer and L. E. Lancaster, who turned the camera, was at one time the chief of all photographers at Universal City. These two experts paid especial attention to the photography of "The Smart Sex," and got many rare lighting effects which will enhance the beauty of the picture, Universal announces.

Joe Horwitz Productions Buy "Dollars and Destiny"

JOE HORWITZ, of "Mickey" fame, head of the Joe Horwitz Productions, formerly of Detroit, Mich., has organized to operate nationally, with headquarters on the fifth floor of the Columbia Theatre Building, 47th Street and Seventh Avenue, and announces the purchase, for the United States and Canada, of "Dollars and Destiny," a new five-reel production starring Paul Cappalleni.

Mr. Horwitz states that the Joe Horwitz Productions will deal only in screen productions of the very highest grade, and that "Dollars and Destiny" is a powerful and dramatic production, selected as his first offering after long and careful survey of the productions open for this market.

Mr. Horwitz will have associated with him, as general manager, Charles A. Meade, who is well known throughout the industry, having been associated for many years with Pathe, Vitagraph, and more recently, with C. B. Price Co., Inc.

The new company will be in full operation, Monday, February 28th, 1921.

Ford Library for Theatres

40 Subjects to Be Available for Exhibitors as Well as Schools

ABOUT six months ago Fitzpatrick & McElroy, sole distributors of the products of the Ford Motion Picture Laboratories, announced they would open a non-theatrical department with pictures which were made especially for school-room use. This group of pictures was called the Ford Educational Library. Professors of the universities and colleges of the United States have been engaged to prepare these pictures which were planned to be used in connection with the work of the schools. The subjects covered are History, Regional Geography, Industrial Geography, Civics, and Agriculture. A list of forty subjects has been prepared which could be furnished to the schools and colleges of the country.

The Ford Educational Library from the releasing of the first subject was met with an open-armed reception in the non-theatrical field, it is said. But the exhibitors also saw the Ford Educational Library films, and they were just as enthusiastic about them as the school officials, is the report. They did not see why they could not have the Ford Educational Library for use in the theatres as well as the Ford Educational Weekly.

Fitzpatrick & McElroy decided to try out their suggestion. They put the Ford Educational Library in some theatres, and they proved popular. These forty subjects will, therefore, be given to the motion picture theatres as well as to the non-theatrical field. They will be placed on the regular Ford Educational Weekly program under the name of the Ford Educational Library. These films will be given to the motion picture theatres first—in other words, they will not be available for schools and churches until six months after the regular theatrical release date.

The first release of the Ford Educational Library is entitled "Iron and Steel," and was released to the theatres on February 27.

Kremer for Better Stories

Producer to Make Westerns That Will Not Insult Intelligence

THAT the motion picture story of the future will be a vast improvement on the product offered to date seems assured, according to Victor Kremer, President of the Victor Kremer Film Features, Inc., who for a year or more has been lending his endeavors toward the end of bringing about a change in this direction.

"That we are about to undergo an upheaval for the better in the matter of scenarios," said Mr. Kremer, "seems about to become a fact for from the reports of the Inspirational Motion Picture Society of America, which was recently launched in my home town, San Diego. That scenarios of an entirely new character, such as will prove of inspirational and uplifting worth, will replace the reels of rot that at present are forced upon the public is certain.

"The writers of motion picture stories must improve the moral tone of their themes and better the intellectual qualities of their plots, situations and propositions as a whole. They must advance into cleaner, higher and more wholesome 'locations.'

"For some time the public has shown that it is tired of the old-time 'blood and thunder' melodrama on the screen as it tired of it on the stage. I do not mean that they do not want actionable red-blooded stories, but they must be of a calibre that is educational and uplifting and not debasing and maudlin.

ASSOCIATED EXHIBITORS, INC.
presents
HAROLD LLOYD
in
"NOW OR NEVER"
Produced by Hal Roach
Pathé
Distributors

Harold Lloyd

in

"Now or Never"

Reel for reel no greater comedy has ever been made!

And that goes without exception!

"Now or Never" is the tenth Harold Lloyd multiple reel comedy; it is his first three reel picture. *Out of the ten there has not been one that was not strictly first class.* Ten great pictures without a "flop." Has that record been equaled or even approached?

In "Now or Never" Lloyd reaches even greater heights as a comedian and Roach as a director. They have created a comedy masterpiece that will shine by *any* comparison.

It is our firm belief that in this first Associated Exhibitors Harold Lloyd Comedy, exhibitors are offered a production that they may confidently offer as *second to none that has ever been made*, and immeasurably superior to all except one or two that popular acclaim has placed among the immortals.

The Associated Exhibitors, Inc., is proud to offer "Now or Never" to exhibitors.

Associated Exhibitors Inc.
25 West 45th Street, New York

PATHE
Distributors

GOLDWYN announces the acquisition of the motion picture rights to "A Poor Relation," the famous old comedy-drama by Edward E. Kidder, in which the late Sol Smith Russell achieved his most popular and lasting success. He used the play for years up until his death. The play will serve as a starring vehicle for Will Rogers.

Rogers delights in depicting the very human, humorous, native-to-the-soil types which Mr. Russell portrayed on the speaking stage and "A Poor Relation" should make an excellent vehicle for him, declare Goldwyn officials. The old inventor, Noah Vale, is a characterization that lends itself to Mr. Rogers' easy, homey and natural style of acting, they say.

Herbert Rawlinson to Lead in "Wealth"

Herbert Rawlinson has been signed to play the leading male role opposite Ethel Clayton in "Wealth," which is to be a William D. Taylor production for Paramount, the story being by Cosmo Hamilton.

The supporting cast will include also Larry Steers, J. M. Dumont, Claire McDowel, George Periolat, Jean Acker, Richard Wayne and Peggy Prevost.

The theme of "Wealth," previously titled "The Almighty Dollar," is that money is a curse when it takes away the incentive for work. It tells of an only son whose millionare mother holds the purse strings—providing for his every desire but limiting his independence. A marriage with a young artist, played by Miss Clayton, starts a dramatic sequence in which the wife, accustomed to the joy of work, battles against an antagonistic who prefers to see her son worthless—and dependent on her—rather than let him work for a living which perhaps might make him independent.

Madge Tyrone Recovering from Accident

Madge Tyrone, staff writer at the Louis B. Mayer Los Angeles studios, has so far recovered from her recent automobile accident that she has been removed from the Clara Barton Hospital and is a convalescent at home. Among Miss Tyrone's recent scenario successes are: "The Woman in His House," now playing simultaneously at the Ambassador and Mission Theatres, Los Angeles, "Old Dad" and "Habit," all featuring Mildred Harris, and "The Invisible Fear" in which Anita Stewart is starred.

Louis B. Mayer Signs Lewis Stone

Louis B. Mayer announces that he has secured Lewis Stone to play the leading male part in "Muffled Drums," a John M. Stahl Production which Mr. Mayer will present through First National. Mr. Stone is probably best known to the picture-going public through his portrayal of the dual role in "The River's End."

"Foolish Wives" Ready Soon

WORD comes from Universal City, the West Coast studios of the Universal Film Manufacturing Company, that "Foolish Wives," the new big Erick Von Stroheim picture of Monte Carlo, and the costliest and biggest picture ever produced by Universal, is nearing completion. Universal officials say this picture already has cost three-quarters of a million dollars and that its final cost will easily reach seven figures.

The picture has been in production for eight months and at various times has necessitated the employment of hundreds of "extras," carpenters, mechanicians and electricians besides an extraordinary number of other workmen. More than 150,000 feet of film have been "shot" by von Stroheim. Mr. Carl Laemmle, president of Universal, who with Mr. R. H. Cochrane, vice-president, has been in Los Angeles for several weeks, supervising the completion of the big photoplay, asserts that the director has obtained the most accurate reproduction of the famous Riviera resort, its scenery, its people and its customs, ever put in moving pictures.

Von Stroheim, whose "Blind Husbands" and "The Devil's Pass Key" made him noted for faithful reproduction of foreign settings and manners, has spared no expense in duplicating Monte Carlo in California. The huge production expense of the picture is largely due to the immense sets constructed for von Stroheim.

Frank Mayo, Universal star, playing the leading role in "Colorado," adapted from Augustus Thomas' stage play of the same title

One of the most elaborate sets is a group of buildings put up at Universal City in exact reproduction of the famous Plaza at Monte Carlo. The set is 400 feet long and 280 feet wide. It includes, besides the buildings, two circular parks, hundreds of palms and semi-tropical plants, 5,400 square feet of concrete sidewalks and many hundred square feet of oiled pavements.

One of the buildings and the most imposing, is the structure representing the Plaza side of the Casino, the famous gambling place. This has been reproduced in exact size with its towers and statuary, and even with its circular flower bed near the main entrance.

All the details of architecture and landscape gardening were supervised by Victor Andre, a sculptor of Nice, France. Even the Suicide Gardens, the iron fences, the fountains and the lamp-posts have been accurately reproduced.

To get the other side of the Casino, which over-looks the Mediterranean, von Stroheim caused the construction of other sets at Point Lobus, Monterey Bay, many miles from Universal City. There were built one large and two smaller sets, the former being the rear view of the Casino, rising on a cliff 100 feet above the Bay. Altogether, this set is 600 feet long.

Von Stroheim himself takes the leading role in "Foolish Wives," playing the part of Count Sergius Aprazin, an unscrupulous Russian nobleman and adventurer. Supporting him is an all-star cast, including Rudolph Christmas, Marguerite Armstrong, Maude George, Mae Busch, Cesare Gravina, Dale Fuller and Malveen Polo, the daughter of Eddie Polo, Universal's leading serial star. Christians died from pneumonia several weeks ago. It is said he had completed all his scenes necessary to the picture.

"Black Beauty" Scores Again

Vitagraph Reports It Success at B'klyn Strand Theatre

FOLLOWING its success at the Strand theatre, New York, "Black Beauty," Vitagraph's special production based on the famous story by Anna Sewell, cross the river and duplicated the success at the Brooklyn Strand, according to a statement from Vitagraph headquarters. The widespread interest in Miss Sewell's classic was manifested in the unusual number of family parties, including the children, who visited the theatre during the week of the run.

The management of the Strand theatre in Brooklyn, did not find it necessary to go to extremes to attract large audiences declares a statement from the Vitagraph headquarters. The only unusual means that it employed was to send a personal letter with a booklet of the play to the school teachers. "Black Beauty" was presented with a well-balanced bill, which included Larry Semon in "The Sportsman," also released by Vitagraph, and an interesting prologue for "Black Beauty."

Reports from the Brooklyn Strand up to the middle of the week were enthusiastic. In many cases, school teachers took entire classes of children to the special after-school matinees, declares Vitagraph.

That adults can be just as enthusiastic as children when the proper attraction is presented is proved by a letter received by Vitagraph this week from Charles W. Picquet of the Carolina theatre, Pinehurst, N. C. Mr. Picquet stated that he has run nearly all the big productions of all the producers that are really worthy of the name of "big" but had yet to run one that met with such universal approval and commendation as did "Black Beauty."

"If exhibitors are wide awake for pictures that will add prestige to their theatres as well as dollars to their pockets, they will certainly avail themselves of this great opportunity," Mr. Picquet wrote, "for 'Black Beauty' will not only draw the better class of people to the theatres but it will satisfy them thoroughly after they come.

"It is one of a few special productions on which an exhibitor can raise his admission price with the absolute assurance that his patrons will consider it well worth the added price. 'Black Beauty' is a credit to the industry.

"Here is a little personal story that may interest you," Mr. Picquet concludes, in proving the interest of adult audiences. "Among our guests here is a well known banker who seldom goes to the 'movies' when he is at home because so few of them he considers worth the time spent in seeing them. He came to see 'Black Beauty' and at the matinee next day he was back with four others whom he brought. Over at Southern Pines the second night he was there with an automobile load of friends, and he told me he enjoyed it more the third time than the first.

A. C. Edwards, manager of the big Palace theatre at New Haven, reports record interest and business on "Black Beauty," and proved that this special was most responsive to original exploitation. In New Haven Mr. Edwards' handling of this picture attracted the attention and comment of teachers of all grades, and even the professors of Yale University, declares the Vitagraph statement.

Meighan to Appear for Charitable Purposes

Breaking his rule against personal appearances at theatres, Thomas Meighan, Paramount star, who arrived Saturday in New York from Los Angeles, will be the principal attraction Thursday at the Liberty Theatre, Youngstown, O., on the invitation of C. W. Deiber, the manager.

Hearing that Mr. Meighan was coming East, Mr. Deiber wired him offering $1,000 if he would appear in person at the Liberty for the evening performance Thursday. Mr. Meighan accepted on the condition that he would give $500 to the Youngstown Orphan Asylum and $500 to the Actors' Fund.

The Paramount star will leave for Youngstown Wednesday and will return Friday to begin work on his next Paramount picture, "The Conquest of Canaan," Booth Tarkington's story.

Realart Announces Releases

Seventeen Pictures Now Available on Realart's Star Franchise Plan

WITH the release of "The Outside Woman," and "Out of the Chorus," Realart announces that seventeen of its thirty-six Star Franchise pictures have been made available to exhibitors holding the franchise.

The first production released under the 1920-21 Star Franchise was "Sweet Lavender," with Mary Miles Minter, which bore the release date of August 29, 1920, and had its Broadway showing at the Rialto theatre during the week of October 3.

Since then the following pictures have been produced and released: "Food for Scandal," Wanda Hawley; "You Never Can Tell," Bebe Daniels; "The New York Idea," Alice Brady; "Blackbirds," Justine Johnstone; "Her First Elopement," Wanda Hawley; "Something Different," Constance Binney; "Ducks and Drakes," Bebe Daniels; "Eyes of the Heart," Mary Miles Minter; "Her Beloved Villain," Wanda Hawley; "Oh Lady, Lady," Bebe Daniels; "The Flaything of Broadway," Justine Johnstone; "The Snob," Wanda Hawley; "All Souls' Eve," Mary Miles Minter; "She Couldn't Help It," Bebe Daniels; "The Outside Woman," Wanda Hawley, and "Out of the Chorus," Alice Brady.

The last two have just been added to the list. Six of the seventeen pictures have been released since January 1, 1921.

"Out of the Chorus" is the story of Broadway and Fifth avenue. Supporting Miss Brady are Vernon Steel, Charles Gerard, Emily Fitzroy, Constance Berry, Edith Stockton, Ben Probst and Richard Carlyle.

The picture is adapted by Coolidge Streeter from a story by Harry Chandlee and William B. Laub. Herbert Blache directed the production.

Wanda Hawley is seen in "The Outside Woman," Realart's other current release. It is an adaptation of Phillip Bartholomae's stage success, "All Night Long." The scenarist is Douglas Bronston. Clyde Fillmore, Sidney Bracey and Rosita Marstini appear in the cast.

Conrad Nagel and Lois Wilson in "What Every Woman Knows," William DeMille's production of the Barrie play for Paramount

Hodkinson Service Defined

Statement Issued Explaining the Character of Hodkinson 100% Plan

IN years gone by the various producer-distributor organizations sold their product on a 100% basis,—that is the exhibitor booked their service wthout screen examination and without knowing in advance what he was going to get. He gave the producer-distributor "so many days" each week and let the producers take care of the pictures to be filled in. Therefore, the Hodkinson 100% plan is not considered, in the accepted sense of the word, a new thing. While the old "Program System" had much to recommend it, the fact remained that it could not last under producer control because the makers of the pictures did not feel any responsibility towards the exhibitor and used him for a good thing, declares W. W. Hodkinson. That gave the "Program System" a bad name declares the Hodkinson statement, and it has come to mean an inferior grade of product.

"The one hundred per cent. Hodkinson plan as it exists today has much to recommend it for it helps to solve one of the exhibitor's greatest problems,—the obtaining of an assured supply of quality product," continues the statement from the Hodkinson headquarters.

"The exhibitor needs 52 features a year,—or 104 features,—or 365 features,—depending on how often he changes his program. He now has to go out to the different exchanges and pick his pictures. He cannot be sure of getting just what he wants; they were all after the good ones! And that's where Hodkinson comes in. The W. W. Hodkinson Corporation can assure him of from twenty-four to thirty splendid productions a year,—and he knows that on his Hodkinson days he will be giving his patrons the very best pictures it is possible to obtain."

Paramount Premier Abroad

"What Every Woman Knows" to Be Shown in London About April 1st

FROM his office at the Lasky studio in Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced this week that William DeMille's Paramount production of Sir James M. Barrie's play, "What Every Woman Knows," will have its English premiere at the Palace theatre, London, about April 1st. At the opening performance of the engagement, which in all probability will be an extended one. Barrie himself will be present, along with many other notable figures in British literary and theatrical circles.

Mr. Lasky spoke most enthusiastically of "What Every Woman Knows," at the production of which he was an interested spectator while it was being filmed by Mr. DeMille at the Lasky studio and which he saw for the first time in its finished form at the home office in New York shortly before his return to California. "This picture," he said, "represents the finest interpretation of a play that has ever been made and is virtually a literal translation of Barrie to the screen."

For these reasons, Mr. Lasky said, and as a compliment to the distinguished author, it was decided to give this special showing of the film in England in advance of its general release in this country and closely following its New York premiere, despite the hitherto iron-bound conventions governing the block booking of American-made pictures in Great Britain.

When "What Every Woman Knows" was shown at the Paramount home office, it made a profound impression upon all present, particularly upon those who saw the Barrie play when it was presented, twelve years ago, on the stage of the Empire theatre in New York. Mr. DeMille, they declared, not only had caught the spirit of Barrie but had thoroughly absorbed it, so that the production is nothing more nor less than a faithful reproduction in celluloid of the playwright's original work and the atmosphere with which it was surrounded by the stagecraft of Charles Frohman. Lois Wilson and Conrad Nagel play the leading roles.

Fox Makes An Experiment

Films "Oliver Twist" in American Costumes and Atmosphere of Today

WILLIAM FOX is now engaged in a producing experiment. He has taken Charles Dickens' "Oliver Twist" and has lifted it completely out of its English atmosphere, brought it up to date, dressed its characters up in American clothes, transplanted its action to an American city, and while following the incidents of the Dickens story exactly as they were written, is presenting it as a story of today, in surroundings and situations familiar to us all, without sacrificing in any way the dramatic and powerful appeal of the English masterpiece, it is declared.

A recent pre-release of the film, which is known as "Oliver Twist, Jr.," proves beyond doubt, according to Fox officials, that the Dickens tale has not suffered in being moved across the sea. William Fox will use the new departure in presentation to introduce Harold Goodwin as a new star under his banner. The film story was made by F. McGrew Willis and directed by Millard Webb. Much interest in the new production is being manifested in film circles, and the Fox people, after hearing the comments at the pre-release showing, contend that it will prove a winner.

Special Shown Aboard Ship

"The Four Horsemen" is Shown to Passengers of Adriatic at Sea

PASSENGERS aboard the White Star liner Adriatic had opportunity Saturday evening, February 19, to witness the marine premiere of Metro's picture presentation of "The Four Horsemen of the Apocalypse." Arrangements for the mid-Atlantic premiere were in the hands of Mr. John Macrae of the firm of E. P. Dutton and Company, the American publishers of Blasco Ibanez's books. Mr. Macrae is traveling to Europe on the Adriatic to attend a conference with Blasco Ibanez; and consented to take a second print to Europe.

Before he sailed for Europe Mr. Macrae announced that "The Four Horsemen" has now passed its 161st edition and that the demand for it is still extraordinarily heavy throughout the United States. It is estimated that the legion of readers of this remarkable book in the United States alone totals more than ten million persons.

Plans for the New York premiere of "The Four Horsemen," which is a Rex Ingram Production from a screen adaptation by June Mathis, are being rapidly completed. It will open at the Lyric theatre on March 6th under the personal supervision of Dr. Hugo Riesenfeld.

Hodkinson Tells Advantages of His Policy

In a recent letter received at the Home Office of the W. W. Hodkinson Corporation from its executive head who is sojourning on the West Coast, the following paragraph is taken:

"Right here in Los Angeles in the centre of the producing activities it has been brought home to me more forcefully than at any other time how much better we are equipped to meet conditions as they are today. Where other companies are maintaining huge studio organizations with staggering overheads we are getting a better grade of product from as many as eight independent producing units, each working on its own capital and all competing with each other to furnish us with the best product. You can readily see what tremendous advantages we can offer the exhibitor who ties in with us. Make him realize this and sell him on the idea of depending on Hodkinson service for twenty-four weeks of the year,—and we will do the rest."

Earle Williams Will Star in Melodrama

Earle Williams' next Vitagraph feature will be "The Secret of the Silver Car," from the novel by Wyndham Martyn, well known British author. The new story is a melodrama with an international atmosphere, carrying several surprising twists amid much rapid action.

Kathryn Adams, well known leading woman, has been cast to appear opposite the star. Production has already commenced under the direction of David Smith.

Special Press Book for Chinatown Picture

To emphasize the showmanship possibilities of "A Tale of Two Worlds," the Gouverneur Morris story Goldwyn has prepared one of the largest and most practical exhibitor's service books they have ever issued. It is sixteen pages, with an additional eight-page insert containing special press material. The book is printed on 100 pound coated stock and has a cover in red, yellow, black and grey that is stunning enough to adorn a frame in the lobby of any palace of the photoplay.

Peggy Unertle, who will appear in leads a Rothacker's dramatized romance of industry under the direction of E. O. Blackburn

Two scenes from "See My Lawyer," an Al Christie super-special to be released by Robertson-Cole

T. Roy Barnes in R-C Special

Al Christie's "See My Lawyer" Due for Release

ROBERTSON-COLE announces the release, in the near future, of "See My Lowyer," a production directed by Al Christie and starring T. Roy Barnes. It is described to be one of the Christy comedy-dramas of the "So Long Letty" type.

T. Roy Barnes has long been a favorite on the legitimate stage. He is probably best remembered in the leading role of "See My Lawyer" which Max Marcin's comedy was produced on Broadway by A. H. Woods not long ago. In adapting the play to the screen Al Christie added a little "pep" and Barnes, appreciating the fact that the camera gave him a wider scope outdid himself, declares Robertson-Cole.

In the supporting cast Mr. Barnes has with him such popular screen artists as Grace Darmond, Lloyd Whitlock, Jean Acker, J. P. Lockney, Tom McGuire and Bert Woodruff. Miss Darmond co-starred as one of the famous quartet of funmakers in "So Long Letty," in which T. Roy Barnes appeared also.

Lloyd Whitlock is practically established as a star in his own right. He has a leading part in "One Man in a Million," with George Beban. J. P. Lockney has appeared in a dozen pictures turned out of Hollywood within the last year.

The story of "See My Lawyer" runs through a maze of funny episodes. Robert Garner has become acquainted with a certain Trueman, an inventor, who assures him he can make artificial rubber. Robert has launched The Artificial Rubber Company, sending thousands of circulars through the mail, advertising stock.

Money pours in from all sides. Robert, believing himself on the brink of fortune, proposes to his sweetheart and the wedding day is set. The Rubber Trust becomes interested and asks a demonstration with an idea of buying.

On the day set for the demonstration Robert discovers that Trueman is a fakir and his rubber invention a joke. His friend, Billy Noble, who is an attorney, advises Robert to sham insanity to escape a jail sentence. The scheme works until the postal authorities get after him for using the mails to defraud. It is either jail or an asylum for Robert.

The Rubber Trust bribes Trueman, the inventor, to give them his formula. It turns out that the concoction makes an indestructible paving block instead of rubber, so a fortune is realized anyway. The situations are remarkable and Barnes, in his "crazy" scenes, is the funniest ever.

Robertson-Cole claims "See My Lawyer" is a photographic masterpiece.

There are said to be many big and gorgeous sets, both exterior and interior. The story is worked out in a perfectly logical manner with the entire cast working hard all the time to product dramatic and humorous effects.

Burr Lauds Educational Service

Tells How He Came to Release Via Educational

IN reviewing his first years' experiences as a producer of short subjects, C. C. Burr, president of the Master Films, Inc., whose "Torchy Comedies" have achieved nation wide popularity, was liberal in his praise for the Educational Film Corporation through which organization he distributes.

"A little more than a year ago," said Mr. Burr, "I made a rather exhaustive and illuminating inquiry into the problem of Short Subject distribution. Like many others I had, in my experience, paid but scant attention to this particular phase of distribution. I erroneously believed that it represented only a very minor part of the big problem.

"It was a foregone conclusion that with the Sewell Ford stories in my possession and with Johnny Hines, together with an especially able cast and director, I had created a sterling combination.

"Everyone assumed that I would at once seek out a long established, fully organized and nationally known organization as my distributers. The prestige, my friends said, is what you want but they did not really understand. I did not want prestige as much as I wanted real representation and the sustained, sincere sales efforts I knew my productions merited. I also knew that rare indeed was the organization that could give me prestige and whose sales force would really sell short subjects.

"While still in a state closely approximating dilemma as to the best course to steer, my first 'Torchy' was completed and given a prominent position on the program of the Strand Theatre, New York City. It was seen by Mr. Earl Hammons, who was then in the very midst of the work of extending Educational Service throughout the country and he sought me to interest me in his then novel idea. My attention was caught when he told me that it was his determination to specialize in the distribution of Short Subjects to the exclusion of all else. Together, Mr. Hammons and I examined the plan most minutely, and I was mightly glad to discover that his views and mine coincided.

"I was sold not only on the benefits such an affiliation would bring me then, but also, what it would mean to me in the future. No difficulty was experienced in reaching an early and wholly equitable distributing arrangement whereby Education Films became the sole distributers of the Torchy Comedies for an extended period. And I am mighty glad I did."

Scene from Pathe's new serial picture, "The Avenging Arrow"

Pathe Serial Due March 13

First Episode of "The Avenging Arrow" With Ruth Roland is Set

BELIEVING "The Avenging Arrow," the new Western Pathe serial starring Ruth Roland, to be in a class by itself and that it will set the highest standard yet attempted in the serial field, Pathe Exchange, Inc., has scheduled the first episode, "The Vow of Mystery," as the principal offering to head the releases for the week of March 13. The serial is an adaptation of Arthur Preston Rankin's magazine story, "The Honeymoon Quest," put in serial form by Ben R. Cohen and produced under the personal supervision of Robert Brunton. W. S. Van Dyke and William Bowman were the directors.

"Colorful settings replete with thrills make this new starring vehicle stand out head and shoulders above the average serial, teling the adventures of a girl born and raised in Southern California," declares a statement from the Pathe headquarters. "In fact, it has been commented on by studio experts as perhaps the most elaborate and artistic production ever attempted with a serial story and is considered by the Pathe sales organization as one having the greatest promise for popular success of any serial production that company has offered for exhibitors' approval.

"Miss Roland has an unusually fine opportunity to display her marked emotional ability, not frequently supplied the serial heroine, and, in the cut-back scenes, in which she impersonates her ancestors, there is the occasion for displaying her poise and beauty to advantage. The star's supporting cast includes Eddie Hearn, Virginia Ainsworth, S. E. Jennings, Otto Lederer and William Steele in the principal roles."

Mary Pickford in Boy Role

To Play "Little Lord Fauntleroy" of Frances Burnett's Famed Story

MARY FICKFORD'S next film offering, says Bennie Zeidman, her new production manager, will be "Little Lord Fauntleroy," the literary classic written by Frances Hodgson Burnett.

"We believe," said Zeidman, "that 'Little Lord Fauntleroy' will be Miss Pickford's best picture. Certainly greater opportunity for the display of her genius is offered in this vehicle than in any story she has ever undertaken. For the first time since she appeared in 'Stella Maris,' Miss Pickford will be seen in a dual role. In addition to playing Little Lord Fauntleroy, she will also assume the role of the boy's mother, and no two characterizations could possibly be so vastly different or so sharply contrasted as these. The public will have the opportunity of seeing Miss Pickford as a mature woman and also as a child, all in the same picture."

Another circumstance that will make this feature particularly interesting, Zeidman pointed out, is the fact that for the first time in her career Miss Pickford will be seen as a boy throughout the entire picture. There have been instances where she has disguised herself in male attire in other productions, but never before has she ever undertaken to portray a boy throughout a whole play. The little curly-haired Fauntleroy part offers an opportunity for characterization that it has been Miss Pickford's life-long ambition to accomplish.

Bernard McConville, who won fame through his screen adaptations of such remarkable plays as "The Connecticut Yankee," "The Old Swimmin' Hole" and many others, has been engaged to prepare the script of Fauntleroy for Miss Pickford.

"Kent Week" Great Succes

New York Exchange Hopes to Surpass Its Record of September

ENTHUSIASM among New York and New Jersey exhibitors over Paramount's "Kent Week," which runs from March 27 to April 2, is declared to have so far exceeded expectations that Famous Players-Lasky Corporation's New York exchange has the positive assurance of beating the great record established Paramount Week, last September, when over two hundred houses played an entire week of Paramount pictures.

When Manager H. H. Buxbaum and his associates of Paramount's New York exchange planned for this special week, in conjunction with every other Famous Players-Lasky exchange throughout the country, it was determined that the largest film exchange in the world should carry off first honors in this country-wide drive and beat all previous records. When it is stated that over two hundred exhibitors played all-Faramount programs last autumn on Paramount Week, it will be seen that the New York exchange set some mark to shoot at. In order to separate the idea from the minds of exhibitors that the annual Paramount Week had been changed from September March, Mr. Buxbaum decided call the coming drive "Kent Week in honor of Paramount's new ge eral manager of distribution, Sy ney R. Kent.

For the exploitation campaig among New York and New Jers exhibitors special painted car were made to insert in each pan of the wainscotting in the Ne York exchange, with different rea ing matter on each relating to Ke Week. One hundred red card each with a border of dollar mark were printed, reading "KEN WEEK"—Ask Any Paramou Man." These were hung at tacked in every possible place the office. Mounted copies of t special full-page newspaper a with explanatory reading matter c each, were also used in the office the accessories and shipping depar ments and the halls. Mr. Buxbau got out a circular letter to e hibitors calling attention to Ke Week and the exploitation depar ment also sent a circular letter 900 houses in the territory. Thou ands of Kent Week stickers we used to paste on the backs.

Max Linder Scores a Hi

His "Seven Years Bad Luck" Well Received by Public and Reviewers

CHICAGO is the first of the large cities to report on "Seven Years' Bad Luck," with Max Linder, and both the word which came to Robertson-Cole from the State-Lake Theatre, where it played, and the reviews which were given it by the newspapers, indicate that the picture has started what will be a national triumph, declares a statement from the Robertson-Cole headquarters. Mae Tinee, writer in the Chicago *Tribune,* is quoted as follows:

"The most polished of the comedians, in this "Seven Years' Bad Luck" written by himself, he proves to be also both adroit and amusing. As I remember, the comedies I saw him in a number of years ago did not impress me especially. This one, which has some unique comedy situations and some really clever acting, did."

Rob Reel, of the Chicago *Evening American,* also gives "Seven Years' Bad Luck" a warm appreciation. He writes: "Max Linder, at the State-Lake in 'Seven Years' Bad Luck,' is clever, versatile and altogether delightful. An American title-writer has infused a vast amount of native 'pep' into the picture, and Max creates that ineffable atmosphere which we call 'Parisian.' Thelma Percy and Alta Allen support him. Miss Allen is particularly lovely."

Reports to Robertson-Cole from the State-Lake Theatre, which gave the picture its premier in Chicago, are to the effect that it enjoyed a remarkable business, and the public was especially enthusiastic in greeting Mr. Linder's return to the screen.

"Seven Years' Bad Luck" now being booked by Robertso Cole throughout the various terr tories all over the country, and r markable exhibitor interest is b ing shown in the production, it stated. An extensive and car fully worked out exploitation an publicity campaign has been pr pared by Robertson-Cole.

Mary and "Doug" t Go to Mexico for Rest

AS soon as Mary Pickford completes her scenes for her fourth United Artists Production, scheduled as an early spring release, she will go to Mexico City with Douglas Fairbanks, where they will celebrate their first wedding anniversary and also enjoy a short vacation.

All plans are now complete for "Honeymoon Number Two," as Miss Pickford calls it, and it is expected that the famous couple will be away from the call of the director and the glare of lights for a month.

During their absence, preparations on the script for "Little Lord Fauntleroy" will be carried forward by Bernard McConville, and the work of making "The Three Musketeers" ready for the camera will be conducted by Edward Knoblock, noted British dramatist, to whom has been allotted the task of converting the Dumas' classic into celluloid.

Robert Edeson in "Mob" of Young Feature

What is said to be one of the greatest novelties in motion picture circles in recent years is the picturization of mob scenes in which stars of the legitimate stage participate. When admirers of Clara Kimball Young see her latest picture, "Straight from Paris," they will unconsciously be witnessing one of the greatest "mob" casts ever seen in one production, for no less personages than Mr. and Mrs. Robert Edeson, Lionel Bellmore, Bertram Grassby, Mr. and Mrs. William P. Carleton, Roy Atwell, Mr. and Mrs. Harry Grattan, Edward M. Kimball and Clara Kimball Young played the role of "star mobists."

During the production period last week of Sada Cowan's thrilling story, "Straight from Paris," at the Garson Studios, Los Angeles, it was found that in one of the largest scenes, a vision scene of the French Revolution, a thousand extras were needed for the mob. Miss Young invited Mr. and Mrs. Robert Edeson and their friends to witness the "taking" of the big scenes of the picture, and Mr. Edeson accepted the invitation on the condition that Miss Young would allow them to appear en masse in the mob scenes.

Interesting Theme in Re-Edited Talmadge

In what Franklyn E. Backer claims to be one of the best acting parts ever played by an emotional actress, Norma Talmadge is the central figure in a drama founded upon prenatal influence which deals with a question that has caused no end of interesting discussion in the medical profession and is said to take a very definite stand against some of the most noted physicians of modern times. According to this re-edited Norma Talmadge feature, which is the work of Hopp Hadley, evil hapits can be inherited both as a tendency as far as the mind is concerned and as a bodily weaknesses.

In the case of "A Daughter's Strange Inheritance," the Horizon Pictures, the moral nature is awakened and the beautiful young unfortunate triumphs over her fault by the appeal to her soul.

Says Wallace Reid Is Popular in Manila

That Wallace Reid is Americanizing Manila is the report brought to this country by Luis J. Palmett, owner of numerous motion picture theatres in Manila, who is completing a tour of the United States for the purpose of familiarizing himself with motion picture production and presentation methods.

"You know," said Mr. Palmett, while visiting the Lasky studio, Hollywood, "Reid is the most popular star appearing in pictures in Manila. When one of his pictures plays at a local theatre, the crowd lines up for blocks to get a glimpse of its idol.

"Boys and girls alike are Wallace Reid crazy. You may not believe it, but the boys at Manila college have adopted Wally as their fashion plate."

Four Metro Features in March

FOUR dramatic photoplays—"Extravagance," starring May Allison; "The Little Fool," an all-star special from the novel by Jack London; "A Message from Mars," starring Bert Lytell. and "Puppets of Fate," presenting Viola Dana in the stellar role—constitute Metro's releases for March.

The releasing company considers the offerings remarkable especially in point of excellence of story material. Every one of the four photoplays is the work originally of authors of national or international prominence.

May Allison's picture, "Extravagance," ready for booking March 7, has been adapted from "More Stately Mansions," by Ben Ames Williams. The second release, "The Little Fool," is the screen version of Jack London's novel of a woman's indecision, "The Little Lady of the Big House." The play, "A Message from Mars," by Richard Ganthoney, is one of the classics of the generation. It was a stage vehicle for years of Charles Hawtrey, the eminent English actor. Viola Dana's story, "Puppets of Fate," was written for her especially by Donn Byrne.

"Extravagance," starring May Allison, will be the first one to see the light of the exhibitor's day, the release date being March 7. The scenario is by Edward Lowe, Jr. Philip E. Rosen directed, Rudolph Bergquist was the camera man, and Sidney Ullman was art director.

May Allison as she looked on her wedding day in the Metro picture, "Extravagance"

"The Little Fool," to be released on March 14, is a C. E. Shurtleff all-star production, with all the virility and brilliance that characterize the original novel. The all-star cast is as follows: Milton Sills, Ora Carew, Nigel Barrie, Byron Munson, Marjorie Prevost, Helen Howard and Iva Forrester. Philip E. Rosen directed, with Director of Productions Bayard Veiller supervising. Edward Lowe, Jr., did the adaptation, Allan Siegl photographed and A. F. Mantz directed the art work.

Bert Lytell plays the stellar role in "A Message from Mars" to be released on March 21. This Maxwell Karger production is from the stage play by Richard Ganthoney, in which Sir Charles Hawtrey won renown. An uncanny tale of the regeneration of the most selfish man by a Martian visitant, it combines reality and romance in sufficient measure to satisfy all picture goers, and to insure as great a success on the screen as it received on the stage.

Arthur Zellner and Arthur Maude did the scenario, Arthur Martinelli photographed the picture and M. P. Staulcup designed and executed the art interiors. Bert Lytell's supporting cast includes Raye Dean, Maud Milton, Alphonz Ethier, Gordon Ash, Leonard Mudie, Mary Louise Beaton, Frank Currier and George Spink.

The fourth release, "Puppets of Fate," starring Viola Dana, is scheduled for March 28. This is a genuinely dramatic piece of work from the pen of Donn Byrne, well known as a novelist and writer of short stories. The story has to do with an Italian couple who keep a puppet show in Italy.

For her supporting cast, Viola Dana has Francis McDonald, Jackie Saunders, Fred Kelsey, Thomas Ricketts and Edward Kennedy. The adaptation is by Ruth Ann Baldwin and Molly Parro; direction by Dallas M. Fitzgerald. John Arnold photographed, and Sidney Ullman was art director.

Original Stories for Goldwyn

Works of Prominent Authors Available for Filming

THAT the Goldwyn Pictures Corporation is adhering to its announced policy of producing original stories by America's foremost authors, is revealed by an analysis of the list of new subjects selected for production immediately following those now in preparation at the Culver City studios.

Out of the nineteen stories named, eleven are original screen material furnished by members of the Goldwyn Eminent Authors group now located at the studios, and by other noted writers who have been engaged to contribute to the Goldwyn program, including Rita Weiman, Katherine Newlin Burt and Alice Duer Miller. Two original photoplays have recently been completed, Gouverneur Morris' "A Tale of Two Worlds," Gertrude Atherton's "Don't Neglect Your Wife," and Rupert Hughes' "Dangerous Curve Ahead," is also nearing completion, making fourteen originals either completed or in prospect.

It is also announced that a number of the authors will remain at the studios during the production of their works so that they may cooperate with the directors. During the past few months, with Rupert Hughes, Gertrude Atherton, Gouverneur Morris and Mary Roberts Rinehart all located at the studios, this co-operation has brought excellent results and is being encouraged by Goldwyn.

Rupert Hughes has written two more stories directly for the screen, "From the Ground Up" and "The Wall Flower"; Leroy Scott has written two, "The Night Rose" and "The Mother"; Charles Kenyon has written two, "The Alibi" and "Beating the Game," the latter

Wallace Beery as "Long Jo" in the Goldwyn picture, "A Tale of Two Worlds," a Frank Lloyd production written by Gouverneur Morris

for Tom Moore; Elmer L. Rice has written an original for Will Rogers, "The Arizona Romeo"; Rita Weiman, a new member of the Eminent Authors, has contributed one original thus far, "The Grim Comedian"; Mary Roberts Rinehart is working on "Jane"; and Gouverneur Morris has contributed "The Ace of Hearts" and "Until Death Do Us Part." All of these titles are subject to change, announces Goldwyn.

Katherine Newlin Burt, already represented on the Goldwyn list by two photoplays made from her novels, "The Branding Iron" and "Snowblind," is writing an original scenario. Alice Duer Miller is also going to do an original for Goldwyn.

These successful writers are turning their imaginative faculties upon motion picture writing as a new art—a new form of expression. They have rapidly mastered the guiding principles of screen storytelling and are inventing new technical means looking to the betterment of motion pictures. They have proved Goldwyn's contention that stories written directly for the screen, in picture form rather than in word form (either spoken or written), conceived with the limitations and possibilities of the camera in mind, make greater photoplays than do adaptations of stories conceived in other artistic forms.

Ballin Announces Two Forthcoming Pictures

Instead of a single production to follow "East Lynne" Hugo Ballin announces two. The first is a story written directly for the screen entitled "Ave Maria." Following this will come a picturization of Charlotte Bronte's novel, "Jane Eyre," both of which, like "East Lynne," will be distributed by Hodkinson. Mabel Ballin will of course play the principal feminine role in the new picture and will create for the first time on the screen the complex and fascinating character of "Jane Eyre."

Certain preliminary scenes in the latter have already been photographed and the production will be completed when the weather permits, immediately following "Ave Maria."

This is a story of the present day, its locales ranging from a steel manufacturing town in Pennsylvania to the catacombs of Rome.

Important Tie-Up for Frederick Picture

An important tie-up for "The Mistress of Shenstone" has been made through Grosset and Dunlap, publishers. This firm has printed a special edition of "The Mistress of Shenstone," with a picture of Pauline Frederick on the jacket-cover. Wherever books are sold, Grosses and Dunlap publications may be obtained. From the exhibitor's angle, Robertson-Cole recommends that he notify book stores, drug stores, etc., where books are sold, that he is going to play "The Mistress of Shenstone" on certain dates, remind such stores that "The Mistress of Shenstone" is included in the Grosset & Dunlap publications and suggest that they give a window display on this publication before and during the screening of the picture.

Life of Lumberlands in Holman Day Picture

"Caught in the Rapids" is the third of the Holman Day Series depicting outdoor life in its most dramatic form, scheduled for release by Pathe, March 13. This play shows a page out of the life of the logman. A fine background is provided, showing life in the lumberlands of the Northwest, and how logs are transported from the lumber camps to the mills. The picture contains not only strong melodrama, but also all the thrills of a Pathe serial. One of the most thrilling moments ever screened, which was filmed with great difficulty, is a dash over falls and down the rapids in a canoe.

Currier Is 27 Times Movie Father

Frank Currier, in enacting the part of the Rev. Marlowe in the George D. Baker production, "Without Limit," and S.-L. Picture to be released by Metro, proves himself one of the most consistent fathers on the screen today. This is the veteran character actor's twenty-seventh paternal role, discounting his fatherhood in real life.

Eddie Polo and his company at Havana, Cuba, where his new Universal serial, "The Seal of Satan," has been filmed

Universal Starts Serial

Eileen Sedgwick to Star in "The Terror Trail"; Edward Kull Directs

PRODUCTION has started at Universal City on "The Terror Trail," a new serial in which Eileen Sedgwick will play a hazardous starring role under the direction of Edward Kull.

In no serial production in which she has heretofore been featured has the Universal serial star been required to do the dangerous feats which have been outlined for her in "The Terror Trail." Universal promises that the new serial will surpass even Miss Sedgwick's last chaptered thriller. "The Diamond Queen," in suspense and thrill.

The story of "The Terror Trail" was written by John W. Gray and Edward Kull, with the supervisory collaboration of William Lord Wright, chief of the serial and short reel feature department at Universal City.

In scope the narrative is cosmopolitan, touching every country on the globe. In theme it concerns a girl who, single handed, undertakes a patriotic service to her country by solving a great international mystery and frustrating the plan of crooked diplomatic agents.

George Larkin, widely known as a leading man, had been selected to play opposite the star, and will head an all-star supporting cast of unusual appeal.

Al Smith, whose principal dramatic work has been in "villainous" roles, and Barney Furey, are two other popular players who have been selected for the opening episodes.

Kathleen Norris Is Signed

Goldwyn Engages Prominent Novelist to Write Original Stories

GOLDWYN announces that Kathleen Norris, the prominent novelist, has been signed to write original scenarios for that firm and also to contribute her other work for picturization. Mrs. Norris left on Saturday last for Europe for a short time, but immediately upon her return will proceed to the Goldwyn studios at Culver City, Calif., to study the technique of motion picture writing on the ground and probably to aid personally in the preparation of the continuity and in the directing and photographing of her first scenario.

The acquisition of Mrs. Norris adds another name to the long list of prominent authors who have contracted to write for Goldwyn, the most recent, in addition to the Eminent Authors group headed by Rex Beach, being Katherine Newlin Burt, Alice Duer Miller, Anzia Yezierska and Rita Weiman.

Several of Mrs. Norris' novels have been picturized and have met with conspicuous success. In her writings she has presented the woman's point of view on the various problems of life, and done so in a particularly authentic fashion. Goldwyn believes that her dramatic, story-telling instinct, coupled with her realistic portraiture of life will result in photoplays that will have a strong appeal and will aid in bringing motion pictures into closer touch with actuality.

Geo. Fitzmaurice Unit Back from South

George Fitzmaurice, director, and the cast for "Experience," George V. Hobart's popular play which he is producing for Paramount, have returned from Savannah, Ga., and St. Augustine, Fla., where exterior scenes for the picture were taken and are now at work on the interiors at Paramount's new Long Island studio.

Penrhyn Stanlaws Wil Direct Betty Compson

AMONG the interesting announcements made this week in Hollywood by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, is one to the effect that Penrhyn Stanlaws, the noted artist, who has been studying the production of motion pictures for the past year at the Eastern and West Coast Paramount studios, has signed a five-year contract to direct Paramount pictures and that he has been chosen to direct Betty Compson in her first Paramount starring picture.

The title of this picture is "At the End of the World," and it is to be an adaptation of the European stage success of the same name by Ernest Klein.

Simultaneous Runs for Chester Two-Reeler

Educational Film Exchanges Inc., claim that a new record for two-reel comedies was set in Philadelphia last week when three leading theatres played "Beat It," latest of the Chester Series, for a solid week simultaneously. These houses were the Stanton, Victoria and Palace.

At the same time the Arcadia was playing "Hey Rube," a Christie Comedy featuring Bobby Vernon for the second week, while "Torchy Mixes In," starring Johnny Hines, was being shown at the Capitol; and "Rest In Peace," one of the single-reel Gayety Series, also released by Educational, was being shown at the Regent.

Paramount in Effective Tie-Up on Hart Film

As the result of a plan initiated by Gordon H. Place of the advertising department of Famous Players-Lasky Corporation, the Columbia Graphophone Company has agreed, through its stores in every part of the country, to arrange special window displays on its three records of "Darling Nellie Gray," the song which features "The Testing Block" any time the picture was shown in the vicinity of one of these stores. The tie-up has registered with record-breaking results at the box-office, declares Paramount.

"U. P. Trail" Commended by Train Master

In a letter addressed to the employees of the U.P.R.R., W. C. Shelver, the division train master of that road recommends "The U.P. Trail," released by the W. W. Hodkinson organization and based on Zane Grey's story, "as very interesting to the railroad people particularly on account of its being so closely interwoven with the early history of the U.P.R.R." The letter advises that "not one of the employees should miss this production."

Fugitive Slacker Seen in Fox News No. 42

WHAT is styled the first big news reel beat of 1921, showing Grover Cleveland Bergdoll—the fugitive millionaire draft dodger, in Germany, has been achieved by Fox News. Released in the issue of Vol. 2, No. 42. In the opinion of Fox officials, it ranks in news interest with the famous pictures of D'Annunzio's entry into Fiume, the pictures of the Thanksgiving Day riot on Fifth avenue, and the signing of the articles for the Carpentier-Dempsey fight—three of the outstanding Fox News exclusives of 1920.

The Bergdoll pictures were taken in the village of Eberbach, Baden, where the young Philadelphia slacker is living in luxury, and where an attempt to kidnap him was made recently by U. S. Secret Service men. Chief credit for the enterprise which made the pictures possible must go to Capt. Paul Muller, Fox News staff cameraman stationed at Berlin.

Moore Changes Rule on Priscilla Dean Film

Tom Moore, manager of the Rialto and Garden theatres in Washington, D. C., and one of the best known exhibitors in America, has just broken one of the oldest precedents of his Washington houses. He has booked a picture for a week's run in the Garden theatre which has just completed a week's run at the Rialto.

The picture is "Outside the Law," the Tod Browning Universal Jewel production starring Priscilla Dean. During its recent run at the Rialto it was an unusual success. This so impressed the exhibitor he re-booked the picture. Not having an early open date at the Rialto, he made arrangements to show the picture at the Garden.

Special Audience See "Without Limit"

Praise nearly as superlative as the title of "Without Limit" was accorded this George D. Baker production, for S-L Pictures, at a special showing arranged by Metro, its distributors, at the New York Theatre roof Wednesday morning, February 16, states an announcement from Metro.

Personages prominent in the motion picture industry, including producers, directors of big theatres, screen and dramatic publication editors, members of the cast of the picture and the like witnessed the story which, a few months ago, in fiction form, appeared in the Saturday Evening Post.

The production was made by S-L (Arthur Sawyer and Herbert Lubin) Pictures for distribution through Metro. Mr. Baker adapted and directed the story, Andre Barlatier photographed the action and special art settings were the creation of M. P. Staulcup. Anna Q. Nilsson heads the notable cast.

Views from current Pathe releases. On left, a "shot" from "The Death Trap;" on right, a tense moment from the "Two Fisted Judge."

Pathe to Hold Sales Campaign

March to Be Named "Brunet Optimism Month"

A STATEMENT from the Pathe headquarters in New York announces that the month of March will be designated as "Brunet Optimism Month" and that the four weeks embraced in that month will be devoted to a sales competition which will open March 1 and close at midnight of March 31. The statement issued by the Pathe headquarters in connection with the sales campaign follows:

"Prizes ranging from $100 for salesmen of the winning branches, to $800 to the successful staff, will be awarded. In every instance where a tie might result the capital prize will be awarded to each of the contestants thus tying.

"The Associated exhibitors sales force will be included in the competition inasmuch as they will be selling virtually all Pathe product. Each Associated salesman in the winning branches of each of the four divisions will be included in the list of $100 prize winners. These prizes will be equallly borne by Associated and Pathe.

'In each instance where there is an assistant branch manager, he will receive a prize of $100 equal to that of the cashier and branch booker. The branch manager receives $500. This, of course, is exclusive of the $100 prize which goes to every salesman of each winning team.

"A special prize of $100 will be awarded in each of the four divisions, to the salesman showing the greatest percentage of increase in new business written on a basis of his record for the previous two months. This prize obviously might not go to a salesman connected with the winning branch.

'Brunet Month contest will be staged under different conditions than any previous Pathe competition, in that seventy per cent credit will be accorded on account of new business written and thirty per cent credit on account of collections.

"The collections are to be based on the average of each branch for the months of January and February. The new business written will be figured against a set national expectancy or quota.

"The thirty-two Pathe branches are divided into four divisions for the period of the contest, Eastern, Western, Central and Southern.

"The Eastern division is comprised of the following offices: Albany, New York, Boston, Pittsburg, Philadelphia, Washington, Newark and Buffalo.

"In the Southern divisions are: Atlanta, Dallas, Oklahoma City, Cincinnati, New Orleans, Kansas City, Charlotte, Memphis and St. Louis.

"The ensuing offices make up the Central Division: Chicago, Minneapolis, Cleveland, Omaha, Indianapolis, Detroit, Des Moines and Milwaukee.

"These branches are included in the Western district: San Francisco, Los Angeles, Denver, Seattle, Salt Lake City, Spokane and Portland."

"Proud of Cast" Avers Doug

Popular Screen Players Appear in "The Nut"

DOUGLAS FAIRBANKS says he is particularly proud of the cast he succeeded in getting together for his next United Artists production, "The Nut," which will be released March 13th. That's what he told Hiram Abrams, President of United Artists who recently visited the West Coast studio where he saw a great deal of the production, and is now predicting that it will be a bigger hit than the last Fairbanks production, "The Mark of Zorro."

The leading feminine role has been given to Marguerite de La Motte, whose most recent triumph was scored with the ever-active "Doug" in "The Mark of Zorro" which was recently proclaimed by the National Board of Reviews as one of the master productions of 1920.

William Lowery, who plays the part of the gambler in "The Nut," has "villained" his way to fame in several Fairbanks' features. He had the distinction of playing with Doug in the latter's first photoplay, "The Lamb," produced by D. W. Griffith. Lowery has had a very wide experience on both the spoken and silent stage. As a legitimate actor he appeared with such notable players as Robert Mantel, Richard Mansfield and Nance O'Neil. For the past thirteen years he has been working in pictures and in addition to doing some very remarkable character work, has been starred and has also directed. Some of the best work of his screen career was in support of Douglas Fairbanks in "Double Trouble," "Reggie Mixes In," and "The Man from Painted Post."

Morris Hughes, appearing in Doug's latest offering, came to the Fairbanks' fold from the Essanay studio in Chicago. In addition to his part in "The Nut," he appeared also with the athletic Doug in "The Mollycoddle."

A deal of feminine beauty is added to the new production by the presence in the cast of not only Miss La Motte but also of Barbara La Marr, comparatively a newcomer to the silversheet. Miss La Marr first won recognition as a scenario writer, not as an actress. She sold eight stories to the Fox Company, and some of them are now in production. Her first screen appearance was with Anita Stewart in "Harriett and The Piper." Because of her excellent work in "The Nut" she is scheduled to appear again with Fairbanks in "The Three Musketeers," announced as his next production.

Gerald Pring, noted actor and stage director, is also numbered among the Fairbanks players.

Pantheon To Star Beauty

Anetha Getwell, "Legion Girl," Is Signed; Charles Miller to Direct

ANETHA GETWELL, the "American Legion Girl" and the winner of the beauty competition held last year by some of the leading motion picture magazines, in which there were more than 50,000 entries, has been signed on a long term contract by Pantheon Pictures Corporation, according to an announcement made at the offices of that company in the Singer building, New York, early this week, and will be starred in a forthcoming production, which will shortly be begun at the studios which the company recently took over at Port Henry, N. Y.

Charles Miller, who directed "The Flame of the Yukon," with Dorothy Walton, which was produced at Port Henry, has been selected by President Paul Schoppell of Pantheon Pictures Corporation to direct Miss Getwell in her first picture for this company, which will also be its initial venture in the producing field.

While no statement regarding the selection of the vehicle in which Miss Getwell will be starred was forthcoming, it was said that it would be based on a story from the pen of one of America's best known writers, who has specialized in dramatic tales of the "far North."

George Dubois Procter, the well known scenarioist, is now at work preparing the continuity on this story, so that production may be begun without delay.

Miss Getwell, who won the name of the "American Legion Girl" through playing the stellar part in the pageant photoplay, made last Armistice Day by the American Legion to show the public just what that patriotic organization stands for and which was designed principally for exhibition in posts of the Legion throughout the country, has had a brief but decidedly promising screen career.

She has played parts in several productions and was featured in "Love's Redemption," directed by Eugene V. Brewster, which will shortly be released in the independent field.

Her engagement by Pantheon Pictures Corporation is said to be for a series of at least six pictures, in which she will have the principal roles.

"Gilded Lily" at Convention

Wholesale Grocers' Association Is Entertained by Paramount

AS the chief entertainment feature of the convention of the New York State Wholesale Grocers' Association, held recently at Hotel Astor, the Famous Players-Lasky Corporation loaned a print of Robert Z. Leonard's recently completed production for Paramount, "The Gilded Lily," starring Mae Murray. The picture was given an enthusiastic reception, and several of those present have written since to the Paramount office, expressing their pleasure in being privileged to see it.

Among the letters received was one from R. L. Goldberg, the New York Evening Mail cartoonist, who was one of the guests of the evening. "Rube" wrote as follows: "I want to say that 'The Gilded Lily' is one of the finest pictures I have ever seen, and, if I know anything at all, it will give the exhibitors another opportunity to create new box-office records. This is not a testimonial, but just a few sincere words I have to get off my chest."

Byran L. Kennelly, First Vice-President of the Harriman National Bank, wrote: "I want to assure you that I have never enjoyed a picture so much in my life as I did 'The Gilded Lily.' It was so intensely natural and fascinating! I had expected to leave for my home at 10 o'clock. I remained until nearly midnight and could have stayed on for many hours more to see such a splendid picture."

One of the most enthusiastic letters came from George T. Wilson, President of the Pilgrims' Society of New York, Vice-President of the Harriman National Bank and formerly Vice-President of the Equitable Life, who wrote: "'The Gilded Lily' is a marvelous production—one of the best of all time. Everyone connected with the production is to be heartily congratulated."

The work of Miss Murray under the skillful direction of her husband, Mr. Leonard, is said to be a veritable revelation, while from a purely spectacular viewpoint the picture is declared to surpass even "On With the Dance," which has proved one of the most sensationally successful Paramount releases of several years.

"Great Redeemer" Still Playing to Capacity

Another of the series of pronouncements to the effect that Maurice Tourneur's production, "The Great Redeemer," was made by the critic of the Wilmington, N. C., Morning Star in reviewing this Metro super-special release after its presentation before capacity audiences last week at the Royal theatre.

"It is not stretching the truth," ran this part of the criticism devoted to an opinion, "to say that the picture registered a profound impression and it was declared by many to be the best photoplay they have witnessed this year."

H. H. Van Loan wrote the story of this Maurice Tourneur picture. It was directed by Clarence Brown, under the personal supervision of Mr. Tourneur himself. The all-star cast includes House Peters and Marjorie Daw.

A scene from "The Witching Hour," a Wm. D. Taylor production presented by Paramount

2 Houses Play Mayer Film

Ambassador and Mission Theatre in Los Angeles Run Same Picture

PRECEDENT in the history of Los Angeles motion picture presentation is swept aside with the annoupncement by Manager Harry David of the Mission Theatre to the effect that beginning today his playhouse will present Louis B. Mayer's "The Woman in His House" for an extended engagement.

Never before in theatrical history in this city have two first class motion picture playhouses been given over to the presentation of one film production, states the Mayer organization. The Mayer special opened at the Ambassador Theatre on February 19th and so great has been the demand for a view of this picture that David immediately obtained consent from Manager Dave Bershon of the Associated First National exchange for the novel presentation idea.

"There is no logical reason why this new plan will not be a successful one," said Mr. David. "S. Barret McCormick of the Ambassador Theatre foresaw that a great number of people who had been anxiously awaiting the premiere of 'The Woman in His House' would not be able to obtain seats for his theatre, so he readily agreed to the Mission Theatre booking. With the new policy pursued by leading producers for 'better and few pictures,' it is quite likely that many big film productions will be simultaneously presented in two or even three theatres. This plan will allow eager film fans an opportunity to see their favorite productions in good time, and will also relieve them from traveling unnecessary distances to the theatre."

"The Woman in His House" was directed by John M. Stahl.

"The Devil" Scores Again

Picture Goes Over Big in Boston, Aided by Exploitation Campaign

ONE of the biggest weeks in the history of Gordon's Old South theatre in the Hub, Boston, was recorded through the capable exploitation of General Manager McGinnis of the Gordon theatres, declares a statement from the Pathe home-office in New York.

Mr. McGinnis took advantage of many channels of exploitation and publicity. Several days before the picture opened at the Old South, all of the Boston papers carried teaser advertising on "The Devil," showing which was culminated with smashing advertising in the Saturday evening and Sunday newspapers.

In the theatre lobby, Mr. McGinnis placed one of the special kaleidoscopic signs used for the first time in connection with a motion picture at the Strand theatre in New York. Cards announcing the showing were placed on the sign. Similar displays were stationed in two big stores near the theatre. Forty cut-out window cards showing Mr. Arliss in his character as "The Devil" were placed in conspicuous hotel lobbies, and store windows.

The front of the Old South theatre was dressed in red, maroon lamps replacing all the white incandescents. A limousine, wired and lighted so that the enclosed part of the card showed up brilliantly in red, toured the city, bearing one of the Old South ushers wearing a silk hat and black cape, similar to the costume of Mr. Arliss in the picture. One of the biggest "bets" of the entire campaign was the truly wonderful electric light display at the corner of Tremont and Park streets.

Harding's Cabinet Is Shown in Kinograms

Less than twelve hours after the announcement of President-elect Harding's cabinet, super kinograms dispatched as a part of its service for the first half of the week of February 27 motion picture views of all of the members. These were taken in many different sections of the country, and with other possibilities for these posts, were assembled at the New York laboratories for immediate dispatch. New pictures of Mr. Harding and Mr. Coolidge are also included.

Another item of official interest in the same reel is a luncheon given to Mrs. Marshall, wife of the retiring vice-president, by the ladies of the Senate.

One of the most remarkable records of horsemanship brought to the screen is promised in views of a thousand members of the Eighth Cavalry in their feats at Fort Bliss, Texas. This exhibition was given exclusively for Kinograms cameras.

Ambassador Theatre to Show Kinograms

The Ambassador, the splendid new Los Angeles theatre in the Ambassador hotel has selected the super Kinograms, which are being released through Educational exchanges, as its news weekly. The selection was personally made by S. Barret McCormick, its managing director, and formerly in the same post at the Circle theatre, Indianapolis.

The Ambassador is showing only feature pictures at their initial showing and for a single week. After their run there they are transferred to one of the other Los Angeles houses. Mr. McCormick has booked many of the Educational short subjects, including "In Dutch," one of the World Wandering series which was used the second week of the opening.

Charles Bryant Confers with Metro President

Charles Bryant, leading man with Nazimova in all but two of the Russian star's photoplays released through Metro, is in New York for a short vacation, and for conference with Richard A. Rowland, president of Metro Pictures Corporation.

It will be recalled that Mr. Bryant not only enacted the roles opposite Nazimova in several pictures but was responsible, either in collaboration with the star or entirely, for the adaptations to the screen of three of her special productions: "The Brat," "Stronger Than Death" and "Billions."

Teddy Sampson Now in Gayety Comedies

After having been loaned to play opposite Owen Moore in a feature picture made in New York, Teddy Sampson has returned to the Christie studios in Los Angeles and has begun work on the single-reel Gayety comedies which are released through Educational exchanges.

In the first of this series in which she will appear she will share honors with Thornton Edwards, Mary Wynn and Henry Murdock.

Lasky Studio Busier Than Ever

THE Lasky studio at the present time is as busy as it has ever been in its history, declares a statement from Paramount's office. This is a direct refutation of the melancholy utterances in some quarters regarding the dullness in the motion picture business.

The big event of last week was the starting of Gloria Swanson's first stellar picture for Paramount, Elinor Glyn's "The Great Moment," which was adapted for the screen by Monte M. Katterjohn. The first turn of the camera was made at Burlingame, the ultra-fashionable suburb of San Francisco, where a sequence of scenes representing an English home was taken at one of the Burlingame estates. These scenes completed, Director Sam Wood took the company back to Hollywood to film a number of colorful episodes in a European capital.

George Melford's company which went North recently on location for Canadian scenes for "The Money Master," ran into a heavy snowstorm which delayed work to some extent. A heavy gale blew all along the Coast, and penetrating to the interior held up the production for nearly three days. But with deep snow and a sure-enough Arctic atmosphere, the storm proved a genuine blessing in disguise and brought delight to the heart of the author, Sir Gilbert Parker, who accompanied the party.

Gloria Swanson at Work on Elinor Glyn's Story

Scenes along the Amazon River in Brazil occupied much of William De Mille's time during the week, his production being "The Lost Romance," the original story by Elward Knoblock, scenarized by Olga Printzlau. Most of the picture, however, is laid in beautiful homes and gardens in Southern California and in the mountains surrounding the town. Jack Holt, Conrad Nagel, Lois Wilson and other notable players have the important roles.

Roscoe (Fatty) Arbuckle was working on an island somewhere out in the Pacific Ocean under the direction of James Cruze on Frank Condon's story, "Crazy to Marry," which was adapted for Paramount pictures by Walter Woods.

Tom Forman completed work during the week on Thomas Meighan's star picture for Paramount, "White and Unmarried," adapted by Will M. Ritchey from John D. Swain's story in *Munsey Magazine*. One of the important scenes made in the final week represented a Parisian cafe modeled somewhat after the famed Cafe de la Mort in the French capital. Many extra people were used including a number made up to represent devils who served as waiters and orchestra. The latter dispensed sweet melodies from a huge cauldron beneath which flames crackled continuously.

William D. Taylor began work Monday upon Cosmo Hamilton's story, "The Almighty Dollar," in which Ethel Clayton is starring for Paramount. Julia Crawford Ivers has adapted the story to the screen with great skill, it is stated.

Cecil B. De Mille is still busily engaged in cutting his massive all-star production, "The Affairs of Anatol." It is understood that somewhere along about March 21st he will begin work on a new picture, but no details are as yet forthcoming.

It is announced by General Manager Charles Eyton that a new room is in course of construction at the Lasky studio for housing the electrical equipment which has been extensively augmented as a result of the increased production activities.

An Interesting Bruce Scenic

EDUCATIONAL FILM EXCHANGES, INC., is calling attention of its sales force this week to a single reel Robert C. Bruce Scenic which the company regards as one of the most remarkable pictures that it has ever released. It is uniquely titled "The Man Who Always Sat Down," and records the first motion picture camera flight ever made over the Matterhorn and Mont Blanc. During the making of the picture the lives of Bruce and his pilot were several times in grave danger, and the film record is said to illustrate this strikingly.

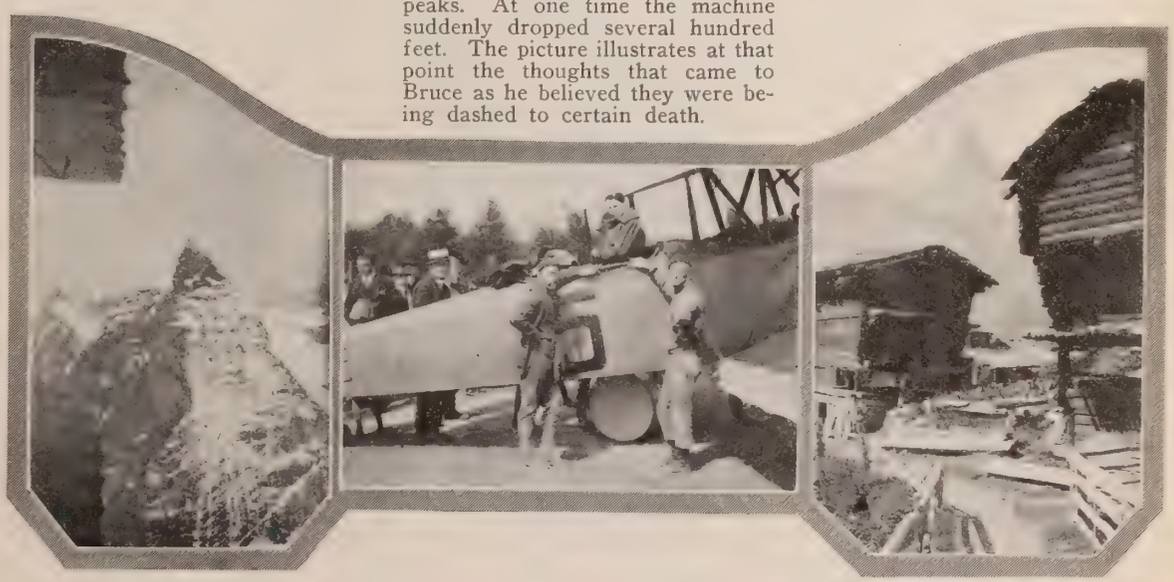
This picture will be released in April as the first of the seven Scenics Beautiful which Bruce made on his recent visit to Europe and which he has just finished cutting and titling. England, Scotland, France, Italy and Switzerland were the countries visited.

Views of Matterhorn and Mt. Blanc in New Subject

A remarkable play on nationalities marked the making of the picture for it was taken from a German airship (a Fokker) which was built for a Hollander and piloted by a Swiss who could speak only French, for an American who could speak only English. The pilot was Lieut. Max Cartier, one of the most daring aviators in Europe, and his skill was needed as the machine hit the air pockets about the two peaks. At one time the machine suddenly dropped several hundred feet. The picture illustrates at that point the thoughts that came to Bruce as he believed they were being dashed to certain death.

During the flight the machine circled and went over the top of the Matterhorn, which reaches 14,700 feet and Mont Blanc, which is 800 feet higher, and the mightiest peak in Europe. Splendid views not only in panorama but of the sides of the peak are found in the picture, include several in which the machine was driven straight at the snow clad mountains.

Although the picture will be released as the first of the Bruce European Scenics and not among the special list, Educational has asked its sales forces to call attention to the fact that though exhibitors will not have to pay an increased rental for this film, it is worthy of being featured as they have rarely exploited a single reel before.



Two of the remarkable scenes from the Bruce Scenic "The Man Who Always Sat Down," and the man who flew over the Matterhorn to take them. They will be released through Educational Exchanges

Mayer Selects Title for Stewart Picture

"Playthings of Destiny" has been chosen by Louis B. Mayer as the releasing title for the Anita Stewart picture which was completed some time ago under the working title of "The Tornado." The story is an original by Jane Murfin and Larry Trimble and Anthony Paul Kelly, playwright and screen author, journeyed from New York to California especially to prepare the scenario on the scene of production. Edwin Carewe directed the picture, which will be released as a Louis B. Mayer First National attraction.

Anita Stewart is supported by a brilliant cast, including Walter McGrail, Herbert Rawlinson, William V. Mong, Richard Headrick and Grace Morse. The photography is by Robert B. Kurrle.

Metro has Story for Gareth Hughes

Gareth Hughes soon will be seen in the first special production to be made under his new contract with Metro.

"Barber John's Boy," a swiftly moving tale from the pen of Ben Ames Williams, has been selected by Bayard Veiller, Metro's chief of productions, as the vehicle in which the brilliant young player will make his bow.

The story revolves about a boy whose father went to prison for twenty years for killing the doctor who, through carelessness, had caused the death of his wife. With his return to his home town, he is received with open arms by every one but his own son Mike. The son is ashamed of the fact that his father is a jail-bird, and feeling that he can never outlive the disgrace, makes up his mind to leave town and start life anew.

Anzia Yezierska Helps in Adapting Story

Goldwyn announces that Anzia Yezierska, author of "Hungry Hearts," is busily engaged at the Goldwyn studios on the Coast in aiding the translation of her work to the screen. The collection of stories which make up the book are being combined into a feature film.

"The Fat of the Land," one of the short stories in "Hungry Hearts," was selected by Edward J. O'Brien, the anthologist, as the best piece of imaginative work in short form which the year 1919 produced.

Sam Taylor on Harold Lloyd's Staff

The latest addition to the Hal Roach comedy forces on the West Coast, which recently completed the new three-reel Harold Lloyd comedy, "Now or Never," an Associated Exhibitors release through Pathe, is Sam Taylor, who wrote the scenario for "Now or Never," and served as "gag man" during its production. Mr. Taylor formerly titled comedies for the old Kalem company, and more recently wrote feature continuity for Harry Morey, Bessie Love and Alice Calhoun. Before joining the Roach forces he was a director of Century comedies on the Coast.

George Beban in Chicago

To Appear Personally at Riviera and Newly Opened Tivoli Theatre

GEORGE BEBAN, star of "One Man In a Million" which is being distributed by Robertson-Cole, reaches Chicago this week, and there will remain for a period of three weeks which is to be apportioned over three week-stands. The first of these will be at the Riviera Theatre and the second at the Tivoli Theatre, both of which houses are managed by Balaban and Katz.

The second of these houses is a new two-million-dollar theatre seating 4,500 people, which is Chicago's latest and finest house. Situated at Cottage Grove and 63rd streets, it is in the center of a thriving district and destined to become one of the most popular Chicago houses. The Tivoli Theatre was opened on February 16th, so that "One Man In a Million" will be one of its first attractions.

The exploitation expert who is doing the advance work for Mr. Beban's tour, which includes personal appearances at each theatre where "One Man In a Million" is showing, is now in Chicago making arrangements for a series of appearances by Mr. Beban.

In Milwaukee, the last city in which Mr. Beban appeared, his production was shown at the Merrill theatre. He was the guest of honor at a dinner given by the City Club, and was received by the mayor. On Tuesday of the week in which he appeared in Milwaukee he was given a luncheon by the Press Club.

"Walling" Film on Way

Vitagraph Starts Work on a New George Randolph Chester Story

WHAT is declared by Vitagraph to be a great showman's picture for 1921 is being started at Vitagraph's Coast studio. It is George Randolph Chester's "The Son of Wallingford." It has, first of all, a prominent author. For a dozen years Mr. Chester's series of "Get-Rich-Quick Wallingford" stories have been popular.

"The Son of Wallingford" is the latest of the series, written especially for the screen by the author. But it will appear in fiction form to finish simultaneously with release in Collier's Magazine, it is declared. Further, the author himself, George Randolph Chester, will personally direct the screen version, and has just arrived in California for the purpose. Mrs. George Randolph Chester, who collaborated with her husband in the writing of the new Wallingford story, will assist him in its presentation on the screen.

Mr. Chester has inaugurated one departure from the customary method of starting a picture. He is arranging for all his exteriors and locations before casting his picture and taking a scene. This will allow him to produce the picture without delay when he once is started.

A whole city must be turned over to the picture production for several days, declares the statement from Vitagraph headquarters. A whole inland lake afire from blazing crude oil is said to be another of the big scenes which will require much labor before and during the scene to make it the spectacle it is intended to be. There are also declared to be many thrilling incidents, notable among them being the one in which the hero and heroine are described to be trapped in a boat on the blazing lake of oil.

Frank Heath has come from New York as assistant director for Mr. Chester. Bert Ensminger of the Western Vitagraph studios, has been assigned to his staff also.

Ruth Renick and Casson Ferguson in "What's a Wife Worth?" a Robertson-Cole super-special, directed by William Christy Cabanne

Irvin S. Cobb Signs Up with Irving Lesser

AMERICA'S great humorist, Irvin S. Cobb, has joined the movies. Word comes from Irving M. Lesser in Los Angeles that Mr. Cobb has annexed his signature to a contract calling for his editing and writing the titles for "Peck's Bad Boy," starring Jackie Coogan.

Mr. Cobb is now in Los Angeles en route up the Pacific Coast on his speaking tour. He plans to return to Los Angeles within two weeks and will immediately occupy a desk in the Lesser organization.

Irvin Cobb, while on his recent visit to the West, was the guest of many studios. Realizing the possibilities offered him in creating funny sayings to accompany the "Peck's Bad Boy" film, he signed the Lesser contract. Cobb is the latest of America's great authors to heed the call of the movies.

Will Rogers' Vehicles on "White List"

Goldwyn's popular star, Will Rogers, is declared by Goldwyn to be the first motion picture star to have all of his pictures recommended for showing in churches. All of his pictures appear upon the "white list" of the Methodist Episcopal church as suitable for projection in church auditoriums, it is stated. One of his last season's pictures, "Jes' Call Me Jim," from J. G. Holland's old novel, "Seven Oaks," has proved very popular for church use.

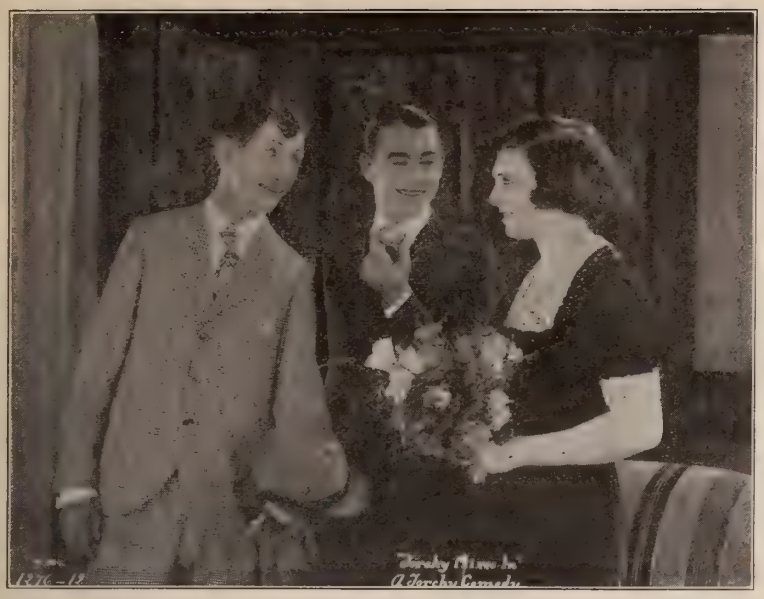
Others appearing on the "white list" are "Water, Water Everywhere," "The Strange Boarder," "Jubilo" and "Cupid, the Cowpuncher," etc.

Plunkett Books "Bill and Bob" Series

Joseph Plunkett, managing director of the Strand theatre, New York, and Moe Mark, recently witnessed a projection of "Trapping the Bobcat," which sets the pace for the rest of the "Adventures of Bill and Bob" series released by Pathe. It took them only a few minutes longer to book the picture, both for the Strand on Broadway and the Strand in Brooklyn. Then they "made it unanimous," by booking the entire series.

Fred McConnell Back in New York

Fred McConnell has arrived again in New York and is at present contemplating connections with one of the larger distributors for special work in the exploitation and publicity field. Mr. McConnell was former assistant to Fred Quimby in the organization of Associated Exhibitors. Last August he joined the Pathe sales forces and has since been engaged on some special work in connection with Pathe serial releases.



Johnny Hines in his latest "Torchy" comedy released by Educational, "Torchy Mixes In"

Demand for Single Reelers

Educational Reports Vanity and Gayety Series Pass Estimates

ALTHOUGH the two brands have been available to exhibitors less than three months, Education Film Exchanges, Inc., reports that the demand for Vanity and Gayety series of single reel comedies has far passed first estimates and that they have received bookings in first run theatres of importance that have set a new mark for pictures of the length. This demand has not interfered with the bookings of the two-reel comedies, of which Educational is now releasing four series, with two releases every other week.

Although the four series of two reelers were booked on practically every big circuit solid, Educational states that the same organizations almost without exception have also taken the single reelers and that those big chains are now showing its whole product. The single reelers have been especially welcome to the big houses in cases where they have unusually long features and are still unwilling to omit a comedy entirely from the bill. All exchanges have been directed to call the especial attention of exhibitors showing these longer pictures to the Vanity and Gayety series.

Among the theatres showing all of these single reelers are the Stanley houses in Philadelphia; the Jensen & Von Hergberg houses in the Pacific Northwest; the Parkway group in Baltimore; Tom Moore's houses in Washington; the Rowland and Clark chain in the Pittsburgh district; the Libson theatres in Cincinnati; the Ascher houses in Chicago; the Skouras theatres in St. Louis; the A. H. Blank theatres in Nebraska and Iowa; the Ruben and Finkelstein theatres in Minneapolis and Milwaukee; the Loew theatres in Cleveland and a number of others.

So important have these comedies come to be regarded that Educational has arranged to have special directors devote their entire time to these pictures and the players will give their entire time to them, appearing in no other pictures. Production is kept well ahead and with six companies working on them it is practical to give them unusual attention and at the same time to maintain the weekly release schedule, the two series alternating.

Assemble Fine Cast in Ethel Clayton Film

Paramount presents a strong supporting cast in the new Ethel Clayton vehicle, "Sham," adapted by Douglas Doty from the play by Elmer Harris and Geraldine Bonner.

Miss Clayton is said to have an exceedingly agreeable role as Katherine Van Riper. Others in the cast are Clyde Fillmore, the leading man, in the part of Tom Jaffrey; a triumvirate of character actors supreme, consisting of Theodore Roberts, Sylvia Ashton and Walter Hiers; Helen Dunbar, Arthur Carewe, Thomas Ricketts, Blanche Gray, Eunice Burnham and Carrie Clark Ward, all in fine parts.

Thomas Heffron handles the megaphone, and Fred J. Robinson is assistant, with Guy Wilky presiding at the camera.

This is Miss Clayton's first Western-made picture for Paramount since her return from abroad.

Kathleen Myers Opposite Lloyd Hamilton

Kathleen Myers, a young New York girl, has been selected as leading woman by Lloyd Hamilton for the comedy he is now producing for Educational. Miss Myers, who is a daughter of the manager of the Chrome Steel Works of New Jersey, has been on the screen but a short time, having gotten her first experience on a visit to Los Angeles. She has played opposite Chester Conklin in two pictures, with Neely Edwards in two and in one with Jimmie Aubrey.

"The Saphead" at Capitol

New York Dailies Speak Well of William Crane and Buster Keaton

METRO'S "The Saphead," produced by Winchell Smith, topped the bill of the Capitol theatre during the week of February 13, and scored a pronounced success in keeping with the fact that this picture of Wall Street romance costars two actors beloved by the public, William H. Crane, for many years one of the most famous of American comedians, and Buster Keaton, the sombre farceur of the screen.

The consensus of opinion among photoplay critics is that "The Saphead" is exceptional entertainment. The reviewer for the Telegram writes in part as follows:

"Mr. Crane is as delightful on the screen as he was on the speaking stage. He is ably seconded by Buster Keaton, who appears as the Saphead. . . . Mr. Keaton makes his departure from the slapstick comedy in which he first gained recognition. He has a subtlety of method that makes him an eligible candidate for the more human field of straight comedy. . . . It is a story that has all the elements that go to make up interesting entertainment, enough of plot, suspense, humor and characterization to make it well worth seeing."

Boyle in the News remarks: "Buster Keaton's the whole play. So I wouldn't advise you to go to see it unless you like to chuckle through five reels of nonsense such as always follows in the wake of that young man."

Grace Wynden Vail in the American describes "The Saphead" as "entertaining throughout and lusciously humorous."

The Times reviewed "The Saphead" as "one of the gayest comedies of the season—for this Keaton gravity is a bubbling source of merriment." Mr. Crane's acting "is marked by the ability that made him such a prominent figure for so many years on the stage." Of Buster Keaton:

"Keaton is a natural screen comedian, a pantomimist, as all true screen actors are . . . definitely and subtly expressive, revealing many shades of subjective tragedy that are ridiculously comic from the outside point of view."

Pinehurst General Office
Pinehurst, N. C.
CAROLINA THEATRE
Feb. 13th, 1921

Vitagraph Branch Office,
Washington, D. C.
Gentlemen:

I cannot refrain from congratulating you on the splendid production you have made of the famous old story of "Black Beauty."

I have run nearly all of the big productions of all the producers that are really worthy of the name of "big," but I have yet to run one that met with such universal approval and commendation as did "Black Beauty." Vitagraph certainly has done this beautifully.

If exhibitors are wide awake for pictures that will add prestige to their theatres as well as dollars to their pockets, they will certainly avail themselves of this great opportunity, for "Black Beauty" will not only draw the better class of people to the theatres, but it will satisfy them thoroughly after they come.

It is one of a few special productions on which an exhibitor can raise his admission price with the absolute assurance that his patrons will consider it well worth the added price. "Black Beauty" is a credit to the industry.

Here is a little personal story that may interest you. Among our guests here is a well known banker who seldom goes to the "movies" when he is at home because so few of them he considers worth the time spent in seeing them. He came to see "Black Beauty." At the matinee the next day he was back with four others whom he brought. Over at Southern Pines, the second night, he was there with an automobile load of friends, and he told me he enjoyed it more the third time than the first.

That's some recommendation for "Black Beauty."

Very truly yours,
(Signed) CHAS. W. PICQUET.

We want Six Men

One of the oldest-established companies in the producing field requires the immediate services of six first-class men to act as FOREIGN REPRESENTATIVES.

Exchange Managers Should Apply for These Positions

The six men we want are, today, probably Managers or Assistant Managers in large and reputable film exchanges. They must, at least, have had some sound film training. We do not want dabblers—we want only steady, reliable men who know the business thoroughly and want to get on in it.

Accounting Experience an Advantage but not a First Necessity

The six men we want must understand figures. They do not need to be trained accountants, but they must be able to make intelligent use of financial statements.

Should Speak at Least One Foreign Language—French or Spanish Preferred

The most can be got out of these six positions in the foreign field by those applicants who have a good working knowledge of either French or Spanish and who are willing to perfect themselves in that language.

We Want Old Heads On Young Shoulders

We are willing to accept young men for these six jobs, but would prefer men over 25—either married or single. We want live wires, but we don't want them of such high pressure that they'll short-circuit and burn out.

They Must Know How To Handle Men

Proven ability to handle men and get results without friction will be a big asset for the men who are going to fill these six good jobs. If you can point to something you have done in this line, so much the better.

Each and Every One of These Six Foreign Positions Has a Quick and a Big Future

The foreign market of this company is ready to give the six men who land these positions real and quick futures. They will have to work hard, but they will have their rewards in good salaries and in futures which will be bounded solely by their own ability and integrity of purpose. These jobs are not for four-flushers or quarter-horses, but permanent connections for energetic, purposeful men who want to develop big, solid, worth-while places for themselves.

Write Fully
Correspondence Confidential

Give us complete details as to your film experience, ability and present occupation. All correspondence held strictly confidential. Address Box 845, Motion Picture News, 729 7th Avenue, N. Y. C.

"The Devil" Heavily Booked

Indefinite Runs for Picture Are Arranged in Several Large Cities

WITH three pre-release showings, breaking three house records in New York City, Buffalo and Lawrence, Mass., the Associated Exhibitors' release, "The Devil," featuring George Arliss, has set the highest record in the history of Pathe Exchange for bookings in advance of release.

Statistics taken from the contract records ten days before its release date, February 6th, show that practically every important first run center in the country has been closed and that in several instances indefinite runs in large cities have been planned for the picture.

It is the emphatic desire of the Associated Exhibitors and of the Pathe Exchange to make it clear to every exhibitor in the country that "The Devil" will not be 'road-showed.' As an organization founded by exhibitors for the purpose of serving exhibitors, it has been firmly decided that the men who operate theatres week in and week out, taking the fair pictures with the best, must be given full opportunity to get the best pictures and under the same selling conditions that they are given the average picture.

Among the important bookings to date are the Keith & Proctor circuit, the Mark Strand Houses, the B. S. Moss houses, the Stanley Circuit in Philadelphia, the Capitol at Springfield, Mass.; the Walnut Theatre at Cincinnati; the Liberty at Youngstown, O.; the Metropolitan at Cleveland, O.; the Missouri Theatre at St. Louis; the Liberty at Kansas City; the Rialto at Newark, N. J.; the Capitol at Oswego, N. Y.; the lyric at Lima, O.; the Rialto at Stamford, Conn.; the Royal at Hot Springs, Ark.; the Strand at Canton, O.; the Orpheum at Akron, O.; the Lafayette, New York City; the Rialto at Lawrence, Mass.; the Stadium and Roebling at Brooklyn, N. Y. and the New Stanley at Philadelphia.

Veteran Support for Roland

Pathe Announces Cast of "Avenging Arrow," Set for March 13th

THE announcement of the complete cast assembled to support Ruth Roland in "The Avenging Arrow," which Pathe has set for release on March 13, reveals the names of players who have never before appeared with this star, but whose prominence in important pictures of the past has familiarized them to exhibitors and fans alike.

The Pathe star's leading man is Edward Hearn, who attracted the attention of serial devotees by his successful interpretation of the juvenile lead with Jack Dempsey in Pathe's "Daredevil Jack." Mr. Hearn entered the screencraft five years ago after an experience of some time in stock and repertoire stage companies. His first film engagement was with Hobart Bosworth in "The White Scar."

Virginia Ainsworth and Vera Sisson have the two principal feminine roles of the support. Miss Ainsworth, who began her screen career with the Selig Company in Chicago, has the heavy character in "The Avenging Arrow," in which she appears as Luisa Traganza, the evil genius of a family sworn to hatred of the house of Delgado, whose daughter Anita, the role played by Ruth Roland, becomes the object of mystifying attacks.

The character role is entrusted to Vera Sisson. As White Faun, the Indian Girl who becomes entangled in the plots against the Delgrados, Miss Sisson is making a reappearance after a long absence from the screen. She is best remembered as leading lady for J. Warren Kerrigan. She then played leads for Biograph and three years ago retired from studio work.

The other prominent parts in "The Avenging Arrow" present Otto Lederer as Don Jose Delgado; S. E. Jennings as Joaquin Ruiz, William Steele as Don Carlos Martinez, Chief Big Tree as Modoc, Frank Lacteen as Pablo and Robert Chandler as the Hermit. Mr. Lederer was for a long time associated with the old Vitagraph western company, both as a player and director.

WILLIAM J. SCULLY, director of Joan's new state-right feature, "Annabel Lee," was signally honored this week at a reception tendered to him by the New England Camera Chapter at the Copley Plaza, Boston. The occasion was the completion of his latest picture "Annabel Lee," a five-reel production, starring Lorraine Harding and Jack O'Brien, and adapted from the poem of the same name by Edgar Allen Poe.

Many tributes were paid the young director by those present, most of whom were associated with Scully at one time or other in his eventful screen career. Joe Mitchell Chapple, for whom "Annabel Lee" was produced, was the toastmaster of the occasion. Mr. Chapple gave a brief and impressive review of Scully's history. Scully's rapid rise to the forefront of filmdom, from an unknown amateur theatrical producer to prominence in the cinema sphere, Chapple declared, dates back six years ago, when David Wark Griffith was first impressed with Scully's possibilities.

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

Tom Terriss, for the past three years, principal director of the Vitagraph Company, and responsible for many of their greatest productions, has severed connection with Vitagraph and become affiliated with the International Film Company. He will start work shortly on a special production.

Mr. Terriss, while with Vitagraph, was responsible for the initial popularity of Alice Joyce, and among others of his successes with this star can be pointed out "The Lion and the Mouse," "The Third Degree" and the Rex Beach adaptation "Vengeance of Durand." Shortly after the latter production Mr. Terriss contracted with Vitagraph to produce only specials bearing his name as trademark, and in this manner were presented "Trumpet Island," and the widely exploited "Dead Men Tell No Tales." Both of these were acknowledged immense box office attractions. Mr. Terriss's last special production for Vitagraph, and shortly to be released, the David Belasco success, "The Heart of Maryland," is said to be conceded by the company as the finest picture known by them since its inception into the business. Pre-release news regarding what story Mr. Terriss will first direct for International indicates that he has his eye upon a very remarkable one that was published in the Cosmopolitan and one in which he has great confidence.

The camera work on "The Sky Ranger," latest George B. Seitz serial, is completed. So ends the thirteenth serial with which Mr. Seitz has been intimately connected, either in the capacity of author, director, producer or star. In it he has combined the three named duties with characteristic Seitz energy and finesse. He has no compunction, either, about this being his thirteenth serial. Instead of its being a jinx, on the contrary, he feels it is the best, and necessarily the most successful, of the long line ahead.

Followers of Mr. Seitz agree that each of his serials has outshone the previous one and no one person in serialdom has made more innovations for the delight of the thrill seekers who breathlessly follow their idolized star through perilous predicaments from week to week than George Brackett Seitz.

Co-starred with the author-producer in "The Sky Ranger" is June Caprice, who will make her bow to serialdom thereby. There is a cast that sounds like a Seitz super-serial, including such well

Pauline Starke as she will appear in "Salvation Nell"

known players as Peggy Shanor, Harry Semels, Frank Redman, Joe Cuny, Charles Revada and Thomas Goodwin.

Frank Leon Smith, author of "The Sky Ranger," chose the elastic world of science as the background for the romance, adventure and mystery, the three serial requisites, artistically combined and sprinkled throughout with a characteristic vein of Smith humor which always distinguishes a Smith-Seitz serial. The camera work, done by Edward Snyder, an ex-service man, is said to be of unusual merit, while the production has been enhanced by beautifully decorated art titles, which were executed by the well known landscape artist, Robert Amick.

Lem F. Kennedy has just completed the first of a series of independent productions, entitled "The New Minster," featuring Robert Kenyon and Muriel Kingston. Upon completion of the editing and titling of this initial production, Mr. Kennedy will begin preparations immediately upon his second feature. Mr. Kennedy will be assisted again by Walter R. Sheridan, who capably acted as assistant in the making of "The New Minister." In fact, the association is permanent. Williard Van der Veer, who was responsible for the photography, will continue to serve in a like capacity.

"What's Your Reputation Worth?" is the title supplanting the one originally announced as the first picture to be directed by Webster Campbell, starring Corinne Griffith, with Percy Marmont, the eminent English actor, in support. This is the second picture in which Mr. Marmont has worked opposite Miss Griffith, the other being "The Climbers," a film of several months ago.

Once upon a recent time a wise man said that "Some day films will run for a solid year on Broadway." "Over the Hills," the Fox production directed by Harry Millarde promises to fulfil the prophecy, the run being well into the sixth month, with no evidences of "last week" in sight.

In these days of scientific discoveries a great deal of credit is self-imposed upon those who claim to have "discovered" our celebrities. Recently George L. Sargent, whose four pictures for Vitagraph placed him in the topmost rank as a director, was being assured that the double exposure work in "The Broadway Bubble" was among the best of the year's output and that each of his pictures excelled its predecessor. "You are fast becoming a great celebrity as a director, Mr. Sargent," said a new acquaintance. "Thanks," answered the director. But I have yet to hear who claims the distinction of having 'discovered' me. If you ever happen to hear and want to get in solid let me know who it was, for whoever he was, he has something coming to him, and, in the words of Bert Williams, 'He's going to get somethin' that he don't expect.'" Which illustrates Mr. Sargent's ability to leave one wondering if it is more clever to be subtle than humorous or vice versa. Which reminds us of the title of his more recent offerings, "It Isn't Being Done This Season" and "False Colors."

E. H. Griffith will direct Alice Brady's next production for Realart and is already engaged in the initial stages of the work.

"'Outside the Law' has nothing to do with the Eighteenth Amendment," remarked Tod Browning, who wrote and directed that picture. "So far as that goes, there is a simple, infallible way to get high-powered liquor INSIDE the law." He chuckled. "Offer it to a policeman."

Browning is looking for a girl with youth, beauty and dramatic ability to play "Fanny Herself."

Carl Laemmle, Tod Browning's big chief, admits that his little daughter, Rosabella, wants a screen career, and that he generally lets her have what she wants.

Which may indicate . . . ?

James Neill, of the Goldwyn players, has been in motion pictures since the days of their beginning,

Carmel Myers, Universal star, whose marriage to I. N. Kornblum, the composer, has been announced

and he has many amusing stories to tell. One of them has to do with a casting director in the early days, who was not familiar with stage celebrities.

Mr. Neill was acting in a picture at the studio and Francis Wilson and William H. Crane, who were friends of his, and were curious to see how pictures were made, came to visit him one day. A big ballroom scene was to be filmed the next day, and the director's mind was on it, so when Mr. Neill introduced his friends he said, to their amazement:

"Yes; they'll do. That is, if they have dress suits. Five dollars a day each, you know."

Joseph M. Schenck has purchased "Beauty or Brains," an original sociated First National picture, to John Emerson-Anita Loos story, for Constant Talmadge's next Asfollow "Wedding Bells." "Beauty or Brains" is a temporary title only, and will be changed during the process of the picture, which will be put into the works next Monday, with Victor Flemming as director. Mr. Flemming recently directed Constance Talmadge in "Mamma's Affair," adapted by Emerson-Loos from Rachel Barton Butler's play of the same name. Kenneth Harlan will play opposite Constance in "Beauty or Brains."

Salisbury Field's play, "Wedding Bells," Constance's Chet Withey production, is now being cut and assembled by Mr. Withey, ready for titling. "Wedding Bells" will follow the release of "Lessons in Love," which latter film has been scheduled for its initial showing at the New York Strand theatre some time in May. "Beauty or Brains" will follow "Wedding Bells."

ABOUT PLAYERS

When the trade press was introduced to Pauline Starke by Whitman Bennett at the "Last of the Free Lunches" (so-called) in the First Field Artillery Armory, New York, the representatives were not informed that "Salvation Nell" was Miss Starke's first picture in the east. The home of the promising screen debutante is in Los Angeles, where she has been playing exclusively in the west coast studios. Mr. Bennett first noticed the actress in "Soldiers of Fortune," more than a year and a half ago and has been waiting for an opportunity since, to cast her in one of his productions. The title role of "Salvation Nell" filled the bill, and as a result Miss Starke was lured to the east, for the making of the picture which will be released via First National upon its completion, in June.

Educational Film Exchanges, Inc., request that publication issue their denial that Dorothy Devore, featured player in Christie Comedies, has forsaken them to join another feature organization. The unauthentic news seems to have been printed in some of the publications usually purchased by motion picture followers, much to the chagrin of Educational officials. Miss Devore is regularly being featured in two reel Christie Comedies, the most recent of these being "Movie Mad" "Man vs. Woman" and "The Reckless Sex."

"Possibly the error was caused," say Educational, "because of the fact that Christie did loan Miss Devore to Charles Ray as his leading woman in "Forty Five Minutes from Broadway," but she immediately returned to Christie where she has remained ever since under long time contract, her entire attention being devoted to her work in the two reelers."

Helen Darling, a former Christie Comedy favorite, has been engaged for Universal comedies. For the present she will play supporting roles with Dorothy Wolbert, Universal's eccentric comedienne. Miss Darling was called to Universal at the suggestion of William Beaudine, their new comedy director, formerly affiliated with Christie comedies, and who was, therefore, well acquainted with the work of the young film player.

Miss Darling's engagement by Universal is another step in what Universal chooses to call its "drive" to make Universal short comedies second to none. Several new directors and two new comedy units have recently been added by the film company.

William Russell, the athletic Fox star, is a resourceful man. Being 8,000 feet up in the Sierras, making scenes for "Bare Knuckles," and 40 miles from a bathtub, he shed his impedimenta, took a dive into a snowdrift and called it a bath.

Tammany Young, who as a "film thug" needs no introduction was recently seen in the Robert G. Vignola production for Cosmopolitan, "Straight is the Way." Among his latest pictures are

Enid Bennett, starring in "Keeping Up With Lizzie," a Hodkinson release, directed by Lloyd Ingraham

"Making Good" and in the Metro production starring Bert Lytell, "The Man Who."

The envied role opposite Jack Barrymore in "The Lotus Eater," for which preliminary steps are already under way, will be played by Anna Q. Nillson, which is good news for everybody.

In the story of "The Man Who," in which Virginia Valli is playing opposite Bert Lytell, there is an incident of her walking barefoot down Fifth Avenue as the result of a bet. With the recent manifestations of wintry weather that have made New York snowbound, this fete is naturally impossible and, accordingly, Miss Valli, the star and the director have journeyed southward where this incident will be filmed in one of the Florida cities.

Before her work in "The Man Who," Virginia Valli created the part of Lady Alice Pipinworth in "Sentimental Tommy" for Famous Players and was recently seen in "The Silver Lining" supporting Jewel Carmen and in "The Plunger" opposite George Walsh.

Mary Alden says there are times when she wishes her hair would turn gray. It would save her a lot of time, if it would. For Miss Alden, who is one of the best character actresses on the screen, is always being offered mother parts in motion pictures and as she is a young woman, with never a gray hair in her head, it is rather difficult to make her hair look as it should to suggest middle-age. She does it by a liberal applying of aluminum.

Miss Alden is playing now in Rupert Hughes' "The Old Nest," which is being screened at the Goldwyn studio. In it she has a very appealing part as a mother.

Fay Tincher, featured player in two-reel Christie comedies, is this week making personal appearance at the new million dollar Missouri theatre, St. Louis, in connection with the showing of her comedies. After finishing this engagement she will appear in a number of the other Famous Players houses in Missouri.

Miss Tincher is on a two months' leave of absence from the studios in order to make this personal appearance tour, and although it is a separate enterprise, the agreement calls for one of the Christie comedies released by Educational to be shown during the same performance.

Carmel Myers, star in many Universal pictures, has been married for a year and a half to I. N. Kornblum, a musical comedy composer, it has just been made public.

A long period of secrecy was due to a romantic pact between Miss Myers and the composer at the time of their marriage. Kornblum was at that time working on "Blue Eyes," and the film star was playing in "The Magic Melody," a Broadway musical success.

Theirs was a boy and girl romance, they admit. They have known each other since they were four years old, both being natives of San Francisco, and both having gone to school and later studied music together.

When Miss Myers deserted motion pictures a year or so ago to enter musical comedy, Kornblum followed her to New York and asked her to return West as his bride. She was interested in her career and would not listen to him, so they now confess. He returned to California, but soon visited the East again, and this time won the little star's consent to an immediate but secret marriage.

Carmel's mother was the only one let in on the secret at first, but it later spread to several other members of the two families.

Less than a year ago, Miss Myers, as she chooses to be called, forsook the stage and returned to Universal City, to enter pictures again. Since that time she has been starred in four Universal successes, "In Folly's Trail," "The Gilded Dream," "Beautifully Trimmed," and "the Mad Marriage."

After the completion of "The Mad Marriage," Miss Myers and her mother came East in time to be present at Atlantic City for the first try-out of "Blue Eyes." The star had to return to Universal City before the Broadway premiere of the musical comedy, in order to start work on her current picture, "The Dangerous Moment," which now is nearing completion under the direction of Marcel de Sano.

The announcement of her marriage will make no change in her plan to remain under the Universal banner for many months to come. Her early appearance in a big picture, "The Heart of a Jewess," said to be a human interest story almost without equal, is promised by Mr. Carl Laemmle, head of the Universal Company.

Lewis S. Stone is by way of becoming a pianist and it is all because he is in the "silent drama." It sounds like a paradox but it happens also to be the truth. It all came about when Victor Schertzinger, who directed the Goldwyn picture, "The Concert," told Mr. Stone, who plays the part of the maestro, that a great deal of work would be necessary in order that he should have good "piano manners."

The fact that no sound would come from the piano would make no difference. Every movement of Mr. Stone's at the piano must give the impression that he really was playing the music. Mr. Stone agreed and then went Mr. Schertzinger one better by saying that he thought the best way to assure that was to play the piano, really, and not fake it. Mr. Schertzinger said he had no objections to that and Mr. Stone hied himself to a good music teacher.

He had the advantage of having sung a great deal and being able to read music and so he made rapid progress. When he came to the studio, he said he could play "Liebestraum" and proved it was no idle boast by doing it.

Gladys Gentry a New Screen Personality

Gladys Ballard, winsome Bluegrass girl, who won much notice during the war by her capable work as a lieutenant in the Woman's Motor Corps of the police reserves in New York, and whose piquant personality and charm has recently attracted much attention on the screen in Metro pictures, in future will be known as Gladys Gentry.

Miss Ballard, or Miss Gentry as she now wishes to be known, comes from Louisville, Kentucky. Her decision to take up a screen career led also to her determination to assume a stage name for the sake of euphony, as well as the perfectly proper desire to retain her priviate nomenclature for her friends and intimates. She is a niece of David R. Francis, former governor of Missouri and United States Ambassador to Russia.

New Vignola Production Unanimously Acclaimed

Such a unanimous acclamation as few feature motion pictures have received, was accorded Robert G. Vignola's special production for Cosmopolitan-Paramount, "Straight Is the Way," by the critics of the New York newspapers last week when it opened for an engagement at Dr. Hugo Riesenfeld's Rivoli theatre.

Without a single exception the critics gave unstinted praise to Mr. Vignola's latest production, praising the director for his brilliant success in transferring Ethel Watts Mumford's great short story to the screen, and ranking it with the best that the silversheet has had to offer in recent months. That the critics were right in their judgment of the pcture was attested by the box office receipts which reached an exceptional mark despite the fact that during the week of the showing New York was in the grip of one of the worst snow storms and traffic tie-ups of this year which caused a general slump throughout the entire theatrical district.

The New York Evening Post, considered an extremely conservative newspaper, said: "'Straight Ic the Way' is as diverting a piece about crooks and ladies as has come this way in a total eclipse or two . . . with a happy treatment that distinguishes it from the thousand and one of its class." The New York World which is another newspaper not gven to extravagant praise of the screen said: "This picture is an exceptionally interesting one of its kind . . . and those who sit back and enjoy a puzzuer will find nothing better in filmland."

Jessen's Studio News by Wire

BRUNTON

Randolph Lewis is here with continuities for three Kipling stories, prepared in England. They will be produced for Pathe by Robert Brunton, with James Young directing.

The H. L. Frothingham production "The Other Woman" was given a trade showing here on Friday. Mr. Hodkinson was present. The negative has been shipped to New York.

Director Ed Sloman is now making final scenes for Frothingham's "Ten Dollar a Week Raise." featuring William Mong. The complete cast consists of Helen Jerome Eddy, Scott O'Malley, Hal Cooley, Margaret De La Motte, and Lincoln Flummer.

David Butler productions are resuming work at the Brunton studios. Fred Butler is directing the filming of "Sophia Semenoff" by Wallace Irwin. The cast includes Helen Ferguson, William Walling, Jack Cosgrove, Frances Raymond, and Alice Wilson.

Eliot Howe is to direct the Hampton Federal productions, succeeding Howard Hickman.

The Benjamin B. Hampton Production "The Man of the Forest" adapted on Zane Grey's novel has been completed and the Federal Producing forces are now centering their attention on the filming of the most recent Zane Grey novel "The Mysterious Rider."

Production of the Dial Company's subject for W. W. Hodkinson "The Light in the Clearing" by Irving Bacheller is progressing most satisfactorily under the direction of T. Hayes Hunter.

VITAGRAPH

John M. Quinn, general manager, is here for a conference with President Smith and various exchangemen.

The last episode of "Fighting Fate" serial was shipped East on Monday.

William Smith Jr., has been selected to photograph Chester's "The Son of Wallingford."

Upon completion of "The Secret of the Silver Car" starring Earle Williams, Dave Smith will begin production of a special from the Curwood story, "The Flower of the North." The continuity has been prepared.

President Albert E. Smith is assisting the members of William Duncan-Edith Johnson Fighting Fate serial company by giving them a vacation of two weeks before the staff undertakes another new production the continuity for which is now ready. No announcement concerning the nature of the next Duncan serial has been made.

The locations have been selected by George Randolph Chester for his production "The Son of Wallingford." He is now casting the subject.

In the Earl Williams Productions "The Secret of the Silver Car" being directed by David Smith, the players selected to support Williams and Kathryn Adams as leading woman are Emmett King, John Steppling and Geoffrey Webb.

Director Jess Robbins has completed story for the new "Jimmy Aubrey" two reel comedy and production is to start within next few days.

Larry Semon has completed "The Rent Collector." It was shipped on Monday.

LASKY

Jesse Lasky is here.

Tom Meighan is leaving for the East to work on "The Conquest of Canaan," the Booth Tarkington story. It will be made under the direction of Roy Neil.

Tom Forman will direct "Cappy Ricks," from a series of stories by Peter B. Kyne. Albert Levino is now writing the continuity.

Herbert Rawlinson is playing opposite Ethel Clayton in "Wealth," by Cosmo Hamilton. William D. Taylor will direct.

Milford Parker and "The Money Maker" company are back from Northern California.

Roscoe Arbuckle has completed "Crazy to Marry," under the direction of James Cruze. The company will next work in George Pattullo's story "Gasoline Gus."

UNIVERSAL

King Baggot will direct "Thou Art With Me," starring Carmel Myers, an emotional story of New York's ghetto, by Lucien Hubbard and Dorris Schroeder.

"Human Hearts," by Hal Reid, an all star production, is now being cast by Director Rollin Stugeon.

Five directors are now editing "False Colors," "The Dangerous Moment," "Patches," "Roman Romeos," and "Fighting Blood."

Eugene Rhodes, author of "The Homeward Trail," starring Harry Carey, is with the company during production.

Carl Laemmle pulled the switch to illuminate the $200.000 Monte Carlo set for "Foolish Wives."

Norman Dawn, and Eva Novak and her company, are in Northern California, securing snow exteriors for the Alaskan story, "The Evil Half."

Short Westerns now in production are: "The Wild, Wild West," starring Hoot Gibson under the direction of William Craft, with Marcella Pershing in the lead; and "The Outlaw," starring Jack Perrin, under the direction of Edward Laemmle, with Louise Lorraine in the lead.

Director Worthington, Edith Roberts, Edward Burns, and Charles Clary are working at La Guna beach, getting exteriors for "The Open Shutter."

Joe Martin has adopted three orang-outangs arriving this week from Borneo.

GOLDWYN

Frank Lloyd will direct the Rita Weiman screen play, "The Grim Comedian." The casting is being done by Bess Meredith, who collaborated with the author on the continuity.

Director Wallace Worsley has completed the LeRoy Scott story "The Night Rose," featuring Leatrice Joy and Lon Chaney.

Helene Chadwick, Richard Tucker, and Theodore Von Eltz have been added to the cast of "The Old Nest."

An original story by Charles Kenyon, entitled "Beating the Game," will be the next play for Tom Moore.

The title of Thomas Buchanan's "The Bridal Path," now nearing completion under the direction of Mason Hopper, has been changed to "Look Before You Leap.

The Will Rogers Company is at Jackson, California, taking exteriors for "The Bashful Romeos."

LeRoy Scott has completed an original screen play titled "The Mother," shortly to be put in production.

ROBERTSON-COLE

Pauline Fredericks has started a new story, as yet unnamed.

Clyde Fillmore is playing opposite her. Henry King is directing.

L. J. Gasnier has engaged Fritzie Brunette, William Carleton, and Sam De Grasse to play the leads in a production just started, which is from an original story entitled "Wives."

Colin Campbell is beginning a new Sessue Hayakawa production, "The Swamp," by Hayakawa, who plays the role of a Chinese vegetable man in New York's East Side. Bessie Love has been engaged as the female lead.

Christy Cabanne is filming the drama "The Pretenders." The cast includes Harriett Hammond, Dave Winter, Josephine Crowell, George Nichols, Dulsie Cooper, Bennie Billings, Cora Drew, Harrison Gordon, Helene Lynch, and Gerald Pring.

FIRST NATIONAL

Charles Ray staff has completed editing "Scrap Iron" and negative and sample work were shipped to New York officers, Associated First National this week. Casting this production include Vera Steadman, Lydia Knott, Tom O'Brien, Stanton Heck, Tom Wilson, Charles Wheelock as principals for Ray.

B. F. Fineman, general manager of Kathleen McDonald Corporation has selected Roy Stewart and Betty Ross Clarke as principals in support of Miss MacDonald in her tenth First National production

Claire Adams and Frankie Lee in "A Certain Rich Man," a forthcoming W. W. Hodkinson picture

now in the making under the direction of Jerome Storm.

Carter de Haven has completed the editing of "The Girl in the Taxi," negative and sample has been shipped to New York officers, Associated First National.

The Southern Pacific Railroad officials have named a new stopping point on their system "Hartford Station" after David Hartford, producer of James Oliver Curwood stories for First National. At this point on the railroad, Hartford caused to be constructed a Canadian village to be used in filming of exteriors for the "Golden Snare."

REALART

Announcement from Realart studios is to the effect that the Wanda Hawley subject temporarily titled "Sweetie Peach" has been completed, and the Mary Miles Minter subject "Jerry" will be finished in a few days.

The Bebe Daniels company is taking the beach scenes for "two Weeks with Pay" and the information is given that Bebe Daniels will appear in beach costumes, the first time since she left the Harold Lloyd Comedies.

Thomas Heffron has been selected to direct the next Wanda Hawley subject and Maynard Lasswell will act as his assistant.

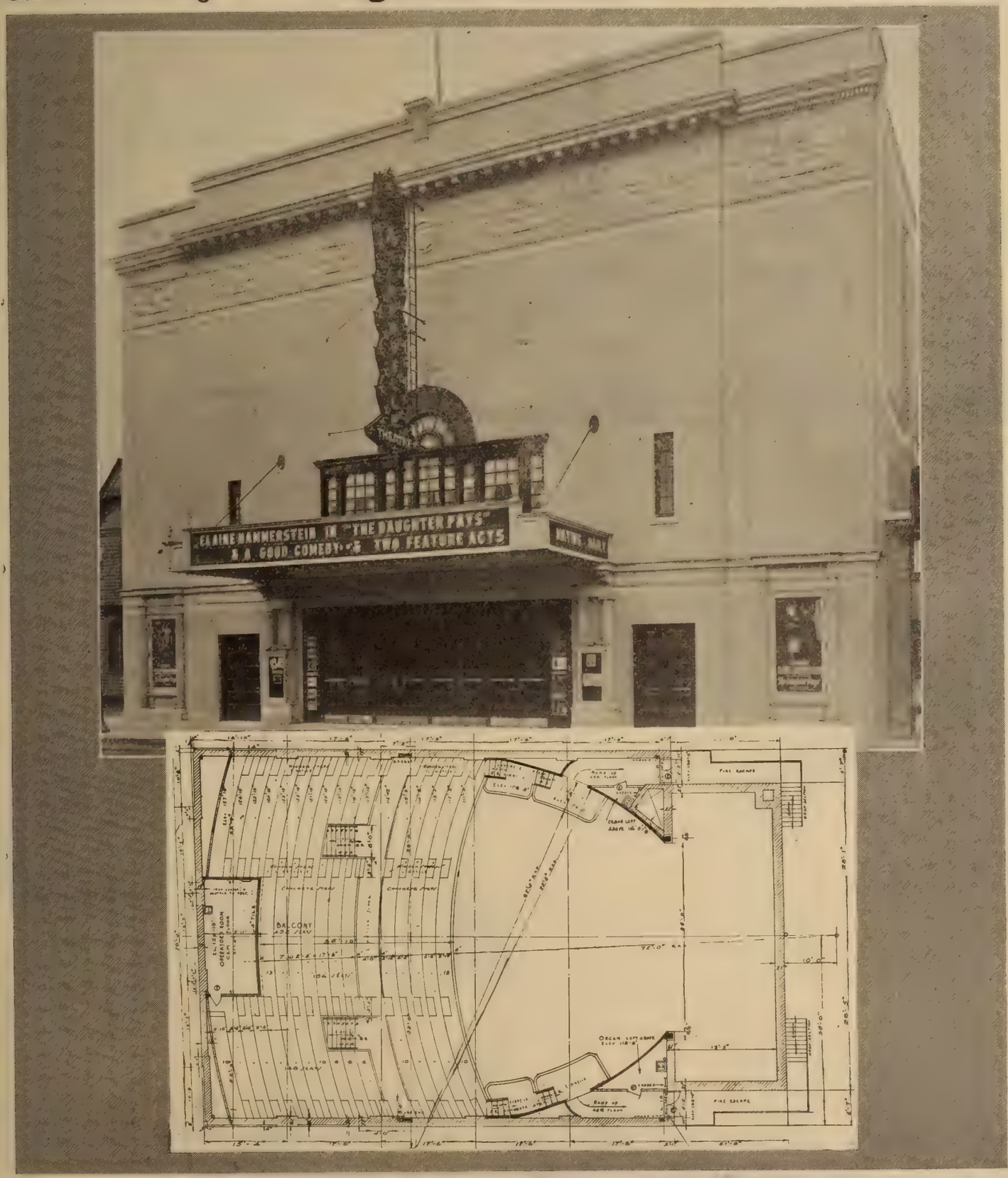
HERE AND THERE

A number of players have been selected for additional important parts in the Production Picture Corporation—subject "Unfoldment" starring Florence Lawrence. Charles K. French will play the part of Newspaper publisher. Barbara Bedford will be the ingenue and Wade Boetler will be seen as the sporting editor. All in addition to the players originally selected for the leading parts who are William Conklin, Albert Prisco and Lydia Knott.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 1965-1985



Facade and balcony plan, Walkerville theatre, Walkerville, Ontario.
C. Howard Crane, architect, Elmer G. Kiehler

Lounge, Ticket Office & Auditorium—Walkerville Theatre

Read the description of this theatre on page 1967

C. Howard Crane, Architect
Elmer G. Kiehler, Assoc.

The Story of the Walkerville Ontario's Newest Theatre

As Told by Elmer George Kiehler, One of Its Architects

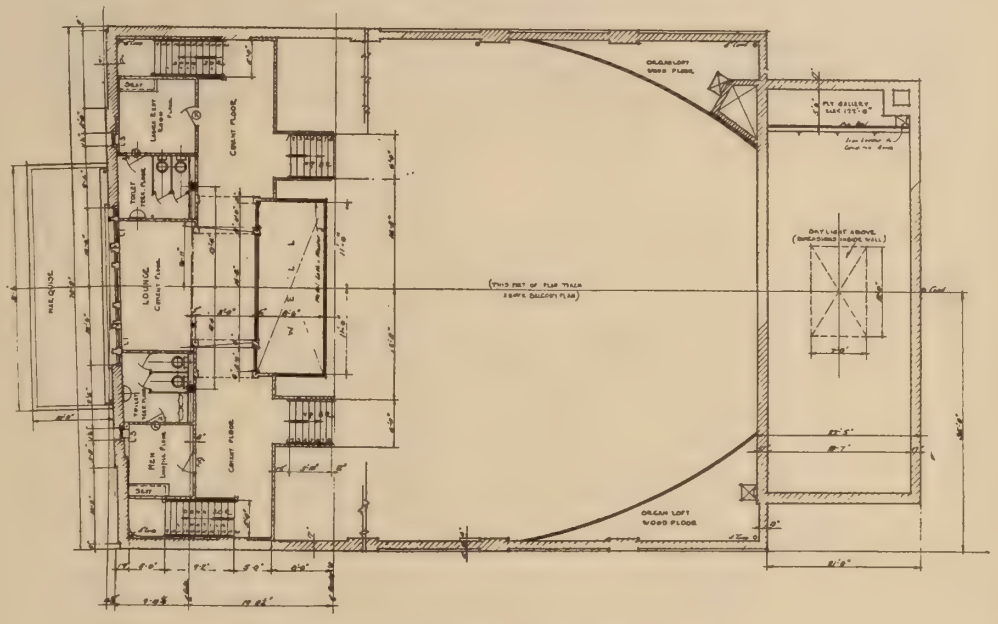
OCCUPYING a lot, 70 feet in width and 110 feet deep, a very beautiful and impressive cinema and vaudeville palace has been erected as a monument to the people of Walkerville, by the Walkerville Theatre Company, of Walkerville, Ontario. Although the theatre occupies a fairly small sized lot, it has been so designed that the auditorium, itself, is rather deceiving as to its size. One would naturally believe, upon entering the auditorium, that the capacity was at least 50 per cent greater than the actual count. This has been accomplished by a well-studied series of arches and vaults.

The entire ceiling of the theatre is slightly vaulted. The auditorium is very impact, having a center bank of seats and two side banks with side aisles along the auditorium walls. There are twenty-four rows of seats on the main floor, which is a very fine depth and gives an unusual intimacy with the stage, which is the paramount requirement in a vaudeville house. The seating capacity of the first floor is 741 seats. The balcony is reached through two vomitories at the rear of the 18th row of seats, which enter a spacious cross aisle. The seating capacity of the balcony is 452, with an additional 32 seats in the state boxes. The operators' room is located at the rear and is of exceptional size. The equipment of this booth is complete in every detail.

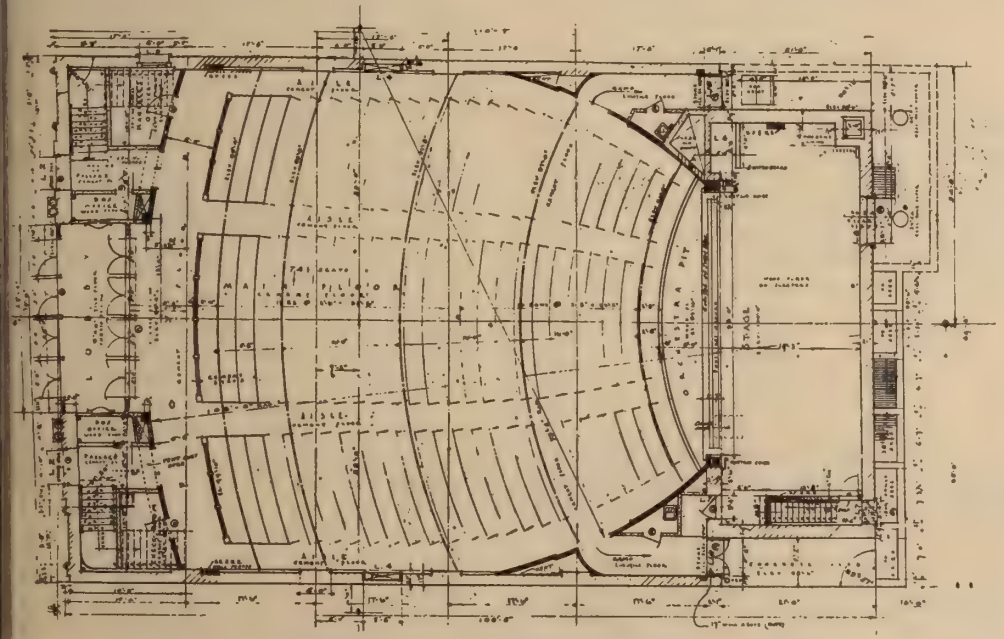
The interior of the auditorium is most artistically treated and decorated to achieve an intimate effect, which is very necessary to the success of every auditorium. The sounding board is a perfect ellipse and the ornamentation is very cleverly executed by skilled artisans. The perforated sections over the state boxes, as shown in the accompanying photographs, are the speaking openings from the organ chambers. Unfortunately, the pastel tones which are blues, grays and golds, do not reproduce very satisfactory in photograph. The ceiling over the balcony is panelled and very highly decorated and enriched by ornamentation which has been colored in polychrome shades and glazed. From the center of the sounding board hangs a gorgeous lighting fixture with a concealed diffuser, the main bands and frame of the fixture being treated in old gold and polychrome tones and the balance is beautifully decorated parchment; the background for the ornamentation is amber. Fixtures of a similar character were installed over and under the balcony. Each fixture is equipped with diffusers which are used to illuminate the auditorium during the time pictures are being shown. The house is lighted by means of different colored lights which are separately controlled from the switch-board on the stage and arranged so that the lights can be dimmed and colors blended, giving a very pleasing glow instead of a sharp, glarry light. A Verde Antique marble base has been carried around the entire auditorium. The aisles are covered with linotile, of 4 x 4 red tiling and a black interliner.

Particular care was exercised by the architects in determining the sight lines and the acoustics, which are perfect. A great amount of study was given to the beautiful interior and its adjoining lounges, promenades and retiring rooms. The lobby, which leads to the main foyer, and the entrance to which is directly in the center of the building, has been very simply treated and decorated in soft, pastel shades. The walls are of white Italian

(*Continued on page* 1972)



Mezzanine plan of the Walkerville theatre



Main floor plan of Walkerville theatre

Projection Room at Blackstone Theatre is Outside Building

South Bend's New Playhouse Displays Many Other Unique Features

THE Blackstone, South Bend's newest and most magnificent theatre to be devoted to the showing of photoplays, opened to the public early in February. City officials and a few invited guests attended a preliminary opening previous to the general opening and were very well satisfied with the new structure.

Few theatres in the entire country are more elaborate or have so large a seating capacity and none can excel the Blackstone from the point of roomy comfort and the safety of the patrons.

The theatre was started 16 months ago and is located on the east side of one of the busiest blocks on Michigan street, just south of Jefferson boulevard. The playhouse cost over $500,000, is absolutely fire-proof and is equipped from cellar to dome with the most modern appliances of every description. Aside from the doors and window casings there has been no wood used in the construction work. With solid concrete floors and stairways, tile lobby and imported marble wainscoting, there is an air of solidity and permanence that is convincing.

The Blackstone has a seating capacity of 2,500 with the rows of seats gradually rising from the orchestra rail to the highest elevation in ascending circles, similar to the old Roman coliseum. There is no balcony, for the connecting steps and stairways make the entire auditorium one vast area of desirable locations. The main lobby entrance strikes about midway in the seat elevation and patrons may choose their locations either on the higher or lower levels.

As stated, there is no balcony, as the term is commonly used in connection with theatres, no section of seats across the back of the auditorium separated from the main floor, but on either side of the house are mezzanine balconies extending back from near the stage until they connect with the circling seats. This innovation in seating arrangement does away with the stage boxes and every seat is so situated that the picture being shown can be viewed without tiring the eyes. There is not a single post in the entire theatre and every seat has an unobstructed view of the screen.

The Blackstone was designed by Henry Newhouse, a Chicago architect, who has planned many theatres and has endeavored to combine in this structure all the most practical and advantageous features that go to make a safe, modern and beautiful edifice for the showing of the silent drama. The front of the theatre is impressive and artistic. Ten massive columns decorate the facade. Immense urns and balconies conceal the lighting system that makes the theatre brilliantly attractive. A handsome and elaborate electric sign adds to the illumination and a generous canopy extends over the sidewalk. Ralph Sollitt & Sons Construction Co. of Chicago had the contract for the erection of the building and by personal attention to the work has given the Blackstone corporation a magnificent and substantial structure.

The lobby measures 60 x 35 feet and is a combination of white marble, tile and bronze trimmings. The duplex box office, with room for two attendants and equipped with the latest rapid ticket-selling and change-making devices, occupies a marble and glass kiosk, situated in the corner of the main lobby, making it easy of access from all sides.

Entering and passing through the spacious lobby the patron is confronted by some exceptionally handsome leaded glass doors on the other side of which is an inner lobby or foyer 10 feet deep and 50 feet wide, with convenient stairways on each side leading to the upper seat levels. Beyond this, directly in the center of the house, is an opening 35 feet across. This is separated from the auditorium by a marble balustrade not high enough to interfere with patrons watching the picture if it is necessary for them to stand. This idea is unique in theatre construction and was arranged to avoid congestion and to facilitate rapid seating during rush hours. This inner foyer is handsomely furnished with mirrors, settees and lounging divans.

Beauty Is Striking

The beauty and spaciousness of the immense auditorium strikes one the moment the house is entered. There is an air of roominess, good ventilation and an absence of all suggestion of stuffiness, not only in the wide expansion from wall to wall but upward to the handsome art glass dome, 100 feet above the floor.

The interior walls are paneled with a brocade effect in brown and gold. Massive borders and mouldings, artistically colored in green and floral shades, huge girders and plaster relief designs take away all idea of emptiness. The organ lofts on either side are beautifully draped. These hangings and many of the interior furnishings were supplied by Mandel Brothers of Chicago. The velvet carpets harmonize with the roomy brown leather chairs. The furniture was supplied by Karpen Bros., Chicago.

There is ample room, more than t state law requires, between each row seats. They have been placed far enou apart to allow patrons passing with the seat occupants rising. The aisles broad, the steps of easy incline, and all lead to the sidewalk level exits, t house can be emptied in a remarkal short time. In addition every mod safety appliance that can be procured h been installed. Ten exits lead from va ous parts of the house. Substantial f escapes have been placed on both sides the building.

Overhead the ceiling centers in a lar oval dome made of the finest art glass artistic colors. A sky blue tint has be given to the rest of the ceiling. Hidd lights controlled by a dimming syst prevail throughout the entire hou four circuits being available in amb red, white and blue. These are controll by the most massive stage switchboa in the city, located on the stage and e cased in a steel fire-proof room. An el trician will be in constant attendance this board.

The Blackstone corporation has vested thousande of dollars in a ventil ing system that will change the wash air every two minutes, pumping and d tributing it evenly throughout the hou In winter the air will always be heat to the proper degree and in summ cooled by tons of ice to an extent th will make the theatre 25 degrees coo than outside.

Large Film Booth

The film booth is one of the largest and m complete operating rooms in the United Sta It is actually fire proof and located entir outside the theatre. Three of the latest Simp motion projecting machines have been instal and all of the equipment is in triplicate, avo ing any possibility of breakdown or del Special lenses will bring out the details of e screen feature and even though the throw over 155 feet, a clear and distinct picture, 18 feet in size, will be shown. A special Mins gold fibre screen has been installed and eve thing done to insure proper projection.

The stage is decorated with massive pill special lighting effects and elaborate hangi that enhance the beauty of the screen. Ei dressing rooms are available for the use the musicians or those who may take part. T stage has been arranged so that it can easily enlarged for concerts or musicales if desi The orchestra pit is of ample size to care the largest musical organization. The Bla stone Symphony orchestra, consisting of musicians, is under the direction of Ang Vitale, age 21, an experienced and talented lea

(*Concluded on page* 1974)

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Hood River, Oregon, Will Have 1000 Seat Theatre

A new motion picture theatre, with a seating capacity of 1,000, will be erected in Hood River, Oregon, by Art Kolstad, according to announcement just made in the Portland press. Mr. Kolstad now owns the Liberty, the largest present cinema in Hood River.

Erection of a half million dollar hotel within 10 minutes drive from Hood River on the Columbia river highway leading to Portland will bring enough tourists to Hood River to warrant the new theatre, it is said. Work on the new house will start in the early spring, Mr. Kolstad has announced.

Other News of New Theatres

Mr. H. H. Wellenbrink, present lessee of the Montclair theatre, will build a new modern fireproof theatre and office building on a plot 155 x 150 at corner of Bloomfield avenue and Seymour street, Montclair, N. J. The building will cost $400,000; seating capacity, 2,500; Reilley and Hall are the architects.

Blooming Grove, Texas.—Mr. Stewart has sold his motion picture theatre here to Mr. Bearman. The latter takes charge right. Some new improvements will take place.

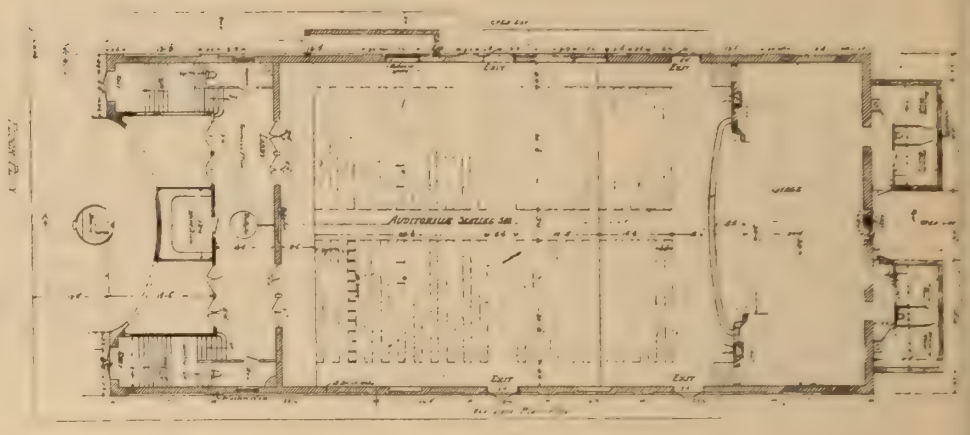
Burkburnett, Texas.—Mr. A. R. Thomas, who manages the Pershing and Lyric theatres, this week purchased the Dreamland theatre here from Dr. Parmley. Mr. Jack Holman will be the house manager for the new Dreamland. The theatre will run first run photoplays, as Mr. Holman has proven his ability as a high class theatre manager.

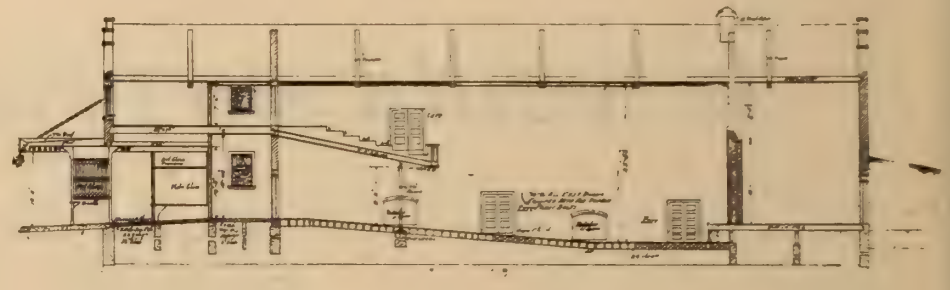
Merkel, Texas.—Mr. Groene, of the Cozy theatres, announces the completion of plans to more than double the present size of the Cozy, which will include a larger stage with a basement room for a very modern steam heating plant and also ventilating plant. The main auditorium will be twice as large as its present size, including a steeper incline and also the installation of private family and party boxes. All new interior decorations will be installed. The theatre will be one of the best in the city. The very latest of equipment is installed and a very good picture is secured.

Cuero, Texas.—A movement is on foot here for the erection of a new $50,000 theatre building in this city at a future date. Outside capital is interested. The plan will be put through to give Cuero a first class theatre, where the best of attractions will be played and high class photoplays will be run.

Hot Springs, Ark.—Mr. V. Beal, of Judsonia, will at once assume the management of the Jackson theatre here in the next week. Mr. Beal bought the building a few months ago, but he could not get possession until the lease had expired. He will make some new changes in the building at once.

(*Concluded on page* 1974)



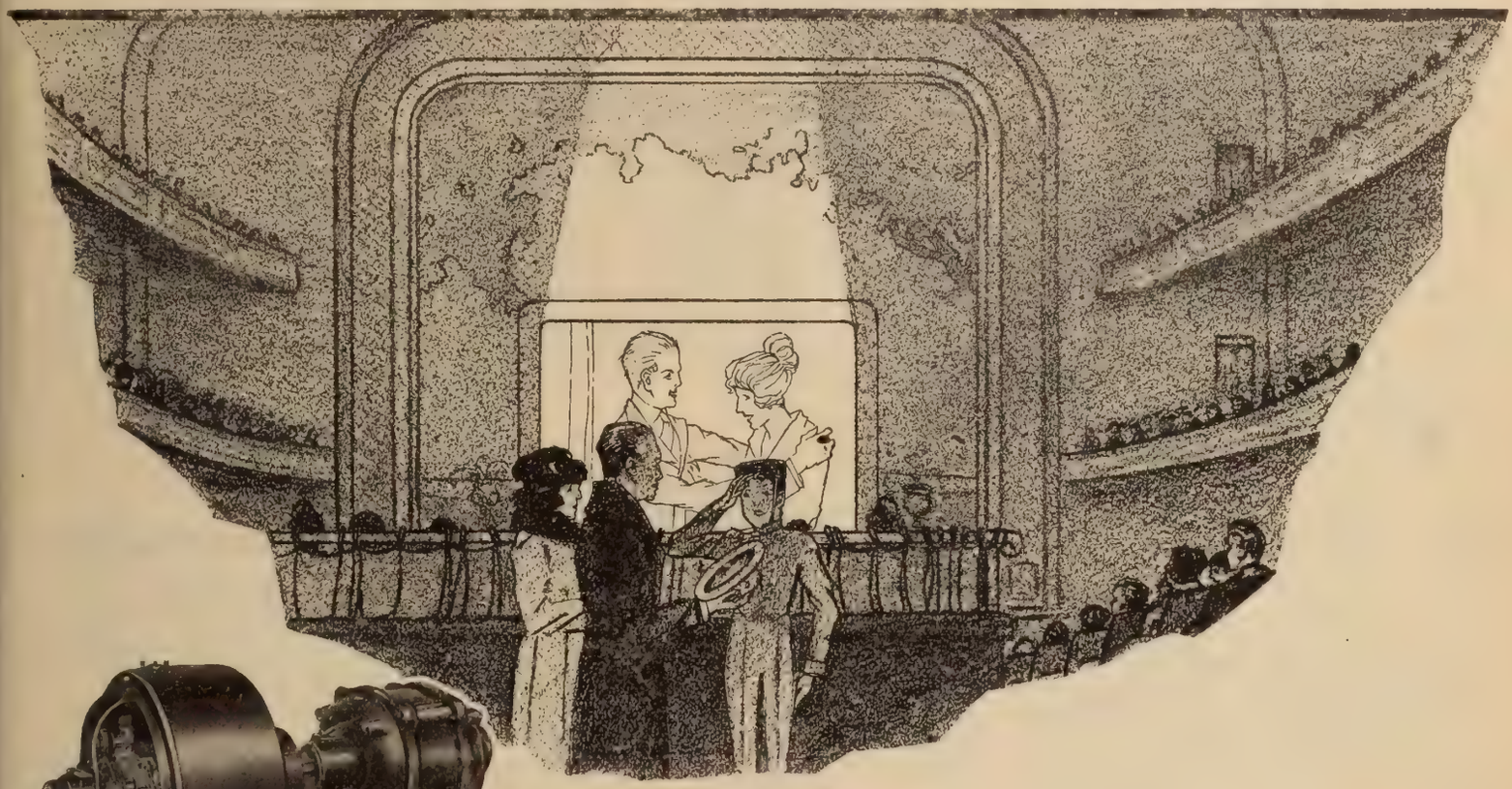


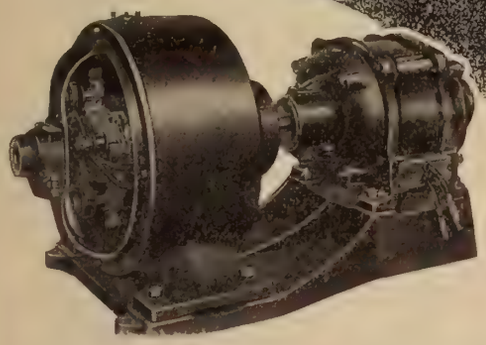
FRONT ELEVATION

A 650 Seat Brick Theatre

The three illustrations above were taken from the plans drawn up for the 650 seat Brick Theatre of Frank E. Holler of Shippensburg, Pa., by Archotect M. R. Rhodes of Chambersburg. The building is 62 ft. wide and 130 ft. deep. The auditorium seats 500 and the balcony 150. A stage 25 ft. deep and 54 ft. wide, with four dressing rooms in back, will take care of the occasional dramatic production. The design of the theatre front is unusual.

When you improve the projection of your pictures you are taking a big step toward making your theatre the best patronized one in town.





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(*Continued from page 1967*)
marble, rising from a Verde Antique base. The woodwork is of a dark walnut color. The ornamentation in the pilaster aps and in the shell over the ticket window has been high-lighted with gold leaf and polychrome shades and glazed down with Vandyke glaze. The floor in the lobby is a warm red 6 x 9 quarry tile. This lobby leads into the main foyer, the floor of which is the same material as the aisles of the auditorium. The architectural and decorative effect of the foyer is carefully linked with that of the auditorium. The lounge and the stairways to the mezzanine and the entire mezzanine is luxuriously carpeted with a thick velvet carpet and is one of the features of the theatre. The base of the entire mezzanine is painted in an imitation of Verde Antique marble. The walls are panelled and rise to a beautiful cornice, richly ornamented. From this cornice springs a vaulted ceiling which also is enriched and colored in pastel shades. No expense was spared in the furnishings throughout, as it was the owner's intention to make this a theatre which would be called one of the leading houses for many years to come.

The stage is large enough to accommodate road attractions and stock, and fully equipped with rigging lofts, fly galleries, steel gridiron, and has a dead front switchboard. A section of the stage floor has been made removable. The gridiron is so arranged that the scenery can be operated from both fly galleries or from either side of the stage at stage level. The series of dressing rooms, in addition to the actual property and musician rooms, electrical and carpenter shops have been provided.

The organ chambers are located over the boxes in front of the proscenium arch on either side of the auditorium. The arrangement makes it possible to procure the best effects, the thought foremost in mind, was that the organ shall be one of the outstanding features of the theatre. The speaking or solo pipes of the organ are installed on one side of the auditorium and the accompaniment on the opposite. The proscenium opening is 35 feet in width, being of such dimension to enable the producing of almost any type of performance.

Plans for this building were prepared in the Canadian offices of C. Howard Crane, Architect; Elmer George Kiehler, Associate; and Cyril E. Schley, whose main offices are in the Huron Building, Detroit, Michigan, who have had complete charge of the building construction, furnishings, decorations and entire equipment. The front is constructed of light Kittaning brick with Bedford limestone and art stone trimmings. A large marquise extends across the entire theatre entrance and is studded on the underside with lights. This building was erected with unusual rapidity and has been doing a phenomenal business from the start.

Woods to Have Chain of Theatres

As an additional move in his plan of organizing a chain of theatres throughout the country for indefinite runs of motion picture production at first class theatre prices, A. H. Woods, in conjunction with Robert McCormack, of Chicago, has purchased a plot of ground on Tremont Street, Boston, adjoining the Shubert theatre, for the erection of a new theatre. The plot is 100 x 140 feet and the theatre will seat 1800 people. Ground will be broken on May 1st.

To this same purpose will be devoted the new Apollo theatre in Chicago, which Mr. Woods built in conjunction with Mr. McCormack; a theatre in New York, on which Mr. Woods now has an option; a theatre in Philadelphia, and a theatre in Detroit. These five first-class playhouses in principal cities are to be ready within a year. The circuit will later be extended to include Cleveland, St. Louis, Pitts burgh, Baltimore and other cities, as th plan enlarges.

"What I plan to do," continued M Woods, "is to build a circuit of the fine and most up-to-date theatres in the prin cipal cities in the country, and let th public have these subjects in the styl they want and in luxurious surrounding The producer will have a fair and ope field. These houses will never be unde any control but our own, and they wi be open to anyone who can produce big motion picture production which th public will pay first class theatre price to see. There will be no interests behin the circuit holding interests in the produc tions and using the houses to present thei own offerings, irrespective of their pub lic appeal. Such a circuit will furnish th needed outlet to the best producers in th world, and they can stay indefinitely i these houses on sharing terms until th business falls below a fixed minimum which insures both the theatre and pro ducer against loss."

Hub Simplex Distributo Active

That the Boston Motion Picture Supply Company Simplex Distributors for Southern New England, hav succeeded in planting the Simplex Banner throughou their territory in spite of the recent financial and in dustrial depression which has prevailed in that sectio is amply illustrated in the list of installations that ha been received at the Simplex factory.

These installations have all been made within very few weeks and a perusal of them will show tha the demand for Simplex projection comes not onl from the exhibitor but from a well known piano manu facturer, a church, the State Capitol and a battleship

The Boston Motion Picture Supply Company, whic recently moved into larger and finer equipped head quarters, has been among the most active of the larg Simplex distributing organization and the success o its recent campaign for Simplex in Greater Boston i reflected in the fact that the "City of Beans" i now very nearly 100% Simplex.

Among the Simplex installations included in the lis referred to in the above are:

Stratford Amusement Co., Stratford, Conn.; H. P & E. Day Co., Seymour, Conn.; Colonial theatre Bridgeport, Conn.; St. Peter's Church, Cambridge Mass.; Alexander L. Steinhert, Boston, Mass.; C. W Gordon, Pittsfield, Mass.; U. S. S. "Delaware," Charlestown, Mass.; State House, Boston, Mass. Town Hall, Ridgefield, Conn.; Liberty theatre, Hart ford, Conn.; Capitol theatre, Milford, Conn.

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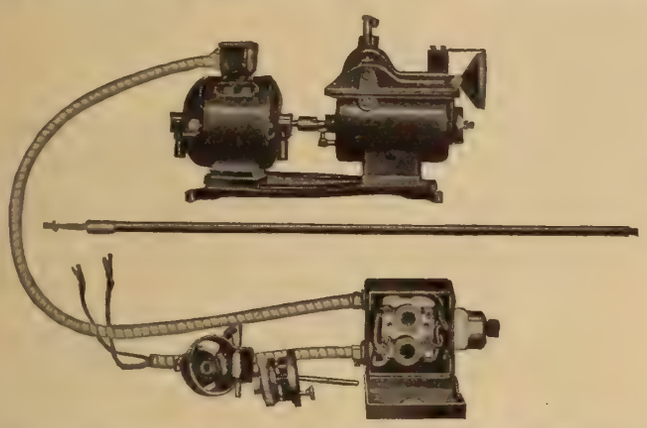

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Construction Notes from Everywhere

(*Continued from page* 1970)

Fort Smith, Ark.—Mr. H. Kirkpatrick, who is the manager and the proprietor of the Princess and Lyric theatres and who has just recently leased the Joie theatre, which is now called the Palace, to the Lynch interests of Texas, announces the work on the airdome theatre to be constructed on South Ninth street, last summer, will commence next week. The theatre may be ready to open by the first day in September of this year. When the airdome was built, it was so constructed that any time the walls could extend upward and the theatre could then be converted out of the present structure very easily.

Sherman, Texas.—The new Travis here is doing a very good business with high class photoplays. An organ has been installed. Projection is very good with two late type projectors. This is a union house. Sherman has two unfair theatres on the list.

Waurika, Okla.—A deal was closed a few weeks ago for the sale of the new Empress theatre here by Ed. Crew to J. D. Wilson and J. A. Bristol. The new owners are now in charge of the management of same. The retiring owner has conducted a picture show here for more than a year and a little later branched out with the new Empress. Business is very good in the show business down this way, is the report.

Denison, Texas.—The Rialto Theatre here, which formerly run straight Pantages vaudeville and pictures, will from now on run only feature pictures. With the new $10,000 pipe organ, which is drawing business, the best of photoplays are run.

To Increase Capacity to 1200 Seats

Work has begun on the new Isis theatre, Dryades near Melpomene street, which when completed will have a seating capacity of 1200. A new pipe organ and typhoon cooling system will be installed. It will be completed within 60 to 90 days.

Projection Room is Outside of Theatre

(*Continued from page* 1968)

who has been touring the country ever since he was six years old at the head of his own organization. In addition to the orchestra two experienced organists have been engaged to supplement the work of the instrumentalists. There will always be music at the Blackstone and at no time will a silent picture be shown.

The policy of the Blackstone will be feature motion pictures and high grade organ recitals and orchestral concerts. It is the intention to give South Bend's theatre-going public the best and latest releases at one nominal price for all seats for adults, a lower price being made for children, but no distinction between locations on the higher levels and those near the screen.

A feature new to South Bend theatres will be the establishment of a children's nursery, with a competent attendant always in charge. This will be located in a large airy, well-lighted room in the basement and generously supplied with toys, swings, a sand pile and all the furnishings necessary for the care or amusement of children.

A handsomely furnished ladies' retiring room, fully equipped with mirrors, toilet accessories and willow furniture, will also be found to the right of the lobby, as well as a men's smoking and lounging room, reached by a separate stairway of easy descent. Seven uniformed ushers have charge of seating of patrons.

The house was erected by the Blackstone Theatre Corporation, the officers of which are C. E. Potts, president; Donald MacGregor, general manager; Frank C. Toepp, treasurer; J. B. Weber, John G. Yeagley, G. A. Farabaugh, directors. The acting manager is G. E. Berkson, of Chicago, who has had 18 years' experience in booking and exhibiting pictures, both in the larger cities and in smaller communities. He comes well qualified to furnish South Bend with the best that the studios afford.

Resident Architect Cahoon of Henry Newhouse, architects, has been on the job since the clearing of the ground. He has personally directed all of the construction.

After March 7th the Executive Offices of the United Theatre Equipment Corporation will be located at 25 West 45th Street, New York City.

Pipe Organ in New Bedford Theatre

Mr. Chas. Richelieu has recently installed a style 4 "New Era" organ in his new Richelieu theatre, Bedford, Pa. Mr. Richelieu made a very careful study of the organ question before placing his order. After a survey of the organ field he made a trip to the Marr & Colton factory at Warsaw, N. Y., and placed his order for this instrument. He has had the organ placed back of the screen and the effect is very satisfactory.

Libman-Spanjer Corp. in New Offices

The preliminary details incident to the formation of the corporation having been completed and production in the Newark factory having been placed on a satisfactory basis the Libman Spanjer Corp., manufacturers of Lobby Frames, has moved into its new offices in the Mecca Bldg., at 1600 Broadway, New York N. Y.

William F. Libman, president of the corporation, is well known throughout the industry. He first became identified with the manufacture and sale of lobby display frames while with the firm of Menger and Ring; later he was connected with the Stanley Frame Co., in the same line of work. After leaving Stanley Frame Co. Mr. Libman was in business for himself for several months and then associated himself with Wm. Spanjer of Newark, N. J.

Mr. Spanjer has long been connected with the making of fancy designs and letters for lobby frames and similar products. He has established plants in both Newark and Chicago. It is said that his plant at Newark is the largest in the world for turning out wooden letters and decorative figures.

The new office of the Libman-Spanjer Corporation will have a show-room where a complete line of lobby frames will be found on exhibition and the office itself will be offered to exhibitors, both local and out of town, for use as their headquarters while in New York City.

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT OMAHA CHICAGO CLEVELAND OKLAHOMA CITY MINNEAPOLIS ST. LOUIS KANSAS CITY, MO.

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THE ONLY CONTROLLER THAT IS A PART OF THE LAMPHOUSE.

Maintains AUTOMATICALLY a BRILLIANT LIGHT of ABSOLUTE uniformity. No sudden fluctuations as in hand feeding.

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CONTROLS the ARC PERFECTLY with not more than one volt variation.

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My ILLUSTRATED CATALOGUE No. 7 containing Decorative Flowers, Plants, Vines, Garlands, Hanging Baskets, etc., FREE FOR THE ASKING.

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Simplex complete with reels and lenses hand drive.....$200.00
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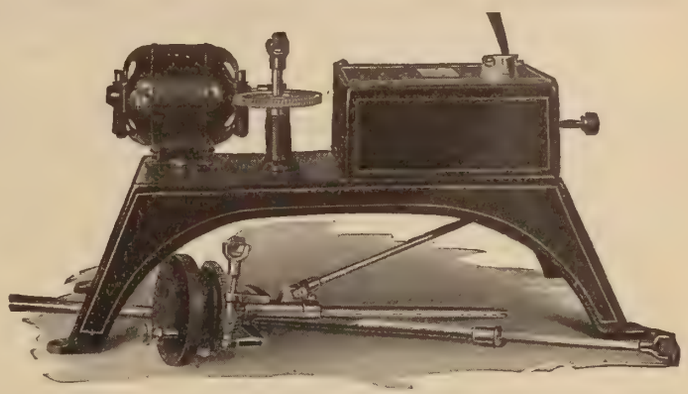

Is the accepted standard arc feeding device of America. There are over twice as many PEERLESS Automatic Arc Controls in use than all other makes combined. This is a cold proven fact that we want you to know. Take note of CHICAGO'S overwhelming endorsement of PEERLESS controls.

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PEERLESS MAJORITY..... 171

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Monsoon Cooling System will do it for you--***easily.***

Other exhibitors have proved it pays for itself the first summer.

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Philadelphia Denver Detroit Kansas City
Baltimore Atlanta Sacramento

Equipment Operating Projection Questions Answered

Projection Society Formed in Minnesota

We have received an interesting letter from a new association of projectionists in the State of Minnesota with the request that we give the notice of the formation of the Society as much space as possible. This we are pleased to do by printing the letter exactly as received, word for word. Any society or association that aims to increase the knowledge of those engaged in projection work is worthy of all the publicity that it is able to get. The letter follows:

The Progressives amongst the Projectionists of the city of Minneapolis, Minnesota, have formed a Society called, Minneapolis Projection Society, for the scientific research of everything concerning projection of Motion Pictures. The officers for the present year are, S. G. Cowan, Pres.; Wm. H. Moore, Vice Pres.; W. G. Smith, Treas., and S. S. Parrish, Rec. Sec. Three standing committees have been elected. The Research Com., whose duty is to procure everything possible concerning Motion Picture Projection, for study by the members of the Society, are R. W. Heazlett, Chairman; C. J. Hubbard, and W. J. Van. The Publicity Committee are, H. J. Evans, Chairman; J. D. Lyngholm, and Wm. H. Moore. The Grievance Com., the members of which we will announce later, whose duty it will be to endeavor to straighten out all mistakes, concerning equipment, film and etc., with whoever the grievance may be reported against. In reference to any film grievance, this committee will endeavor to reach the producer whenever possible instead of only going to the exchange as has always been the rule.

We are organized for the betterment of the Projection of Motion Pictures and have as our slogan, Progressive Projection. Our every effort will be to elevate the profession of Projectionist to the higher plane which it so well deserves, and we invite correspondence from everyone in or touching on this profession.

Hoping you will give us a little space in your next issue we remain,

Sincerely yours,
Publicity Com.,
By J. D. Lyngholm.

Questions and their Answers

(*Continued*)

94. In using A. C. current, why does a crater form on each of the carbons? and on D. C. the crater only forms on one carbon.

The crater is formed in the positive and in an A. C. circuit first one carbon is positive and then the other, so that craters are formed in both the carbons. In a D. C. circuit the current flows in one direction only so that a crater is formed in only one carbon.

95. Can a rectifier be used on currents of different cyclage. If not, why not? If so what must be done to the rectifier before changing it from one cyclage to another?

A rectifier may be used in a circuit of any cycle alternations, providing the proper amount of reactance is connected in the circuit.

96. What is meant by a soft carbon? What is meant by a hard carbon?

The hardness of a carbon depends upon the amount the material is baked. If the carbons are too hard a good crater will not be formed, while if they are too soft they will burn too freely and will not hold an adjustment.

97. For what reason is a core put into a carbon?

To steady the arc by producing an arc stream of lower resistance. Also used to color light.

Interesting Experiments with Carbons

A LETTER received a short time ago from R. Grierson, Engineer of Provincial Cinematograph Theatres, Limited, of London, included several excellent photographs of carbon set-ups on which Mr. Grierson has been making exhaustive tests. Although it is a difficult matter to reproduce the photographs in their normal clearness they are shown here in order to explain one point, viz.: the effect on the illumination of a lower carbon improperly placed.

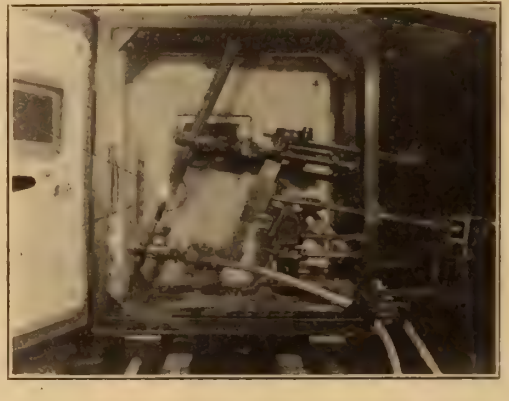

Fig. 1

Fig. 1 shows the carbon set in the lamphouse used for the test. The carbons used were ⅞" upper and 7/16" lower. They were set at an angle of 65°. After the arc was struck the following measurements were taken:

Crater angle, 55°.
Crater height, 21/32".

Fig. 2

98. On D. C. current, why is a soft carbon below less efficient in illumination than a hard carbon below?

Answered in 96.

99. When should a lamp house door never be opened?

The lamp house door should never be opened while the arc is in operation.

100. How many fire extinguishers should be used in connection with a booth and their proper location?

At least one extinguisher should be at hand in the booth at all times. Others however may be placed near by as an addition to safety in case of accident.

Fig. 3

Crater diameter, ¾".
Crater area, 25/64 sq. in.

But if the crater had been perfectly formed, that is, circular, with a diameter equal to the diameter given above the area would have been slightly more than 27/64 sq. in.

Fig. 4

With these figures as the basis the efficiency of the carbon set shown in Figs. 1 and 2 is found to be 89%.

But supposing that the carbon adjustment is not made with care so that the lower carbon obscures part of the light from the crater. This condition is illustrated in Figs. 3 and 4.

In Figs. 3 and 4 the size of the carbons and the crater angle are the same as in Figs. 1 and 2. But the area of the crater was found to be 17/32 sq. in. However, the lower carbon because of its setting covers up part of the crater.

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S. A. HAYMAN, Manager

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Gentlemen:

In December I installed two of your latest Powers 6-B type E equipment, and have by this time given them a real examination and wish to state that I find them the most excellent machines I have had the pleasure of operating.

I have, during my course of manager, operated almost every type of motion picture machine, but up to the present time, I have never found a machine that fulfilled my every expectation until I installed these two latest Power's.

I will gladly recommend

to any manager, when considering purchasing a new machine, to not to fail to give the

POWER'S 6B TYPE E

a trial.

Yours truly,

S. A. Hayman

SAH:GCW

This obscured portion was measured and found to be 1/7 of the entire crater area. Computing again the efficiency of the set-up by dividing the useful crater area by the circular crater area, it was determined that the efficiency was only 71.5%.

If these figures are used for no other purpose than to illustrate the rapid decrease in efficiency when care is not used in setting the carbons they are well worth printing here.

Lighting Company Made to Admit Fault

Some time ago we received a letter from R. S. Wenger of the Victory Theatre, Union City, asking us what we could do to help him out with his voltage trouble. The correspondence was about as follows:

I have been reading your question and answer for projection room. And we have been bothered for the last couple of months with current going down until carbons will hardly burn. Part of the time we have a fine light; sometimes it don't bother for several days. Other times it will come on and go off every 10 or 15 minutes. Have had the electric light company here several times. They claim it does not test off at anytime. There has been other complaints in town about uneven current.

We use 110 volts Ft. Wayne Compensarc and run on 60c ap. A. C. I myself am not very well versed on electricity, my operator is sure it is current. I had another operator to come and stay a few days, that has had 8 years experience. He seems to think it is the current. Could it be possible that the Compensarc could be the trouble? When it goes off the carbons will not burn hardly at all and when it comes on our light is sure perfect—picture as bright as any city house I ever was in.

We have a throw of 66 ft. nearly on a level. Use only one machine, Powers 6b. Never had any lens or other trouble with machine.

This is sure a riddle with me and can you tell us how to test Compensarc. The two operators examine it, they filed all points and seem to think it is all right.

Sometimes we have good light for matinee and off at night other days off matinee good at night sometime good for both other times off and on for both.

Enclosed stamps for reply.

Yours respectfully,
R. S. Wenger, Propr.
Victory Theatre, Union City, Indiana.

P. S.—We use Columbia A. C. ¾ carbons. Booth was rebuilt about one year ago and same size wire as on street comes into booth so as to carry any extra we would ever want to use.

Our reply to Mr. Wenger was to the effect that his trouble was undoubtedly due to poor voltage regulation on the power companies lines. It sounds as though one of the neighboring stores or shops had a power load that was used only occasionally but when it was, the drag on the lines was greater than the capacity of the power station could stand and as a result the voltage suffered.

"When Good Fellows Get Together." Equipment experts on a day off. Left to right are: McNary of Westinghouse; the two Quipment Twins in the person of Joe Hornstein and Bill" Kunzmann; Pres. Campe of the S. M. P. E., and Lee of the Delco Works

We suggested to Mr. Wenger that instead of having the electricians from the company come up and make an occasional test, that he arrange with them to leave a voltmeter in the booth for a day or two, so that he could keep an eye on the variations himself.

A later letter from the same projectionist seems to lay the guilt entirely on the power company. Mr. Wengers letter reads:

Mr. E. L. Bragdon, Tech. Editor, Motion Picture News.

Dear Sid:—Your answer to my inquiry about my current trouble was received, and it was part cause of me getting the light company to acknowledge their fault.

I had had it tested by them, but they always gave about 112-113 reading. I watched it myself and it ran 108 to 109½ when we had poor light. They are doing some better now, but not good yet.

The current here comes from Greenville, O., 12 miles east or southeast. It is a large plant which supplies about 20 towns and villages some 30 miles away.

This letter will probably not interest you, but I am satisfied now it is current and that my equipment is O. K.

Reply: We *are* interested to learn that your trouble has been located. It is better to know where the trouble lies, even though there is little prospect of improving conditions. Unless the power company can be made to see the wisdom of giving better service to its customers it looks as if you would have to put up with poor voltage for some time.

To Prepare Data on Chemicalized Carbons

Mr. W. R. Mott of the National Carbon Co., of Cleveland, Ohio., is to deliver a paper at the coming Convention of the Society of Motion Picture Engineers on the subject of the Projection of Arc Images of Chemicalizer Carbons. The experiments will illustrate the movement of arc material from positive to negative, effect on arc core and shell colors, crater effects, etc. The practical application of white flame chemicals to projection will be discussed.

Projection Society Moves to New Home

The American Projection Society, with headquarters in New York, announces its removal to a new home at 573 Seventh Ave., between 41st and 42nd St., in the heart of the theatre district. The new quarters are larger and better arranged, and will permit of greater activity on the part of the Society.

A 6 Foot Booth for a 6 Foot Man

R. E. Burnett, of the Colonial Theatre at Danville, Ill., writes:

I am enclosing a membership blank, filled out, for membership to the N. A. M. L.

I have been in the Operating Profession for aproximately six years. In this period I have carried on the quality of work prescribed by the N. A. M. L. and I have neglected to fill out application on blank until the present day. Please excuse me?

"Famous Players-Lasky" have the best exchange service that is, it is the best I receive. Then "Fox" seem to be starting a similar service.

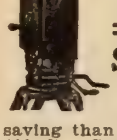
I get good film from several other exchanges; but these are the best. Famous Player Film does not have any Co. Marks in it and that shows that the Exchange itself is sacrificing quite a bit in order to produce an unmarred screen.

My booth is 12 feet long, 6 feet wide and 6 feet 1 inch tall. I am 5 feet 11 inches tall, so I haven't much room to grow taller in. I have two Simplex Machines and a 30 amp. Rectifier ("Cooper-Hewitt").

I have been making special note of your 100 questions and answers. May I add that they are very beneficial to the operator who has never thought over his work enough to find out the why and the wherefore idea of his work.

I believe I know where the 100 questions orig-

(*Continued on page* 1985)



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YES REAL U. S. MONEY ON THE 400 FT. CAPACITY LIBERTY WAR MODEL UNIVERSAL. The most complete outfit of its type ever offered and at a greater money saving than could ever have possibly been expected. Outfit consists of 400 ft. Capacity Universal embodying all the exclusive features, Universal Regular and trick crank, forward and reverse take up, focusing on film, etc., fitted with 50 M. M. F: 3.5 lens, complete with 6 fine magazines, sunshade, tool kit and extra parts, case to contain extra magazines and extra parts, case for camera and carrying trunk to contain both smaller cases. Entire outfit finished off in a beautiful olive drab. THIS IS YOUR OPPORTUNITY OF A LIFETIME. WIRE YOUR ORDER NOW. LIST PRICE $840.00. BASS PRICE $450.00.

TRIPODS

Precision Panoram and Tilting Top Tripod with fine leather case. List price $190.00. Our price $165.00.
Universal Panoram and Tilting Top Tripod. List price $120.00. Our price $108.00.

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ROCHESTER, N. Y.

Camera Laboratory — Picture Making — Studio Technique

Possibilities of Multiple Exposure Device Will Appeal to the Studio Cameraman

New Goertz Product Has Been Designed to Provide Wide Varieties of "Trick Stuff"

ANOTHER camera accessory designed to work in conjunction with other devices manufactured by the same concern has been placed on the market by the Goertz Optical Co. It is a Multiple Exposure attachment that combines within its dimensions almost any possibility that might be desired by the cameraman who is employed on trick photography or extensive double exposure work. The new device is slightly larger than the regular Double Exposure or Square closing but the back has been designed to fit into the mask box with other accessories from the same firm.

The illustrations at the bottom of the page explain the mechanism and method of operation. The back of the device is shown in the central figure. The long lever or rod is screwed into a pillar which has on its lower

Now going back to fig. 1, the long lever or rod is screwed into a pillar which has on its lower end a flange to which, by means of two small clampscrews, the two semicircular actuating levers can be clamped independently of each other. These two semicircular levers are connected by means of pivoted thumbscrews to two straight slotted pieces, which on the other end are mounted to pivots fastened to the sliding bars, which carry on the opposite sides the blades. If a clampscrew on one side of the pillar flange is released, the long lever will actuate only one side (1 blade) so the movement of the blades is made independent by means of this. The stroke of the movement can either be adjusted by setting the clampscrew on the pillar flange or by adjusting the pivoted thumbscrew in the slot of the straight slotted piece.

The square opening can be rotated by hand and can be brought in alignment with the camera aperture whenever necessary. The device itself can be rotated and clamped in position on the maskbox.

The device is provided with the following

FIG. 4

blades which are all symmetrical and can be attached to side of the sliding bars:

Two square closing blades, the same effect as our present Square Closing Device.

Two rhomboid shape blades, with straight sides on the opposite, which can be used for making the sliding door and curtain effect.

Two half-circle blades and one blade with the quarter aperture cut out and its opposite.

These blades are of sheet steel, but can also be made of celluloid, which in turn adds some more effects.

The blades with star, keyhole, heart, stereo which we have shown you belong, of course, to the set, and they play sometimes a very important factor, when it comes to serious double exposure work.

The operation of the device is very simple, and only little experience is necessary in setting the clampscrews and blades and one can set and reset the blades without consultir the ground glass and film when making a do ble exposure or special effect.

When designing this device we have spare no effort to make it a real handy and practic device, easy to be operated by any one, and w think we have succeeded with what we have offer at the present time.

Studio Improvements o West Coast

According to reports from the L. A. color of motion picture studios there is sufficient o timism in the air out in that section of t country to justify the addition of considerab quantities of up-to-the-minute electrical equi ment for studios. A letter just received fro H. F. O'Brien, a frequent contributor to thes columns and the head of the motion pictu division of the Westinghouse Electric Co pany in Los Angeles and vicinity, describes t apparatus in detail, and is accompanied by ph tographs taken by the Metro publicity offic especially for the NEWS.

Says Mr. O'Brien: "The electrical install tion in Metro's West Coast Studio is one of t largest on the Pacific Coast. The power supplied by the Southern California, Ediso Company, entering the studio sub-station 15,000 volts, 3 phase. In the large transfo mer room there is a step down again to 2,20 volts 3 phase, and also to 110 volts 3 phase fo use on the a. c. Cooper-Hewitt units on th stages, and 440 volt 3 phase for use on th power circuits supplying the power to sho garage, etc. The 2,200-volt, 3-phase circuits ar brought through the walls directly into th motor generator room and connect to the cop per bus bars shown behind the top of the a. motor starting panel. Double throw disconnect ing knife switches are mounted at the top o these panels, and there is, of course, one se of three switches for each 2,200-volt circui You will note that the wiring on this boar is exceptionally neat for this class of construc tion, as all the wiring except that require on the back of the switchboard itself is eithe run in conduits, or in a large enclosed stee box shown at the top of the panel.

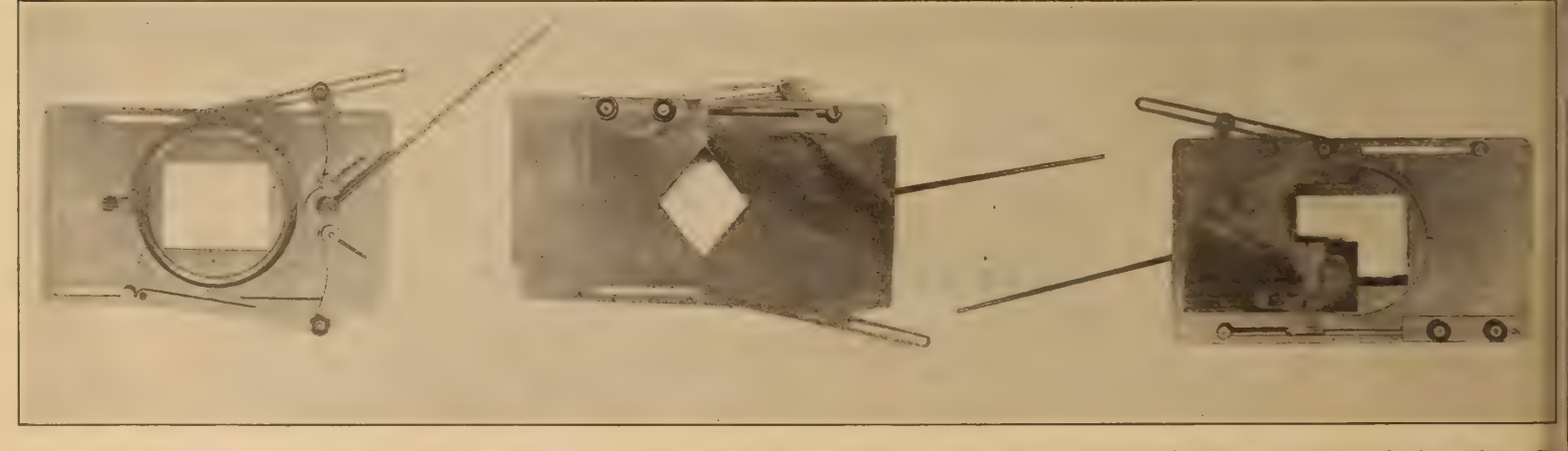

Fig. 1 shows the back of the device. The small wing nuts above and below the long rod are those which bring the separate masks into play. By loosening these nuts the masking can be controlled over any portion of the aperture. Fig. 2 shows the device set for complete diamond shape cut-off and Fig. 3 for another special shape

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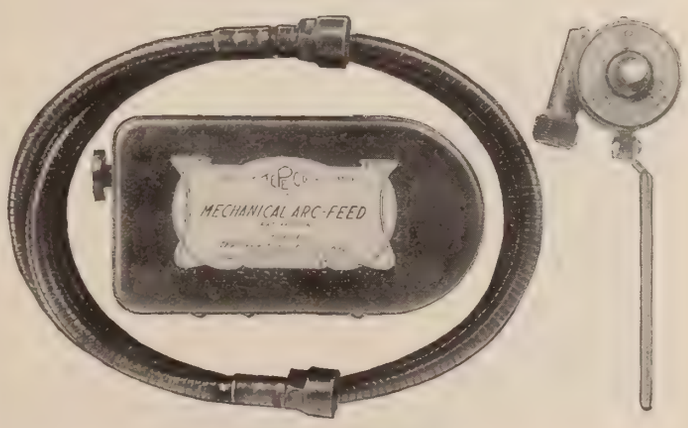

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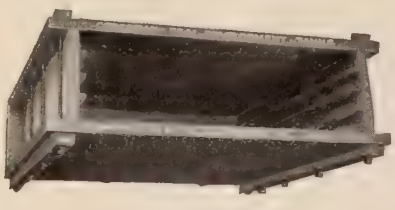
Left: The 2200 volt motor starting panels in the Metro Sub-station. This switchboard, which was built in the Los Angeles shops of the Westinghouse Co., is constructed of marble finished in Black Marine. The wiring in the rear of the board is unusually neat in arrangement. At the right are LeRoy Baker, Metro Engineer, and H. F. O'Brien, of the Westinghouse Co., watching the load on one of the feeder panels. Two separate 2200 volt buses are shown at the top of the switchboard.

"At the present time there are three motor generator sets installed in this sub-station, and it is unique in the point that because of the circumstances they were forced to install motor generator sets of different characteristics. The first set which they had purchased several years ago was a 150 k. w. 2-unit Fairbanks-Morse set, having a three-wire direct current generator with balancer coils. During the war when Metro moved some of its Eastern productions to the West Coast Studio they were suddenly called upon to supply a large addition to their direct current capacity so the Westinghouse Company assembled a large 300 k.w. 2-unit set. This set is driven by a 500 h. p., 3-phase 2,200-volt induction motor, 3-wire with a balancer set capable of taking care of 500 amperes unbalanced in the neutral.

"Another motor generator set is a Westinghouse 300 k. w. 3-unit synchronous motor generator set and represents the very latest type of equipment. It has been especially designed for studio service. This set has shown remarkable ability to carry heavy overload, and I have personally superintended the test of this installatio when it was made, and have seen it carry actuall 4,000 amperes for a period of 15 minutes, whic is quite remarkable for a 300 k. w. set normall rated at 300 amperes."

In referring to the switchboards, Mr O'Brien says, "The direct current switchboar as you can easily appreciate is a complicate affair because we had to provide for the par allel operation of these three different type of direct current generators all on a commo

(*Continued on page* 1985)



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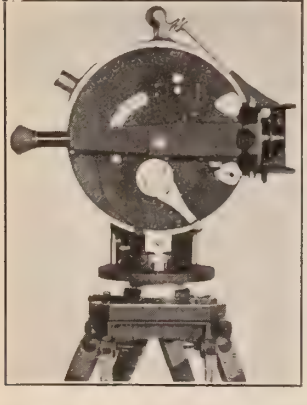

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Music and the Picture

(*Continued*)

er the place, and used sometimes vulgar lan-iage, which shocked the gentility. He would soon swear at the king as at the merest singer his company. One time it is told how a rtain prince named Henin coming into the om, all arose except Gluck, who said aloud: get up for people I respect.'

'When the first night of the new opera phigenie en Aulide' had arrived, and the king d all his court were assembled in their boxes, uck announced that the company was not dy, and everybody had better go home. '*Lèse jesté*—insult to the king—the opera must be yed; this fellow is unbearable and he shall ousted.' Need I say the opera was not played t night?

'Nobody liked Gluck, but everybody re-cted him and feared him. Courtiers made impression upon him—he acted disgustingly de in all his dealings. He had a desire for alth and he made it. He stuffed himself at table, drank to excess—would reach over in e boarding-house fashion, to pick any morsel t pleased his fancy, though it were at the er end of the table, and half a dozen in be-een might have passed it. He attended his earsals in his nightcap, and finished dressing nself before the entire company. He was de as the mountains and as true."

oncerning the Executive Board of the Music-Picture Association

Editor's Note: It is proposed to organize an ensive executive board representing all in-ests involved in the new association of Mo-n Picture and Musical Men. Inquiries ught forth answers as follows:

Suggestions for the Executive Board from no Rapee: Mr. J. C. Freund, C. M. Tre-ine, Walter Kramer, Samuel Rothapfel, go Riesenfeld, Max Winkler.

Suggestions for the Executive Board from R. Voigt: Hugo Riesenfeld, Samuel Roth-el, John C. Freund, Alf Klingenberg.

Suggestions for the Executive Board from ss I. M. MacHenry, of the "Billboard": as. Isaacson, Hugo Riesenfeld, C. M. Tre-ine, Mrs. A. F. Oberndorfer, S. L. Rothapfel, x Winkler, Gus Sonneck, Joseph Weber, el Risinger, a representative from the motion ure film producers, a man to represent the atre managers in the South, West and rth, as all sections should be represented in er to spread the work over the entire ntry.

s to suggestions that might help in the for-tion of the association, that opens a large d. The constitution and by-laws should be written, at least, in my opinion, as to make ossible to interest the many allied fields and mit each one to co-operate in the fullest se of the word to make possible the big gs which the association can accomplish if functions properly. I would suggest that ile the dues be not made prohibitive, as to so will exclude many of the managers in the aller towns, and this would prevent to a ge extent just what we hope to put over, they should be large enough to provide sufficient money in the treasury to enable the association to have a fund with which to work in the spreading of the news of its work throughout the country. It would seem that many valuable suggestions will be forthcoming as soon as you have called the first meeting of the board. I assure you, you can count on The Billboard and myself to co-operate in the fullest extent possible.

Suggestions from John D. Sullo, Palace Theatre, Torrington, Conn.: On the Executive Board I would like to see names representing the different branches of the allied interests, namely: Production, Direction, Scenario, Distribution, Exhibitor, both small and big; Publisher, Composer, Cue Sheet Writer, Musician, Musical Director and Editor.

As to personnel I would suggest if possible representations from Famous Players, Associated Producers, Pathe, United Artists, Equity, Bray and Educational, which would take care of the interests of producer distributor; Albert Parker, one scenario writer, Samuel Rothapfel, one other big exhibitor and two small exhibitors, representative from Publishers' Association; John C. Breil, M. Winkler, E. Luz and Sam Berg, Mrs. Bendix, Joseph Weber, John C. Freund, Leonard Liebling Hugo Riesenfeld, Mrs. A. Oberndorder and Charles D. Isaacson.

Suggestions from Fred Stark, Raleigh, N. C.: Dr. Riesenfeld, S. Rothapfel, Erno Rapee, Buel Risinger, John Breil, Mr. Frommel, Gus Sonneck, Mrs. Oberndorfer, C. M. Tremaine, John E. Freund, Mr. Alcroft, Leonard Liebling, Albert Parker, Ernest Voigt, R. Warren, Mr. Marr, Herman Irion, Robert Watkins.

Dear Mr. Isaacson:

Your kind letter bearing yesterday's date to hand. I appreciate your naming me as a member of the Executive Board of the now being formed association. I heartily accept because I am willing to devote as much time as I can in bettering all things concerned in the theatre and its music. Being associated with you in this undertaking will be a pleasure because I know that yours are result-getting efforts. I am for better music at all times, and I love to "fight" obstacles which must be eliminated in order to get better music.

I believe the association should endeavor to get all musicians in the country, playing or contemplating playing in picture theatres, to join. They will, I am sure, join with pleasure if they are made known of the benefits of being a member.

I think the Executive Board should consist of not only musicians, but also a publisher, exhibitor, manager, and a well-known projectionist. They are all important as the things to be accomplished need co-operation from all those connected with theatre and music. The number of persons, in the respective work I have mentioned, comprising the Executive Board, you, as chairman, to decide. All the doings of the association to be reported in your columns in the NEWS.

Mr. Winkler of Belwin, Inc., Mr. Luz, of Loew's, and Mr. S. H. Peyser, a Staten Island exhibitor and a strong advocate of good music in the theatres, I believe would be important members of the board. I also believe at least one woman should be on the board to help in the work. One who is a good musician and can devote time to the association will be of benefit to all concerned. The one capable of real work and earnest effort is, I believe, Mrs. S. Marx, 110 Lenox avenue, N. Y. C. I know her to be an exceptionally good musician, and one who would love to improve all things pertaining to the better music by devoting her time and knowledge to the duties assigned to her as a member of the board.

The things the association can accomplish are too numerous to mention. The work that is waiting to be done is sky-high. Some of the things are better cue sheets, better "special" picture music, help to those about to play in picture theatres, instructing managers on the best instrumentation of the orchestra in their respective theatres, and outlet by which the manager can obtain the musician he needs and vice versa, etc.

I accept your offer to be a board member on condition that you are the chairman. Without you it would be a continual cat-fight and nothing accomplished.

I shall be glad to be associated with you in anything you undertake. My experience, knowledge and time are at your disposal. I know it will be time well spent.

JOE ZIVELLI,
Empire Theatre, Staten Island.

Suggestions for the Executive Board from Mrs. Stoner: Dr. Floyd Muckey, 324 W. 103rd St., N. Y. C.; Mr. Gustave L Becker, Studio 110, Carnegie Hall, N Y. C.; Mrs. Effie Perfield, 58 West 40th St., N. Y. C.; Mrs. Nelle Eberhart, 92 S. Oxford St., Brooklyn; Mr. Alfred Mirovitch, 344 West End Ave., N. Y. C.; Mrs. Florence Turner Maley, The Saxonia, N. Y.; Mr. Westley Norda, 825 W. 178th St., N. Y. C.

Bartola Company Opens New Office

Arrangements for the opening of a new office at 2022 Main Street, Dallas, Texas, in charge of Phil H. Pierce, who has been many years in the musical instrument and motion picture business, have been completed by Dan Barton, of the Bartola Musical Instrument Company, who personally visited the southern city for this purpose.

Mr. Pierce has an exceptionally wide acquaintance among exhibitors of the south where he has, for a number of years, acted as representative of various musical instrument companies. He is a skilled organ expert as well as a salesman and has in his employ, a crew of mechanics and demonstrators who have been associated with him for years.

The policy of the southern Bartola Organ interests will follow that of the Chicago headquarters, inasmuch as a school for players will be maintained free of charge to the student organists who will be placed with exhibitors without charge. This has been made a feature by Mr. Barton in his organization for the last seven years.

Mr. Pierce is well pleased with the outlook in the south, stating that the tightness of conditions, due to the cotton market, has not materially affected the motion picture business and he anticipated a big season.

Mr. Barton states that the reputation of his instrument evidently had preceded him, for while in Texas waiting for the demonstration instrument to arrive, to be installed in the new office, Mr. Phillips of the Phillips Egypt theatre of Fort Worth, happened in and after Mr. Pierce explained his new connection to Mr. Phillips, he bought a Bartola without even having seen or heard the instrument and insisted on getting the organ shipped for demonstration purposes and that another instrument be shipped to Texas for use in the Bartola office. Mr. Barton claims this to be a record sale.

The Musical Forum

(Under this heading the new ideas, queries and suggestions are gathered. This is where the motion picture fraternity gets together on music.)

WESTERN UNION TELEGRAM.
Chicago, Ill.,
Chas. D. Isaacson, Feb. 10, 1921.
MOTION PICTURE NEWS.

I will accept chairmanship of Musical Instrument Committee. DAN BARTON,
Bartola Musical Instrument Co.

WITMARK & SONS,
Gentlemen:

It is with great pleasure that I am able to inform you that I played "Till I'm Called By My Master Above" (Witmark & Sons, 1918) as the theme for that wonderful picture "Earthbound," Feb. 5th. It was a great improvement on the theme requested on the cue sheet, and several requests were made to ascertain the title of the composition and I gave it willingly.

JOHN TODD,
Pittsburg, Pa.

Dear Mr. Isaacson:

It was with much interest that I read your article in last Thursday's *Globe*, "Some Ideas Disclosed by Movie Conference." For the past few months I have been an organist at the Main street, St. James and Savoy Theatres in Asbury Park, N. J., I did not hold all these jobs at one time, but rotated as occasions demand, these three theatres being under one management. The Main Street is now closed owing to construction of a stage and balcony and as I will be idle for a few weeks I would like you to keep my name before you, or rather put me in touch with some exhibitor as I am desirous of making a change. I am thoroughly in accord with the tone of your articles which treat of a discussion of presenting music of the better sort and getting away from the jazz on a pipe organ. I find that the majority of the people can remember a picture better when a classic theme runs through it, and other good music is used much more so than when nothing but popular dance music is played. I have insisted on using high class music though I have been criticized by patrons and management both for not catering more to popular demand which criticism convinces me more than ever that the average audience can be educated up to a decent standard if the organists hang together.

NELSON L. DOWLING,
Sea Girt, N. J.

Against Women?

I am a flutist, experienced in orchestra work, having played in one movie theatre for about two and a half years, besides other engagements. In my efforts to secure a position in New York City I have noticed much discrimination against women musicians (although I have played through a few times in men's orchestras apparently giving satisfaction.)

May say that I studied with Mr. Barrere at the Institute of Musical Art, having had a scholarship there.

If the request is not impertinent, may I ask if you will kindly put me in touch with those parties who would consider women players in their orchestras?

VIOLET A. CONKLIN,
Peekskill, N. Y.

Dear Mr. Isaacson:

I take this opportunity of expressing my thanks for the chance to relate my views to such a selected audience as was present at the convention.

You can count me in as a hard co-worker in helping to bring about what you are aiming at.

MAX WINKLER.
Belwin, Inc., N. Y. C.

Dear Mr. Isaacson:

Please allow me to congratulate you upon the success of the music conference held recently under your inspiration and guidance. I am sure that the whole moving picture industry will be greatly benefited thereby, as well as the music profession.

In regarding the synopsis in your issue of the 5th, regarding the conference, I particularly noticed a reply of S. M. Berg to a representative of the Society of Authors and Composers, which said in effect that there was more good music non-taxable than the Society controls. I merely wish to express myself as of the same opinion and register one sincere protest at the purpose of this society.

There is not a publisher in America today who does not know and recognize the fact that his greatest help in marketing his publications is and has been the theatre, and especially the vaudeville and moving picture houses. They all used to send copies of their publications to us, asking us to use them when ever possible and "push" them as much as possible as a "special favor" to them. I have spent about 13 years in picture theatres as an organist, and I have always helped their numbers whenever I could do so without taking on the appearance of "plugging." Some of those who now are in society, until recently advertised on the music sent us professionals that we nor any one else would have to pay the tax or fee for playing their music. I particularly have in mind Harry Von Tilzer, and several more like him who have just recently entered the Society.

Like most moving picture theatre musicians, I use wherever possible only music of those publishers who do not belong to this society. That means that I will drop all music sent me from those publishers of the society, and substitute on every occasion possible the music of other publishers. Of course, we musicians do not have to pay this tax, but we consider it absolutely unfair, and unjust, and a turning-on those who have been their best friends.

I am sure that if all theatre musicians took this stand the Society of Composers, etc., would not exist very long. If all theatres cut out their music and refused to be bluffed into paying the fees, they would have no reason for existing, and those publishers who have been in this thing would have a hard road traveling thereafter.

My house has paid them for one so I understand, but at the expiration of that time I shall advise them not to make any further payment.

HAROLD PRICE,
Greensburg, Pa.

Will you kindly advise the different publishing companies of New York City to forward to the Victoria Theatre a professional copy solo piano parts on all their issues from this date on, and if possible forward copies of the biggest hits published in the past three months. This is for the organist who plays during the relief of the regular orchestra and cannot use the orchestration organ part conveniently.

I would appreciate it very much if you would emphasize the necessity of having the piano solo professional copies of the latest comic opera hits which are now playing New York City.

Very truly yours,
A. L. SKINNER, Manager,
Victoria Theatre, Buffalo, N. Y.

Suggestions for the Executive Board fr
H. S. Kraft: Arthur James, editor of the *I*
tion Picture World; E. J. Bowes, of the C
tol; Sol Lesser, exhibitor, of Los Angeles;
Barret McCormick, New Ambassador Thea
Los Angeles; Alfred S. Black, Black Thea
Boston, Mass.; John C. Flynn, vice-president
Famous Players; C. L. Yearsley, First
tional; David Selznick, Selznick Pictures;
W. Finston, Balaban & Katz, Chicago; A.
Kirkpatrick, Manager of Robertson-Cole P
ducers; Maurice Barr, Saenger Amusement
New Orleans, La.; Phil Gleichman, manag
director, Broadway Strand, Detroit; Bert
Newr, of the American Piano Co.; V. E.
Fuller, manager of the Ampico Dept., Am
can Piano; A. F. Adams, Wolfson Music
reau; Rudolph Wurlitzer, Jr., Rudolph W
litzer Piano Co.

To comply with your request I take the
erty of suggesting the names of Mr. H.
Lawrence, formerly with the Kohler & Cam
bell Industries, and Mr. E. S. Votey, of
Aeolian Co., as valuable members of the Ex
utive Board of your association.

I am sure that you know the former w
He was present at the meeting of the Mu
Week Committee, at which you were a
present, and Mr. Votey is one of the head m
and technical expert of the Organ and Play
Piano Dept. of the Aeolian Company.

HERMAN IRION,
Steinway & Co., N. Y. C.

Suggestions for the Executive Board fr
H. Riesenfeld: Erno Rapee, of the Capit
Frederick Stahlberg, of the Rivoli.

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A 6 Foot Room for a 6 Foot Man

(*Continued from page* 1978)

ted, as I have one of the original copies of m.

Keep the good work up, as I would like to e some one's views on them, other than our amining Board (Views).

Reply: Your membership blank has been re-ved and will go through the usual routine, er which a card, badge and a supply of labels l be sent you. We are glad to know that x is picking up in its film service. Without doubt the Fox Exchanges have exhibited the poorest examination service of any of them.

How long since has F. P.-L., omitted the perforated reel number. The last information we got from the head office was that these perforators were sent to the Exchanges for the express purpose of placing a tell-tale on the ends of the reel. Perhaps your Exchange has lost its punch. We—and thousands of others—hope it has.

Your operating room is a perfect fit. The builder couldn't have worked to closer figures. Besides being a good fit, it's an abomination. Health authorities should not allow you to work in it a day longer.

You may have seen a duplicate of those 100 questions, but we don't believe that we got them where you think we did. We have good reasons to believe that there are many copies traveling through the country. Probably you got hold of one of them.

Studio Improvements on West Coast

(*Continued from page* 1982)

bus and also to provide a double bus, so that it was possible to boost the voltage several points if it was desired to carry a large amount of direct current across the street onto one of the other lots.

"The switchboard as now designed will permit any one of the three sets to be operated either alone or in combination with any other est in the room. As a general rule, the 3-unit, 300 k. w. set is operated, and since the motor on this set is designed for 100 per cent. power factor at full load, it will oprate as a leading power factor of the studio connected load as well as improve the voltage regulation on the studio lot. If it is necessary to operate two or more sets, one of the other two unit equipments is operated in parallel with the 3-unit set, and in that case, of course, no balancer equipment is required, as the 3-unit set takes care of the total unbalance of the entire load. This is very conclusive evidence of the supriority of the 3-unit set for studio application.

"The direct current switchboard, you will note, is very complete and neat in appearance, being built up of black Marine finished marble, having all of the features of the Westinghouse 7-inch round face with black dials and white figures. This feature adds to the appearance of the board, and also makes it easier to read meters.

"All of the generator panels are provided with automatic carbon circuit breakers, and the generator breakers are electrically interlocked with the a. c. motor starting switches, so that should the a. c. power fail on any motor starting switches it would be impossible to motor this set from the direct current end. All of the d. c. and a. c. feeder panels are provided with ammeters, so that it is possible to tell at a glance, the load on each side of every 3-wire circuit. Automatic carbon circuit breakers are provided for each outgoing feeder circuit. One single voltmeter mounted on a swinging bracket at the extreme left of the switchboard is used for reading the direct current voltage of any one of the direct current generators or on the bus itself.

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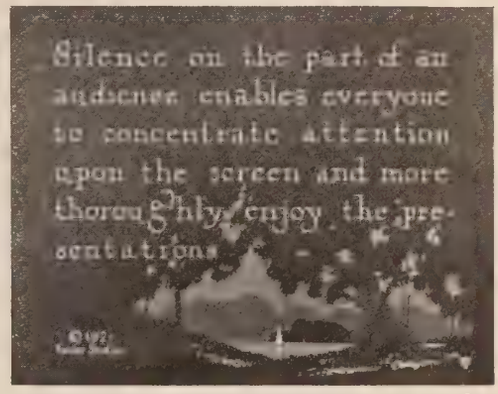
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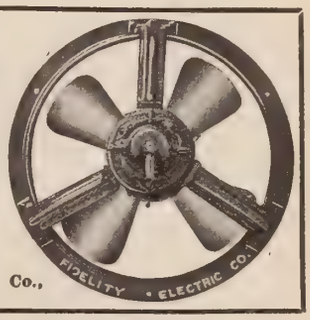

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.

244 West 42nd St. *Phone, Bryant 8138* **New York**

Addressing *Printing*

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY NEW YORK CITY

64 E. JACKSON BOULEVARD CHICAGO, ILL.

109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Devil's Confession"

(Circle Film Attractions—State Rights)

THIS is a very simply made rural drama, crude in spots both in direction and photography if compared to the highest class productions. It presents, however, a well planted story in which suspense is worked up to the climax by means which, if they are obvious and mechanical, are sufficient to keep the attention of an audience not too highly educated in movie construction.

The picture was made by Director John Lopez. In the cast are Mary Eberle, Frank Williams, the leading man; and Louise Lee, the leading lady. Harold Foshay, the heavy, is the most attractive member of the cast.

No attempt has been made for the so-called "points of appeal." There are no cabaret sets or country mansions. But Mr. Lopez has managed to get the atmosphere of rural life into his picture. Aiding in accomplishing this effect are some pretty exterior shots of country scenes. The story concerns the killing of a man on a country roadside. The hero finds him dying and is accused and convicted of the murder. Sentenced to die, we see his mother and sweetheart making personal appeals to the governor for a pardon. The villain finally confesses to the crime after his cap has been found near the scene of the crime. Then comes the rush of the condemned man's sister to the governor with the signed confession. She misses the train, and jumps on a horse. The saddle breaks and the horse runs away, so she jumps in an automobile. And she reaches the executive mansion just before midnight.

Criticism could easily be made of the tinting, or rather the lack of it, and the acting of "Dr. Hill" and the "Governor." Also of one or two inadequate interiors. There is some action in the picture, and an interesting old time country dance scene. Length 5 reels.—*MATTHEW A. TAYLOR.*

"South Sea Magic"

(Educational)

A SPLENDID Educational from every angle. The picture shows many beautiful views of the Samoan islands, takes in the surrounding shores and in tinted form pictures the tropical waves as they dash upon the sands, giving the scenes a sort of weird fascination.

For interest the natives are brought into view and in a compact form their modes and methods of life are pictured from the time they get up in the morning until sleep overtakes them in the still hours of the evening.

And there is no more interesting "class of native" in the world today than the South Sea Islander. His methods of making bread, his feasts, his dances and the wonderful canoes which aid him in procuring the fish upon which he lives, are all shown in picturesque manner.

For a thriller, the cameraman takes us out to sea in a large boat manned by able Samoan seamen, and in a series of tensely exciting moments pictures the methods of catching or hunting the shark.

The word hunting is used because the fishermen turn hunters when they reach their destination and after a few preliminaries, which consist of stirring up the water with a peculiar sort of implement, procure a strong rope which is shaped into a lasso and when Mr. Shark appears near the surface, the noose is slipped over his head and he is drawn up, not without a violent struggle, and into the boat.

Another interesting moment is when the young children appear in their native costumes and do a series of interesting dances. These scenes are only exceeded by the ones in which all the members of the tribe participate in the big feast or pow-wow.

A very good short subject and one that will fit into any program.—*FRANK LEONARD.*

"Hubby Behave"

(Vanity Comedy—Educational)

"HUBBY BEHAVE" is a pleasing comedy with just enough incident to carry it through and keep the "interest up" throughout.

Action is the byword and so closely do the actors follow it that the tempo is entirely too fast in many of the scenes.

This is probably due to the director who should have "slowed up" here and there in order to vary the situations.

The plot or whatever it may be called has been used many times, but has been polished with different settings, actors and a few new "gags."

The jealous wife, the scheming husband and his friends who like club life, the cops and the jail are all here with the usual explanations and happy ending.

Irene Dalton, an attractive young woman plays the leading feminine role with "an abundance" of action, while Earl Rodney keeps his end up in the same manner. The supporting cast is up to standard.—*FRANK LEONARD.*

"Big Bob"

(Jack Perrin—Two Reels—Universal)

THIS is just an ordinary western with the star in the role of a sheriff who is on the trail of a couple of bad men. The opening scenes show the star leaving his home and mother and following the trail in pursuit of the villains.

When he has about "caught up" with the bad men, they swing around and ride back to the hero's home. After a hard day's pursuit, Perrin reaches his little cabin to find that th bad men, in revenge, have killed his mother.

Vowing vengeance at her grave he sets ou after the murderers and in the usual roug and tumble fight kills the principal offender.

The scenes are mostly exteriors until th finish when the usual dance hall and countr hotel are "rung in."

In the cast is an alert dog who is always o the job when trouble is brewing.—*FRANI LEONARD.*

"The Trigger Trail"

(Jack Perrin-Universal—Two Reels)

THOSE who like excitement will find plenty of it in this two reeler, for the bad ma is extra bad and keeps the sheriff and his possi in hot water until he is landed in jail.

But the jail is not strong enough to hold him so he makes his escape by breaking through th roof. He then seizes a young child and rides off with it to the mountains where his enemie are defied.

In a strong scene he captures the hero, beats him and then lets him "run" for his life giving him the command, "Save yourself if you can."

Perrin avoids his shot, however, and when the villain is about to kill the father of the heroine, hero arrives just in time to save him

If your patrons like thrillers, here's one just as good as a serial.—*FRANK LEONARD.*

"Wedding Bells Out of Tune"

(Paramount—Mack Sennett Comedy—Two Reels)

COMPARED to former Sennett-produced laughmakers, this comedy is a sorry example. Its story is sufficiently interesting, but it will never be greeted with any great laughter.

Louise Fazenda is in the cast, but has no opportunity to be funny. In fact all the cast, the two newly-wed couples and the detective go through their uninspired action in a colorless way. There is no real humorous situation in the entire two reels, nor no very new gag. The story concerns a newly-married couple who are visited by a second very unwelcome couple. A detective is brought in, hired by one of the wives in order to secure evidence to obtain her divorce. Wife Number Two and husband Number One are forced to spend the night together in a Ferris Wheel compartment when the machinery stops while they are in mid-air. Of course, complications ensue which are straightened out when the wife discovers that her friend has hired a detective. This detective is made to bob in and out in all sorts of unexpected places in various disguises. The picture is perfectly clean. Mal St. Claire directed.—*MATTHEW A. TAYLOR.*

"WHAT EVERY WOMAN KNOWS"

(William De Mille-Paramount)

Fine Production, But Subject Matter Is Talky

ONE can usually bank upon William De Mille's productions. This director is possessed of enough dramatic instinct and artistic perceptions to make the most of any story intrusted to his care. In "What Every Woman Knows" he hasn't failed as far as realizing the values of Barrie's play, emphasizing the characterization and giving color to the quaint atmosphere and the playwright's customary charm. Yet with all his ability he has not been able to make the picture other than a composition of mechanical scenes which do not convince. He has not been able to develop his scenes with action and incident dominant and is forced to have recourse to a great deal of titling. In fact there is scarcely a scene which is not punctuated with a descriptive title or one which presents a flash of dialogue.

Barrie cannot be transferred to the screen in such a manner. And yet one cannot blame De Mille. It appears to us that the play does not possess those ingredients which make motion pictures. The subtleties of Barrie are just faintly suggested. To anyone who remembers Maude Adams in the offering—that person will probably feel disappointed. De Mille has done wonders in pointing the Barrie detail—the quaint customs and manners. He has not erred in this direction. As far as we are able to discern he has not erred in any direction. Had he incorporated his own version the Barrie champions would have cried out with loud protestations. "What Every Woman Knows" is not another "Admirable Crichton" or rather "Male and Female" as it was known on the screen.

While it contains the same rich characterization, the moving incident is not so substantial. With some of the extraneous matter eliminated and a reel taken away, the action would be more compressed and the abundance of titles would not be so evident. The theme revolves around the conceit of the average man, who, forging to the top, thinks he is entirely responsible for his success, whereas, in reality, it is his wife who furnishes the stimulus. Barrie plays one sex against the other. He presents a lack of charm as the cause of a husband losing interest in his wife. In this way the picture affords rich entertainment. It may make more than one woman confront her mirror and study her personality. There is not enough contrasting humor to give the feature the needed note of balance. It seems to dwell upon a melancholy key. The play itself is rich and pointed satire; the picture is neither satire nor drama. But it is quaint enough to generate charm and novelty. And it is very well acted by Lois Wilson. Conrad Nagel is hardly the type for the canny Scot.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Maggie Wylie	Lois Wilson
John Shand	Conrad Nagel
Alick Wylie	Charles Ogle
David Wylie	Fred Huntly
James Wylie	Guy Oliver
Charles Venables	Winter Hall
Sybil Tenterden	Lillian Tucker
Comtesse de la Briere	Claire McDowell
Scotch Lawyer	Robert Brower

By James M. Barrie.
Directed by William De Mille.

PRESS NOTICE—STORY

An event of interest in motion picture entertainment is promised next ———— at the ———— theatre when the William De Mille production of James M. Barrie's celebrated play, "What Every Woman Knows," is the feature attraction, This was one of Maude Adams' greatest successes and the picture version by Mr. De Mille is said to be a most faithful adaptation—one rich with the customary Barrie charm. An excellent cast of players has been selected to interpret the picture—a cast that includes Lois Wilson, Conrad Nagel, Charles Ogle and Fred Huntley.

It is a story about Maggie Wylie, a quaint Scotch girl who believes herself without charm, but in reality is most charming, and possesses an unusual quantity of intelligence. Maggie, through a strange bargain made by her father, is married to John Shand, an ambitious politician, who, unknown to himself, only wins success because of clever touches his wife injects into his speeches when she types them. He is ready to throw her over for another woman, when, on the eve of his biggest speech, he finds himself helpless and calls upon Maggie for aid. Miss Wilson and Mr. Nagel have the leading roles. The picture is rich in incident, charm, romance and adventure. It also presents colorful characterization and is excellently directed by Mr. De Mille.

PROGRAM READER

What kind of a wife should a man choose, the pretty little flower who holds up her head and inspires her husband with sweet glances and charming vanities, or the practical, brainy girl who cooperates with her husband in his various enterprises and helps him to overcome his obstacles? Sir James M. Barrie makes it quite plain which kind of love is the most enduring in "What Every Woman Knows," the new Paramount picture which comes to the ———— theatre next ———— as a William De Mille production featuring Lois Wilson and Conrad Nagel. The picture is said to carry the delightful Barrie charm quite as well as the stage play and it abounds with quaint touches of character and romance. Remember next ————. Don't miss it.

CATCH LINES

What constitutes charm in a woman? Come to the ———— and see "What Every Woman Knows." Barrie gives the answer. See the William De Mille Paramount picture.

"THE GUILE OF WOMEN"

(Goldwyn)

Rogers, Good Story and Clever Titles Make This Fine Entertainment

EXCEPTIONAL story material both in plot and development and homely old Bill Rogers in a role eminently suited to his particular talents makes this very fine entertainment for audiences appreciating something that gets away from the orthodox.

The star is presented as a "squarehead" sailor who has found his way to San Francisco's waterfront, there to become disillusioned of women including his Swedish sweetheart to whom he had sent money for the journey across the sea, to join him.

Without Rogers, "The Guile of Women" would probably be just a picture. With him as "Yal" it becomes one of the most human and unusual stories ever presented on the screen. Rogers has an opportunity for a display of his particular brand of comedy, but also is provided with some emotional scenes that eclipse anything in screen pathos which he has as yet attempted. He plays with a finesse and skill worthy of emulation by the greatest stars and depends less on his particular tricks and mannerisms than in any picture in which he has previously appeared.

Mr. Rogers is aided by a strong cast of which Mary Warren as the Swedish emigrant girl, is entitled to special credit. The picture has been photographed amid splendid atmospheric surroundings, San Francisco's water front, and Mr. Badger's direction aided by clever titles, written in dialect, has told the simple story clearly.

While the story of "The Guile of Women" needed Rogers to make it big, the production is by no means a vehicle in the accepted sense of the word. There are several good roles. Bert Sprotte scores as "Skole," another Swedish sailor who places little faith in the feminine sex. Doris Pawn also has a good part in "Annie." The picture should be ranked as a comedy. There are some dramatic moments, but for the most part it just breezes along as entertainment, depending on its incident, humorous captions and likeable characters to get it across. Should make Rogers new friends and be a hit with people who have liked this star in previous productions.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Yal	Will Rogers
Hulda	Mary Warren
Skole	Bert Sprotte
Armstrong	Lionel Belmore
Captain Larsen	Chas. A. Smily
Captain Stahl	Nick Cogley
Annie	Doris Pawn
Butler	John Lince
Maid	Jane Starr

Story by Peter Clark MacFarlane.
Directed by Clarence Badger.

PRESS NOTICE—STORY

Homely old Bill Rogers in "The Guile of Women," a story of a "squarehead" sailor and his Swedish sweetheart, is the feature picture offering at the ———— theatre for a ———— days' showing beginning ————.

In the offering Rogers has one of the best roles of his career as "Yal," who has come to America to make his fortune and who invests his first savings in a delicatessen store only to lose it. The picture has plenty of the brand of comedy which has made the star famous and also delivers some emotional acting that reveals talents which no one had suspected he possessed.

In the supporting cast is Mary Warren as "Hulda," "Yal's" Swedish sweetheart, Bert Sprotte, Lionel Belmore, Nick Cogley and other well known players. The locale of the production is along the water front of San Francisco and the company was taken to the actual scenes for the filming of the story. The story of "The Guile of Women" is by Peter Clark MacFarlane, author of many popular Saturday Evening Post sea stories. The direction is by Clarence Badger.

PROGRAM READER

If you liked "Jubilo," "Honest Hutch" and the other feature pictures which Goldwyn has produced with homely Bill Rogers in the leading role, you will be especially pleased with "The Guile of Women," Rogers' latest starring vehicle which comes to the ———— theatre for a ———— days' engagement beginning ————.

In "The Guile of Women" Rogers plays the role of a "squarehead" sailor who has come from Sweden to San Francisco to make his fortune before sending for his sweetheart, "Hulda."

How his plans go wrong in this connection, and also in others notably when he invests all his savings in a delicatessen store, makes a story of strong heart interest and also furnishes oodles of comedy of the brand which has made the star popular. Mary Warren plays "Hulda," while others in a strong supporting cast are Bert Sprotte, Lionel Belmore, Charles A. Smily, Nick Cogley and Doris Pawn. The picture is an adaptation of Peter MacFarlane's Saturday Evening Post story. The production was made in the actual locale of the story, San Francisco's water front and many beautiful scenic shots have been secured as backgrounds as well as authentic some fine sea stuff. Clarence Badger was the director.

SUGGESTIONS

For newspaper advertising we would use good scene stills in big space with the humorous titles of the film to explain them. The title would not enter in our exploitation any more than necessary. We would rather give the billing to Rogers and the story with stress on the comedy angles. Mention should be made of the author and his Saturday Evening Post story, with emphasis on the offering as a story of the sea taken in the actual locale called for. For a prologue Swedish songs and dances given with a stage setting showing the 'Frisco water front, with your characters dressed as sailors would be appropriate. Lobby displays should have the sea atmosphere also.

CATCH LINES

Bill Rogers is "hong-konged" in this humorous story of a squarehead who came to America to make his fortune.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Wolves of the Street (Edmund Cobb-Vida Johnston).6
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes).....5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Evolution of Man (Jack the Ape-Man).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
num-Buck Jones).....
Twelve Two-reel Franklyn Farnum's (Franklyn Far-

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Feb. 18—High and Dry.....2
Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Feb. 4—.....Na. 19
Jan. 21.....18
Jan. 8—.....17
Dec. 24.....No. 16
Dec. 15.....No. 15

STAR RANCH WESTERNS

Feb. 18—The Gun Runners.....2
One two-reeler every two weeks.
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has a Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps at Home.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

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The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets.....2
Beat It.....2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....
Mr. Fatima.....

TORCHY COMEDIES

Torchy Mixes In.....
Torchy's Night Hood.....
Torchy's Double Triumph.....
Torchy Turns Cupid.....
Torchy's Millions.....

MERMAID COMEDIES

Holy Smoke.....
Moonshine.....
High and Dry.....
April Fool.....
The Simp.....
Nonsense (Jimmie Adams).....

SPECIALS

Modern Centaurs.....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Babe Ruth—How He Knocks His Home Runs.....
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1

SCEENICS

From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1

VANITY COMEDIES

Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1

GAYETY COMEDIES

Sand Witches.....1
Ain't Love Grand.....1
Blonds.....1
Rest in Peace.....1

MISCELLANEOUS

Hides and Go Seek.....1
In Dutch.....1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....6

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. 2. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.).....6839
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Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....4933
Feb. 20—The Kentuckians (Charles Maigne Prod.).5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.).....6356
Feb. 13—Chickens (Douglas MacLean-Ince Prod.).4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.).....7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502
Jan 30—The Frontier of the Stars (Thomas Meighan).....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.).....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.).....5900
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.).....4123

Release Information continued on page 1990

"THE OFF-SHORE PIRATE"
(Metro)

Not Enough Substance for Picture Entertainment

VIOLA DANA is aiming at a pretty high mark, what with the good impressions of her last previous release, "A Chorus Girl's Romance." Compared with her present offering "The Off-Shore Pirate," it emphasizes the difference between a great entertainment and a poor one. F. Scott Fitzgerald, the author of both stories, hasn't been so inspired with the current release. It is really of single-track proportions and does not contain enough variety of incident—enough crisp action to warrant giving it feature length. It may be considered as an exceedingly mild offering colored by some good touches here and there but for the most part developing its naive story with scarcely a sign of sustaining highlight.

Credit must be given the scenario writer, Waldemar Young, for incorporating the hokum of the colored crew—a crew which didn't appear in the original. Were it not for the dusky sailors with the huge dice and their manner of carrying on the burden of the plot the picture would have sagged so badly that even Viola Dana and her vibrant personality couldn't have saved it. The scenarioist has kept it moving, however, with these incidental interludes—interludes which must be accepted as pure hokum, but which spell the only note of entertainment. The idea, itself, is founded upon the rich and independent girl who is determined to have her own way—even in matrimonial matters. So she is kidnapped by the very man she wishes to avoid, without suspecting his identity. From the kidnapping episode in the second reel to the conclusion when she is rescued the picture is dependent on the jazzy crew.

The star does not have much opportunity to give color to her individual expressions. She is locked up; ditto the young skipper; ditto the white crew. There is much scanning of the sea through binoculars and much nautical talk. The subtitles are breezy enough and really bolster the picture in the weak places. The story being frail in the original, it has devolved upon the scenario writer and the director to put action and incident in it. This they have done and it makes better reading via the silver-sheet than the magazine page. The star has an ensemble of suitors who make love via a deep plunge in the waters or via a canoe. During their proposals, the spirited heroine is cutting up didoes—according to the regulation custom—splashing, winking and all that sort of thing. The really humorous parts of the picture are found in the hokum of the crew and the snappy titles. The technical details are first rate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Ardita Farnam ..... Viola Dana
Toby Moreland ..... Jack Mulhall
Uncle John Farnam ..... Edward Jobson
Ivan Nevkova ..... Edward Cecil

By F. Scott Fitzgerald.
Scenario by Waldemar Young.
Directed by Dallas M. Fitzgerald.
Photographed by John Arnold.

PRESS NOTICE—STORY

Viola Dana, she of the buoyant personality and delightful ways, will be the star at the ———— theatre on ———— when the Metro picture, "The Off-Shore Pirate," is shown. This is an adaptation of the Saturday Evening Post story of the same name by F.. Scott Fitzgerald, the well known fiction writer, and the author of "The Chorus Girl's Romance," the previous Viola Dana picture. The star is said to give an ideal interpretation of Ardita Farnam, the young heiress whom friends have had captured by a pirate so as to save her from the plotting of a sinister scheming foreigner. The pirate in question is not the regular orthodox, Captain Kidd specie; he becomes one for a matter of convenience to save her from the wily Russian in search of a rich wife.

Ardita's life has been just one proposal after another and she is bored until the Russian comes and wins her with his polished maners. While on a short cruise she is accosted by a pirate with a gang of cut-throats—and then the fun begins. Much praise is due to the finished acting of the supporting cast. The story is adapted skillfully by Waldemar Young, one of the ablest scenario writers of the day. Dallas Fitzgerald directed. The picture is declared to be a most entertaining romance which uncovers undeniable charm and novelty.

PROGRAM READER

"The Off-Shore Pirate" is a romance of youth with dainty Viola Dana as the star. F. Scott Fitzgerald, the author, is acknowledged to be the leading fictionist of the day—an author whose stories are in wide demand. It was in a previous Fitzgerald story, "A Chorus Girl's Romance," that Miss Dana scored a great hit. "The Off-Shore Pirate" is a tale of a modern Captain Kidd and a girl who outwits him at his own game. She is an independent girl, used to having her own way in everything. And she is determined to choose her own husband. How she does it is told in five charming reels—a picture which moves with unbounded humor. Miss Dana is supported by an adequate cast. The picture was excellently adapted by Waldemar Young and directed by Dallas Fitzgerald. At this theatre next ————.

SUGGESTIONS

The title is a corker and can come in for some good exploitation. You can also take advantage of the author's name. F. Scott Fitzgerald is a recognized short story writer and doubtless many of your patrons are familiar with his novel, "This Side of Paradise" and his humorous magazine stories. You can mention that he was responsible for "A Chorus Girl's Romance," a previous Dana feature. Present stills of the scenes. Use compo boards with red skull and cross-bones for art display for your frames. You can stage a miniature prologue after the manner of a pirate ensemble. You can use the skull and cross-bones idea for stimulating interest in several ways. Tell them "The Off-Shore Pirate" is coming. Treat your copy in a humorous fashion.

CATCH LINES

How could a man win her? With love? That was funny. With wealth? She had enough for a foreign loan. With position? Hardly. She treated the boys—well, like bell-boys. Then how? See Viola Dana in "The Off-Shore Pirate."

"ALL DOLLED UP"
(Universal)

Pleasing Offering With the Star in an Ideal Role

UNIVERSAL has hit upon an appropriate formula for the expression of Gladys Walton's abundant charm and talent. The "rags to riches" idea proved an acceptable background in a previous release, "Rich Girl, Poor Girl," and there is no doubt about the entertaining quality of her present picture, "All Dolled Up." There is very little variation on this Cinderella theme. It has served long and faithfully and scenario writers will continue to use it till the millennium. Perhaps a few of the discriminate will object to the regulation methods of the director in shaping his action and incident. He hasn't varied to any extent from orthodox channels. The cop who chases the toughs of the neighborhood and the employment of strong-arm tactics by the heroine to frustrate the villain—these touches are anticipated and, sure enough, they appear.

Yet "All Dolled Up" has enough on its credit side to please any type of patron. The spectator will find entertainment in the manner in which the star emerges from rags to riches. In recovering a stolen necklace for a customer in the department store of which she is an employee, she is reimbursed with a wealth of milady's finery. The hero doesn't make his introduction until the third reel, but once his appearance is made the obviousness of the story becomes apparent. The heroine wants what she terms a "swell guy," and little dreams that a good looking chauffeur is a member of his profession. A flirtation develops into a romance with the young people living up to false pretensions. There is a melodramatic flair to the picture which gives it the necessary balance, although it somewhat strains credulity. It has to do with the blackmailing tactics of a swindle sheet. Naturally the heroine is compromised but she saves her honor through the employment of a good right arm and the rough-house style of her escort.

The picture sustains the interest because of the sympathetic note and the fact that the scenes are presented with color and are gauged in the right tempo. The action never drags—not even when it becomes obvious. There is a chance for a surprise twist in the feature which would have given it a touch of novelty. The hero's identity might have been left to the imagination. Instead you guess that he comes from the same lowly environment. Miss Walton is more at ease in "All Dolled Up" than in a previous release. There is none of that straining to be original or unduly colorful. A first class program feature, it should satisfy wherever played.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Maggie Quick ..... Gladys Walton
Jas. Montgomery Johnson ..... Ed Hearn
Percy Prack ..... Richard Norton
Eva Bundy ..... Florence Turner
The Widow ..... Helen Bruneau
Amilo Rodolpho ..... Fred Malatesta
Mlle. Scarpa ..... Ruth Royce
Eddie Bowman ..... John Goff
Mr. Shankley ..... Frank Norcross
Mme. De Jercasse ..... Muriel Godfrey Turner
Landlady ..... Lydia Yeamans Titus

By John Colton.
Scenario by A. P. Younger.
Directed by Rollin Sturgeon.

PRESS NOTICE—STORY

Gladys Walton, the pretty and charming Universal star, is coming to the ———— theatre next ———— in "All Dolled Up," written by John Colton and directed by Rollin Sturgeon. This feature is considered the most entertaining in which the vital and vibrant Miss Walton has ever appeared. Her personality is ideal for the role of the department store clerk who dreams of romance and longs to be the wife of a rich gentleman.

As Maggie Quick she is well versed in the art of self-defense. Indeed, there isn't anyone who is willing to court any trouble. Due to her resourcefulness she is able to save a rich customer some valuable gems and is promptly rewarded with a fine wardrobe. One day she happens to have a flirtation with a young man driving a huge motor car. She never dreams that he is only a chauffeur—not until he makes a confession that he was brought up in the same neighborhood. The picture is crammed with human touches and the humorous note is well emphasized. Considerable local color adds tone to the production and provides a fitting atmosphere.

PROGRAM READER

She clerked in a department store but just because she had the interest of the store at heart she saved one of its customers from being robbed. As a reward she was given a rich wardrobe which enabled her to carry out her fine dreams. Some day she might meet the young man of her heart—that is if she was dressed for the occasion. He saw her in her finery and thought her far above him socially. She thought the same of him. In reality he was a chauffeur. How they met—how a romance developed—how each discovered that the other was a pretender—this is all told in five most enjoyable reels in the Gladys Walton picture, "All Dolled Up," which comes to the ———— theatre next ————. It is a human and humorous feature which is rich in acting, color and atmosphere. Don't miss it.

SUGGESTIONS

Gladys Walton is rapidly making a name for herself as a star with a decided personality. She has developed a following due to her charm, talent and good looks and the fact that Universal has given her some good pictures. So play up her name, telling that she is coming to your theatre next ———— in her best picture—a picture ideally suited to her personality. There is a corking title to this picture which can be exploited in a novel manner. You can put on a prologue after the Cinderella idea. Or a novel scene with two girls—one attired in up-to-date fashion, the other in rags, singing from frames in a backdrop. Use catch lines.

Advance Information on All Film Releases

(Continued from page 1988)

Jan. 16—The Inside of the Cup (Cosmopolitan Prod.)
Jan. 16—The Education of Elizabeth (Billie Burke) 4705
Jan. 9—The Charm School (Wallace Reid) 4743
Jan. 9—The Jucklins (George Melford Prod.) 6023
Jan. 2—The Bait (Maurice Tourneur Prod.) 5289
Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) ..4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Mar. 27—Out West 2
Feb. 27—The Butcher Boy 2
Jan. 16—Country Hero 2
Dec. 19—Fatty at Coney Island 2

PARAMOUNT-SENNETT COMEDIES

Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune 2
Feb. 20—The Unhappy Finish 2
Feb. 6—On a Summer Day 2
Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins ....
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 3
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 3

PARAMOUNT-HOLMES TRAVEL PICTURES

Mar. 27—Modern Jerusalem 1
Mar. 20—Jerusalem, the Holy City 1
Mar. 13—In the Garden of the East 1
Mar. 6—Constantinople 1
Feb. 27—Modern Aspects of Japan 1
Feb. 20—A Little Atlantis 1
Feb. 13—Palma De Majorca 1
Feb. 6—All Aboard for Brindisi 1
Jan. 30—Under Cuban Skies 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz ....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Mar. 27—Cartoon by Henry D. Bailey, "The Hoots" ..1
Mar. 20—Cartoon by Pat Sullivan, "Felix the Cat" ..1
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps" ..1
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots" ..1
Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd ..1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch) 1
Jan. 30—Pictionary-Comedy-Cartoon by Moser 1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love) 5
The Servant In the House (Special Cast) 5
Hearts and Masks (Special Cast) 5
Nobody's Girl (Billie Rhodes) 3
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

Where Is My Wife 2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FORD EDUCATIONALS

Jan. 23—Democracy in Education 1
Jan. 16—The Message 1
Jan. 9—Farmland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

THE FILM MARKET

The Grand Passion 6
The House Without Children 7
The Ne'er-Do-Well (Reissue) 7
The Spoilers (Reissue) 9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Inn 1
It's a Live One 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray) 6
Lessons in Love (Constance Talmadge) 6
The Oath (R. A. Walsh Special—Big Five) 7
Scrambled Wives (Marguerite Clark) 6
Passion (Pola Negri-Big Five) ....7,000 or 9,000
The Old Swimmin' Hole (Charles Ray) 6
Mamma's Affair (Constance Talmadge) 6
The Woman in the House (Mildred Harris) 7
The Kid (Charles Chaplin-Big Five) 6
Not Guilty (Sydney Franklin) 6
My Lady's Latchkey (Katherine MacDonald) 6
The Great Adventure (Lionel Barrymore) 6
Nineteen and Phyllis (Chas. Ray) ....
The Truth About Husbands (Whitman Bennett's) ....
Habit (Lewis Mayer Prod.) ....
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast) ....
Nov. 22—Love, Honor and Behave (Mack Sennett's) .
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore) .5600
Nov. 1—Wet and Warmer (Lehrman) 2061
Old Dad (Mildred Harris Chaplin) 6
Twin Beds (Mr. and Mrs. DeHaven) 5
Nomads of the North (Jas. Oliver Curwood) 6

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6

TOM MIX SERIES

The Road Demon 6
Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

Bare Knuckles 5
Cheater Reformed 5
The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

Wing Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

The Big Punch (Buck Jones) 5
Two Moons (Buck Jones) 5
Just Pals (Buck Jones) 5
Sunset Sprague (Buck Jones) 5
The Blushing Bride (Eileen Percy) 5
Why Trust Your Husband? (Eileen Percy) 5
The Land of Jazz (Eileen Percy) 5
The Husband Hunter (Eileen Percy) 5
While the Devil Laughs (Louise Lovely) 5
Partners of Fate (Louise Lovely) 5
The Little Gray Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

Her Doggone Wedding 2
Pals and Petticoats 2
The Slicker 2
An Elephant's Nightmare 2
Hold Me Tight 2
His Noisy Still 2
Pretty Lady 2
Chase Me 2

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

The Jockey ....
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra ....½
The Parlor Bolshevist ....½
The Hypnotist ....½
The Papoose ....½
On the Hip ....½
Northwoods ....½
Sherlock Hawkshaw & Co ....½
All Stuck Up ....½
A Hard Luck Santa Claus ....½
Gum Shoe Work ....½
Home Brew ....½
The Medicine Man ....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Thinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast) 6367
The Great Lover (Special Cast) 5202
Just Out of College (Jack Pickford) 4779
Roads of Destiny (Pauline Frederick) ....
The Highest Bidder (Madge Kennedy) 4960
Prisoners of Love (Betty Compson) 5884
The Concert (Special Cast) ....
Guile of Women (Will Rogers) 4496
Bunty Pulls the Strings (Special Cast) 6255
Hold Your Horses (Tom Moore) 4610
A Voice in the Dark ((Special Cast) 4255
What Happened to Rosa (Mabel Normand) 4148
Boys Will Be Boys (Will Rogers) ....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy) ..4600
The Man Who Had Everything (Jack Pickford) ..5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King) 6772
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach) ....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny) 2
Jan. 16—You'd Better Get It (Geo. Bunny) 2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny) 2
Dec. 19—When Martin Gets Here (Geo. Bunny) 2
Dec. 5—Professional Ethics (Geo. Bunny) 2
Nov. 21—At It Again (Geo. Bunny) 2
Nov. 7—Love on Rollers (Flanigan and Edwards) ..2
Oct. 24—Fingers and Pockets (Flanigan and Edwards) 2
Oct. 6—Artistic Enemies (Flanigan and Edwards) ..2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids) ...1
The Sponge Man (Judge Rummy) Lampoons 1
The Prize Dance (Judge Rummy) Lampoons 1
Happy Hooldini (Happy Hooligan) Lampoons 1
Cupid's Advance (Happy Hooligan) Lampoons 1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King 1
No Reg'lar Bud 1
Gypsy Scientists 1
Seein' Things on the Orinoco 1
The Human Voice 1
The Riveter 1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief 1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep 1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast) 6

Release Information continued on page 1992

"YOU AND I"
(Swedish Biograph-Radiosoul)

Wonderfully Impressive Drama; Well Produced and Acted

IT is to be regretted that more of the Swedish Biograph productions do not reach the American screen. There is a thoroughness—a simplicity—a rugged honesty about its offerings which might well be emulated on this side of the Atlantic. Whether it is because they are more kin to the soil or that they are realists, first, last, and all the time—there is no doubt that they get right down to the bedrock of humanities and express them in terms of fidelity and beauty. "You and I" is a fitting successor to "A Man There Was" and it presents Victor Seastrom again as star and director. The picture is the adaptation of Sigur Johnston's powerfully dramatic play, "Eyvind of the Hills," which is being enacted in New York this season.

The story is simplicity itself and revolves around a theme of a woman's self-sacrifice. In fact the idea is really based upon the power of love, yet it moves with such compelling force, the scenes building to heightened climaxes that one is overwhelmed with suspense. Truly one loses all sense of time and environment, so impressive are the rugged story of these Norse lovers and the marvelously picturesque backgrounds. The picture has been staged among the fjords, mountains and table-lands of Iceland and is mostly told with exteriors. The interiors present a quaintness, a rich atmosphere as of a world apart. But enchanting as the grandeur of its scenery, it is the vivid and stark drama which dominates—a drama which progresses with remarkable clarity, straight to its logical climaxes. A refugee from the hills enters the valley and falls in love with a wealthy land-owner. He is recognized by the constable and in a tense scene in which he is being persecuted the lovers make their escape to the hills.

This part of the picture presents a lapse in the dramatic sequences—but it is only a lapse, as if one is allowed time to take a long breath. Here is where the photographic appeal comes in for appreciation. Clouds are discerned far below—far in the backgrounds are towering crags and mountains, all beautifully tinted. Vivid is the scene where a friend is torn between love and lust. The hero's life is in the balance as he hangs to a sapling on the cliff. Again the climax is overwhelming when the sanctuary of the lovers is discovered. They make their escape, but being hounded so consistently brings them to tragic consequences. So they perish in one another's arms. The picture is marred by an utterly irrelevant prologue and epilogue which should be dispensed with immediately. It has no place in advancing the drama and really spoils the good impressions of the picture. Seastrom is an actor thoroughly grounded in his art. His support is exceptional.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Karl.....Victor Seastrom
Halla.....Edith Erastow
Tom (Arnes).....John Eckman
The Constable.....Miles Ahrens

By John Sigor Johnson.
Directed by Victor Seastrom.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "You and I," adapted from the Scandinavian drama, "Eyvind of the Hills" by Sigor Johnson. This production presents Victor Seastrom as star and director and he gives a rugged portrayal as well as showing his capabilities in staging the picture. Mr. Seastrom will be remembered as the star of the Swedish Biograph offering, "A Man There Was." "You and I" is a classic and offers a tale of self-sacrifice, renunciation and love. It is a drama of the rugged simple folk who dwell in Iceland and the picture is enacted against backgrounds of that country—backgrounds which are marvelous in their beauty and rugged simplicity.

The hero, Karl, is an escaped convict who takes to the hills for refuge. He returns to the valley and finds employment on the farm of Halla, the richest woman in the province. But a passer-by recognizes him and informs the constable. The latter is determined to hang Karl, but Halla effects his escape. And she follows. Together they make their way to the hills as man and wife. Years pass by and they are happy until the law gets in its dreadful persecution. The sweethearts are willing to die as they have lived—contented in love. The picture presents a world of color and drama and picturesque appeal.

PROGRAM READER

Patrons of the ———— theatre are certain to be genuinely entertained when the Swedish Biograph production "You and I" appears at the ———— next ————. This drama, adapted from the Scandinavian of Sigor Johnson, is acknowledged to be one of the most powerful offerings ever presented. It is a picture of self-sacrifice and romance tempered with unusual depth and feeling. The scenes are taken in Iceland—that far-off country of rugged beauty and against them this drama takes on a force, the power of which is tremendous. "You and I" is adapted from "Eyvind of the Hills," which at the present time is being presented upon the New York stage. It is a drama of simplicity, pathos, heart-throbs and vital and vivid with reality. Don't miss it.

SUGGESTIONS

If you played the previous Swedish Biographs and advertised them extensively there is no reason why you shouldn't attract a healthy patronage with this one. Your folks should remember "A Man There Was," which featured Victor Seastrom. You can tell them that this sterling actor is coming in "You and I," adapted from Sigor Johnson's powerful drama, "Eyvind of the Hills." You can tell them that this play is being presented now in New York. Bill it as a tremendous drama of the heart. Tell that it is staged in Iceland and that patrons are certain to be feasted with a treat pictorially as well as dramatically. This picture is worthy of patronage and if you advertise it properly you can get box-office receipts. Once in, the crowd will advertise it by word of mouth.

"THE WITCHING HOUR"
(Paramount)

Weak Adaptation of Rich Melodrama

PROBABLY no stage play of the last twenty years has offered the picture producer richer or more spectacular opportunities than Augustus Thomas' "The Witching Hour." This drama, one of the first to make use of the latent dramatic possibilities in that mysterious fact of hypnotism—a fact which still to some remains a theory and is therefore the more fascinating—seems to have been molded in the exact form or mold so dear to the scenario writer and director. Considering the essentials of the play, its theme, its involved but always gripping plot (a plot certainly possessing a murder puzzle, the solution of which is beyond the average patron), its dual love interest and its powerful melodramatic highlights, it is peculiar that a director of the skill of William D. Taylor did not make more of it.

What strikes us as the most obvious flaw of the production is the too abundant use of subtitles. Subtitle writing is an art only as long as the author of the printed words seeks to clarify or emphasize the pictured action. When the author of the subtitle finds it convenient to supplant the action with references to important complementary scenes, the result is a give-away to the spectator that the scenario writer or director has not done his business in the way of picturing the drama itself. In other words, "The Witching Hour" is poorly adapted for the screen. It seems hurried, careless—the possibilities of the original have not been grasped—not even suggested. The psychology of characterization, the rich and vital action, the tense situations and climaxes—these are missing.

The picture carries some fine lighting and some extravagant settings. These cannot compensate for the lack of drama. Elliot Dexter heads a cast composed of many of the most reliable members of the Lasky stock company. But even Dexter seems to be wandering a bit. Even in the famous dramatic scene, when he tells the villain to drop the gun, that he "can't pull the trigger," he seems more inclined to emphasize the attractiveness of his own profile than the actual force of the situation itself. "The Witching Hour" will attract patronage—that is certain what with its various advertising accessories of the production. The question whether it will please its large houses is another matter, however. The original material is so well known that it seems exceedingly difficult to judge the picture on its own merits—the ghosts of the play and the initial picture production made from it stalk about and are inclined to mock the various scenes and sequences in the present adaptation—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Brookfield.....Elliott Dexter
Judge Prentice.....Winter Hall
Viola Campbell.....Ruth Renick
Frank Hardmuth.....Robert Cain
Clay Whipple.....Edward Sutherland
Helen Whipple.....Mary Alden
Lew Ellinger.....Fred Turner
Mrs. Campbell.....Genevieve Blinn
Tom Denning.....Charles West
Judge Henderson.....L. M. Wells
Colonel Bailey.....Clarence Geldart
Harvey.....Jim Blackwell

By Augustus Thomas.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Photographed by James Van Trees.

PRESS NOTICE—STORY

What is probably one of the best known of all Augustus Thomas' stage plays, "The Witching Hour," a Paramount-Artcraft special production, is scheduled to come to the ———— theatre beginning next ————. At the time that Thomas, the dean of American playwrights, prepared this subject for the speaking stage, it was one of the first attempts to dramatize what has since become a world discussed topic—that is, thought transference or hypnotism.

How the playwright develops his message and how he proves a point that recently has become vital with the majority of the American public, will not be disclosed here. It is sufficient to say that the picture was produced under the direction of William D. Taylor, a man whose productions have long been noted for their peculiar excellence. Added to the talents of Mr. Taylor there are the services of Elliott Dexter, who essays the role of Jack Brookfield, the Kentucky gambler, in whose hands lies the matter of clearing the murder charge against his protege, the fiance of his neice, the young Clay Whipple. A large cast of favorites appears in support including Winter Hall, Ruth Renick, Robert Cain, Mary Alden and Fred Turner. The same accurate detail which characterizes all of Mr. Taylor's productions is a marked feature of "The Witching Hour."

PROGRAM READER

"The Witching Hour," one of the most famous of all American stage plays, is the coming attraction at the ———— theatre beginning ————. "The Witching Hour" is regarded as one of the classics of the American stage, as it was one of the first plays to deal with the now widely discussed topic of hypnotism. Since Augustus Thomas wrote the play the subject on which he discoursed has become of universal moment. Especially since the war have matters of hypnotism and thought transference come under general observation. It is not likely then that patrons of the ———— theatre will overlook the opportunity to see this production. Added to the timeliness of the theme there is the presence of an excellent cast headed by Eliott Dexter. A picture that is powerfully dramatic and DIFFERENT—that is "The Witching Hour." Don't miss it.

CATCH LINES

The powerful drama of hypnotism—of a certain jewel that caused a man to commit murder. Was he guilty? See "The Witching Hour"—one of the most unusual pictures of the day.

Advance Information on All Film Releases

(Continued from page 1990)

The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's).....
The Westerners (Stewart Edward White's).....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's).....7
Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth).....5
Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan).....5
The Green Flame (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti).....5
King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast).....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast).....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale).....7

HARISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Feb. 15—Totem Law 5
Jan. 1—Danger Valley 5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis 5

PINACLE COMEDIES

(One every two weeks)

Mar. 29—Absence Without Leave .....
Mar. 15—Shimmy Isle .....
Mar. 1—Why Change Your Mother-in-Law.....

SPECIAL

Mar. 1—Reckless Wives .....

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat 6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....5
The Transgressor.....5
The Burning Question.....5
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

Madonnas and Men.....6
Wings of Pride.....5
A Woman's Business.....
Love Without Question (Olive Tell).....7

KINETO CO.. OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills 1
The Emerald Isle.....1
Panama 1
The Holy City.....1
Down in Dixie.....1
Liquid Gold in Texas.....1
Babyhood 1
Trip of the U. S. S. Idaho.....1
Vegetarians 1
Hunting the Sea Wolf.....1
Boy Scouts 1
Water Babies 1
Beauty Spots in the United States and Canada.....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26.....1
Second Series from No. 27 to No. 52.....1

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen).....3
Mad Love (Lina Cavalieri).....3
Wending Trail (Buck Manning).....5
Skinner's Dress Suit.....3

WESTERN

Handicap 6

HORSE-RACING PICTURE

Why Tell (Henry Miller).....6

CHAPLIN REISSUES

A Burlesque on Carmen.....
The Champion 2
Jitney Elopement 2
Work 2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake).....6
Feb. 14—Fine Feathers (Special Cast).....6
Feb. 7—Passion Fruit (Doraldina).....6
Jan. 31—The Off-Shore Pirate (Viola Dana).....6
Jan. 24—Coincidence (Special Cast).....6
Jan. 17—The Marriage of William Ashe (May Allison) 6
Jan. 10—Lure of Youth (Special Cast).....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast).....6
Nov. 22—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House.....2
Jan. 3—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes).....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast).....6
Sept. 6—Love, Honor and Obey (Special Cast).....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen).....6

MISCELLANEOUS

The Cowboy Ace (Westart Prods., Inc.).....
The Killer (Westart Prods., Inc.).....
The Guiding Spirit (Burroughs Photoplay Corp.)...
The Foreigner (Special Cast) Ernest Shipman.....
The Wrong Woman (Ivan Abramson).....
The Crimson Cross (Fanark).....
Man and Woman (Special Cast) Sherman Prods. Corp. .....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.....
Birthright (Special Cast) Allied Ind. Attractions.....
The Japanese Question in California (Pantex).....
The Fighting Kentuckians (Special Cast) Sterling Features .....
Out of the Dust (Apex Film Co.).....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Mar. 6—The Heart Line.....6
Feb. 6—The Devil (George Arliss).....6
Jan. 30—The Killer.....6
Jan. 23—The Sage Hen (Special Cast).....6
Jan. 16—When We Were Twenty-one (H. B. Warner) 5
Jan. 2—That Girl Montana (Blanche Sweet).....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds.....6
Dec. 5—Dice of Destiny (H. B. Warner).....5
Nov. 28—The Devil to Pay (Brunette-Stewart).....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7

TOM SANTSCHI DRAMAS

Mar. 6—The Tempest.....2
The Death Trap.....2

THE AVENGING ARROW

(Starring Ruth Roland)

Mar. 13—First, The Vow of Mystery.....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Mar. 13—Eighth, The Grill of Fate.....2
Mar. 6—War in the Oil Fields.....2
Feb. 20—Fifth, The Rebels' Nest.....2
Feb. 13—Fourth, The Gun Runners.....2
Feb. 6—Third, Hearts of Stone.....2
Jan. 30—Second, The Harbor of Bandits.....2
Jan. 23—First, On the Trail of Fate.....2

EDGAR JONES PRODUCTIONS

Feb. 13—The Two-Fisted Judge.....2
Lochinvar o' the Line.....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 13—Fifteenth, Out of the Web.....2
Mar. 6—Fourteenth, The Trap.....2
Feb. 20—Twelfth, Into Ambush.....2
Feb. 15—Eleventh, The Other Woman.....2
Feb. 6—Tenth, Shots in the Dark.....2
Jan. 30—Ninth, The Broken Necklace.....2
Jan. 23—Eighth, Aiming Straight.....2
Jan. 16—Seventh, The House of a Thousand Veils..2
Jan. 9—Unmasked 2
Jan. 2—Fifth, The Desert Pavilion.....2
Dec. 26—The Man in the Blue Spectacles.....2
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain.....2
Dec. 5—First, To Catch a Thief.....2

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Jan. 23—Fifteenth, Retribution.....2
Jan. 16—Fourteenth, Confession 2
Jan. 9—Thirteenth, The Attack at the Inn.....2
Jan. 2—Twelfth, Behind the Veil.....2
Dec. 26—Through Prison Walls.....2
Dec. 19—Tenth, The Foe Unmasked.....2
Dec. 12—Ninth, The Mystic Summons.....2
Dec. 5—Eighth, The Man Trap.....2
Nov. 28—Seventh, Gun Fire.....2
Nov. 21—The Crystal Bail.....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure.....2
Nov. 28—Fourteenth, Regina Island.....2
Nov. 21—Thirteenth, The Surprise Attack.....2
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2

VANITY FAIR MAIDS COMEDIES

Feb. 6—Oh Promise Me.....1
Feb. 20—Prince Pistachio 1
Jan. 30—Whirl o' the West.....1
Jan. 16—Burglars Bold 1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2

Release Information continued on page 1994

"WHILE THE DEVIL LAUGHS"
(Fox)

An Unconvincing Underworld Story With Louise Lovely

IT would take a more appealing star to put this one across as a really popular picture. Louise Lovely presents an attractive appearance on the screen, but only the most exceptional personality could raise the production out of the sloughs of mediocrity. Its place on the screen is simply that of a feature meant to fill a program for people who want to see a movie of the ancient variety, and who are not used to anything great in theme, production, or acting. It is manufactured for them out of a theme of a poor girl struggling to be honest, with incidents of the most familiar type filling it out to feature length.

The story is laid in the underworld, but it is not primarily a crook story, as it is generally understood. There are no hounding detectives and no mystery. The girl is a thief in the beginning. She is in love with an honest taxi driver who has invented a patent washing machine. But she has a helpless brother and sister to support and a father for whom to buy booze. So, at the pleading of her lover, she decides to go straight. She makes this promise to the Lord when her young brother lies dying. It proves to be a fair bargain, for the little fellow recovers immediately. Then a robbery is "framed" with the result that her sweetheart is sent to prison for six months. Then comes the struggle. Her old employer, the crook, seeks to re-obtain her services and she tries to find honest employment—which she cannot do. Meanwhile, the sub-titles state, the devil is laughing most hilariously. To make matters worse, her sweetheart believes that she is untrue to him.

At the end there is a fire scene for a climax, with a last minute rescue which grows quite exciting. These somewhat hackneyed incidents, developed in a manner in nowise original, are not convincing to a screen-educated audience. Louise Lovely helps a lot to put interest in the fire sequence, but it is in pictures of a lighter and more romantic type that this star would make the most friends. Playing opposite her is William Scott, a capable actor, in a part of few opportunities. The rest of the cast is adequate.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Mary Franklin.....Louise Lovely
Billy Anderson.....William Scott
"Fence" McGee.....G. Raymond Nye
Mr. Foreman.....Edwin Booth Tilton
Joe Franklin.....Wilson Hummell
Mother Franklin.....Molly Shafer
Pearl De La Mar.....Oleta Ottis
Gus Franklin.....Coy Watson Field, Jr.
Gertie Franklin.....Helen Ford

Story, scenario and direction by George William Hill.
Photography by Friend F. Baker.

PRESS NOTICE—STORY

Louise Lovely, pretty Fox star, plays the leading role in "While the Devil Laughs," which will be the feature attraction at the ———— theatre on ————. This is a thrilling screen drama with its story laid in New York's underworld, which contains plenty of romantic and comedy touches as well as thrilling action.

Louise Lovely, though young in years, is not a tyro in screen work. She has played a leading lady with many of the most popular male stars, and because of her success and popularity William Fox decided to place her in pictures in which she should have the leading role.

"While the Devil Laughs" is such a picture. It narrates the story of a girl of New York's world of crime forced to become an accomplice of crooks in order to provide for her smaller brother and sister. When a crisis in her life comes, she vows she will never more do anything wrong. But she finds that an honest livelihood is easier to speak of than to earn. Fate turns his hard hand against her, and the devil truly laughs at her valiant struggle against such overwhelming odds.

This picture will be shown at the ———— theatre for ———— days. In the cast are William Scott, G. Raymond Nye and Edwin Booth Tilton, and others equally capable.

PROGRAM READER

"While the Devil Laughs," the feature picture which will appear at the ———— theatre on ————, is a screen production you will enjoy. It was built by masters of their art for your enjoyment. No element has been omitted. There is red-blooded action, thrills, heart interest, romance and comedy. Louise Lovely, dainty and pretty Fox star, is seen in the stellar role. Although a recent arrival at the sacred heights of stardom, Miss Lovely is by no means an inexperienced actress. She has played opposite some of the most popular male stars on the screen today, and her reward is that she is now appearing in pictures starring as the star.

The story of "While the Devil Laughs" is laid in the underworld of New York. It tells the tale of a girl who struggles against environment to reach a place in the sun. And all during the struggle, when success seems well-nigh impossible, the Devil sits and laughs, confident that he has gained another victory. But the little girl, weak and inexperienced as she is, does not quit and a time comes when success and victory are achieved.

SUGGESTIONS

The best point of appeal in this picture is the star. She is somewhat new to stardom, but a long and varied career in pictures has made her known to thousands of movie lovers. She has played opposite a number of Fox male stars. Her previous starring picture was "The Little Grey Mouse." She presents an appealing appearance on the screen, and her photograph in the lobby would be attractive. You can advertise this as a "thriller of New York's underworld." At the same time you might emphasize that it is not melodrama of the cheapest sort.

"PRINCESS JONES"
(Vitagraph)

Light Offering Affords Fair Entertainment

IF a bit light, it is clean and interest holding entertainment. It is a likely vehicle in which to show off a recently promoted star in the stellar role. There was a fair story to go on. The director, with the evident support of his company, made the best of it, beginning by casting the production with apparent care.

There is an unusually smooth continuity and the sub-titles helped a lot. They were of particular merit. The photography, too, is well above the average, exteriors well selected and a noticeable consideration for detail throughout.

Alice Calhoun as Princess Jones is girlish, natural and radiates an unlooked for amount of charm. Vincent Coleman, opposite the star, is splendid and shoulders a deal of the burden with ease. He is sure, in this instance particularly, to please the feminine element. The supporting cast is adequate and withal the picture is one which might not live long in one's memory after the final fade out, but for the time it is being viewed is entertaining, a bit humorous and restful.

Princess Jones, the niece of a country storekeeper, lives with her Uncle and acts as general supervisor of the store. Between sales Princess reads and dreams. She longs to become a society girl and live in the atmosphere of wealth and social position. So, when a long promised vacation is about to materialize, she prepares to spend two weeks at a fashionable resort. A young man puts in appearance. He meets Princess.

At the same time a real princess with a name beginning with Jones and ending in obolofsky appears. Detectives are on her trail. The country girl is mistaken for the Russian princess. The latter, seeing the way open to further baffle her pursuers, applies to Princess Jones for a position as maid. The father of the artist is informed that his son has become infatuated with a woman and, hoping to buy off the adventuress, the father seeks out the bogus princess, but instead of banishing her from her erstwhile kingdom, falls a victim to her charms. —Length, 5 reels.—*Lillian R. Gale.*

THE CAST

Princess Jones.....Alice Calhoun
Arthur Forbes.....Vincent Coleman
Matilda Cotton.....Helen Du Bois
Roger Arlington.....Robert Lee Keeling
Detective Carey.....Robert Gaillard
Jed Bramson.....Joe Burke
Tessa.....Sadie Muller

By Joseph Franklin Poland.
Scenario by Sam Taylor and Van Buren Powell.
Directed by G. V. Seffertitz.

PRESS NOTICE—STORY

"Princess Jones" is the title of the Vitagraph picture which will be the feature attraction at the ———— theatre on ———— of ———— week with Alice Calhoun as the star. This production marks the debut of Miss Calhoun in the stellar ranks of screen players and the photoplay by Joseph Franklin Poland, a scenarist of talent, is said to be an ideal vehicle for the display of her personality. "Princess Jones" is a clean, wholesome narrative of human interest, pulsating with love and adventure. It tells the story of a simple country girl, who longed to be a princess and received her wish in a strange manner.

At the opening of the story Princess Jones is serving as her uncle's sole assistant in his general store and dreaming of the time when she may justify the name "Princess." She finds an opportunity to spend a vacation at a beach resort and her name attracts attention because it is known that a real princess of a Balkan kingdom is in the country incognito. Princess and the real princess meet and become friends. Complications enter in which the identities of the two princesses are mistaken. But the picture ends with romance triumphant. The offering is well acted and produced.

PROGRAM READER

She found that if she could get her uncle to smoke his pipe she could induce him to give her a vacation. She was only a country girl, but she wanted to be a real lady for two weeks. Her dream came true in a most unexpected manner and with it came strange adventures and excitement. She wished and her wish came true. Such is the brief outline of "Princess Jones," the Vitagraph picture which comes to the ———— theatre next ———— and ———— with Alice Calhoun. The picture is filled with delightful surprises, heart interest and humor. Miss Calhoun has been elevated to stardom because of her magnetic personality and the fact that she possesses abundant talent. In "Princess Jones" she rises to new heights. The picture is finely adapted by Sam Taylor and Van Buren Powell and directed by G. V. Seffertitz.

SUGGESTIONS

You can play this up as a delightful fancy—a delightful romance or adventure. Bring out that it presents Alice Calhoun as a star—a star because of her magnetic personality and abundant talent. Impress upon your patrons that the chance is theirs to see a new star and a mighty attractive one. Play up the picture as an offering of charm and simplicity and heart interest in which the characters live real lives and become real friends. What of the title? Surely it can be exploited in a number of ways. What about the good old name of Jones? Surely it can be advertised in several ways. You can have a Jones matinee day for every family of that name, giving them free admission. You can advertise it as a picture of delightful adventure.

CATCH LINES

She longed to be a princess and her wish came true. Come to the ———— theatre and follow the adventures of "Princess Jones," starring pretty Alice Calhoun.

See Alice Calhoun in "Princess Jones," a Vitagraph pictures which comes to the ———— theatre next ————. A picture of charm, heart interest and romance.

Advance Information on All Film Releases

(Continued from page 1992)

ROLIN COMEDIES
Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1
Dec. 5—Cash Customers (Harry Pollard).....1
Nov. 7—Insulting the Sultan.....1

ROLIN TWO REELERS
Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy.....½
Sonny Series.....2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES
The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Snitch.....1
Moonshiner.....1
No. 13.....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES
Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES
The Deserter.....1
Dreamy Chinatown.....1

GALE HENRY COMEDIES
Heirlooms.....2
Help.....2
The Movies.....2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale)....

SUPER SPECIALS
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS
The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Saloonkin.....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2

HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2

TUSUN COMEDIES
New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5

GASOLINE ALLEY
Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS
Witch's Lure.....5
A Profligate Woman.....5

NEAL HART SERIES
Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....5
Cowboy Jazz.....2

TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Roson)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
SELZNICK PICTURES
(Distributed by Select Exchanges)
The Figurehead (Eugene O'Brien)..... 5,000
The Flapper (Olive Thomas)..... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein)..... 5,000
The Poor Simp (Owen Moore)..... 5,000
The Wonderful Chance (Eugene O'Brien)..... 5,000
Whispers (Elaine Hammerstein)..... 5,000
Dangerous Paradise (Special).....
Red Foam (Ralph Ince Special).....
The Daughter Pays (Elaine Hammerstein).....
Pleasure Seekers (Elaine Hammerstein)..... 5,500
You Can't Kill Love (Special Cast)..... 5,500
Broadway and Home (Eugene O'Brien)..... 5,500

SELECT PICTURES
(Distributed by Select Exchanges)
The Adventuress (Julian Eltinge)..... 5,000
Children Not Wanted (Edith Day)..... 6,000
Man's Plaything (Grace Davison)..... 5,000
Mountain Madness..... 6,000
Mothers of Men (Claire Whitney)..... 5,000
The Great Shadow..... 6,000
The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

NATIONAL PICTURES
(Distributed by Select Exchanges)
Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000

Release Information continued on page 1996

"THE TIDAL WAVE"
(Stoll Film Corp.)

Has Interest, But Is Rather Long Drawn Out

ALTHOUGH "The Tidal Wave" is a decided improvement in every way over "God's Good Man" which we reviewed last week, it is a long way from what might be called a good program picture.

And there are several reasons why.

In the first place the story, although it has plenty of action, is not strong enough or interesting enough, being of the foreign variety to give an American audience what they expect.

True enough it has action, but there is nothing in it which would raise it above any of our ordinary features.

There is one thing which sticks out like a house afire, in these features and which if corrected would add to the interest and a decided improvement in production. It is the continual habit of the actors to get out of position when they are playing on or near the edge of the camera line, causing the players to be cut in halves, as it were and the scenes to appear wanting.

And the actors will persist in explaining everything to the audience before the action is given. The probable reason for this is that English actors accustomed to the stage have two hours or so in which to deliver their dialogue, while in a five-reel picture which runs about an hour, the action has to be condensed in order to make up for time. If this were corrected a lot of time could be saved which could be used to better advantage.

The story tells the tale of a young girl who is sent by her dying father to his sister in a little Cornish village to be taken care of. The young lady is of the flighty sort and doesn't hesitate to change lovers when opportunity presents itself. First she is in love with a young fisherman, but when she sets eyes upon a handsome artist she throws her former lover down for the new one. But she learns in the end that her former sweetheart is the truest and bravest, and the finish shows them in each other's arms.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Adam Brewster.....Judd Green
Aunt Eliza Peck.....Annie Esmond
Matt Brewster.....Sydney Seaward
Gerald Knight.....Pardoe Woodman
Carmen Hale.....Poppy Wyndham

Adapted and produced by Sinclaire Hill.

PRESS NOTICE—STORY

"The Tidal Wave," another Stoll Film Corporation production, will make its appearance at the ———— theatre on ———— of next week.

It is another one of those beautifully written stories of English life with the heroine in the character of a pretty girl of Spanish extraction, Carmen Hale, who is sent by her father to his dying sister, Aunt Eliza.

Eliza's brother Adam, joint owner of the inn and his son, Matt, were disturbed, each in a different way. Matt, honest, courageous, unromantic, soon found a rival in Carmen's favor in Gerald Knight, an artist.

And when the honest Matt remonstrated with Carmen for posing for Knight, it only made her inflame into anger and on the spur of the moment she threw herself into the arms of the too eager Knight.

But a day comes when she bitterly repents of this, recognizes the true worth of Matt and learns to forget the other.

The picture is well directed, has a splendid cast and plenty of wonderful exteriors.

PROGRAM READER

She thought she loved him because he was good looking and an artist only to be terribly disappointed. But then there was the other young man whose honesty and courageousness made him stand out, in the opinion of the beautiful girl as a lighthouse in the sea—after she had found out and compared the two rivals for her hand.

How many young girls have been placed in this predicament and how many have loved the wrong young man only to discover their mistake when it is too late?

But then is it ever too late?

See "The Tidal Wave," the late Stoll Film Corporation production which will play this theatre on the ———— of next ————.

It will interest, amuse and at the same time instruct, for it points a moral which shows the light to those who are too anxious to select a life partner.

The story deals with a young girl of Spanish extraction who is sent by her dying father to his sister, Aunt Eliza. Eliza's brother Adam, joint owner of the inn and his son Matt, were disturbed, each in a different way.

The young girl falls in love with an artist treating lightly the love of Matt who is honest and courageous.

In the end she learns the truth. Was it too late? See "The Tidal Wave."

SUGGESTIONS

This is just an ordinary production which will amuse and fairly interest if your patrons do not expect too much.

If you book it play up the story in your newspapers and run as many stills as you can of the scenes.

These scenes were taken on the rocky coast of England and are something new, especially when the action is played around them.

There are two big scenes, one when the hero rescues the heroine from a raging sea and another when he rescues the villain.

These scenes are very good and can be played up without any comeback.

CATCH LINES

She thought she loved him and then—well what did she find out about him? See "The Tidal Wave," it will interest you.

Don't fail to see "The Tidal Wave." It is a picture with many strong thrills and plenty of action. It will be seen at the ———— theatre on ———— of next ————.

If you care for strong thrills, dramatic moments and a heart interest story, don't fail to see "The Tidal Wave" which will be played at the ———— theatre on ———— of next ————.

"AN AMATEUR DEVIL"
(Paramount)

A Decidedly Mediocre Comedy With Washburn

THE public has been used to far better Bryant Washburn pictures than this latest Paramount production. Based upon the lukewarm idea of an idle rich young man trying to disgrace his blue blooded family by going to work, it never rises to any heights of comedy by any surprise twist or novel incident. Nor is it possible to forget that the comedy situations are all forced—the result of a strenuous effort. It runs along to absurdities without being humorous.

This is not Washburn's fault. He has proven his ability to get a great deal out of humorous situations in the past. But here, try as he will, he cannot get a laugh by peeling potatoes while wearing a high hat and cutaway coat. And the titles do not help him any.

The production might have been a great deal more appealing if the premise for the hokum was stronger and more plausible. Endicott Jr., is in love with a girl, and has so much dignity that his love making lacks the "pep" to please the young lady. So she breaks the engagement and plans to marry Endicott Sr. This has a strange effect upon the younger man. He decides to "do something," and also to disgrace his family. But working as a farm hand fails to bring down opprobrium upon his head, so he labors in the scullery of a large hotel, only to find that the press insists upon making him a hero for so doing. His next "devilish" act is to act as bus boy in the dining room. Again he is not disgraced. In despair, he becomes involved in an affair with a musical comedy queen, expecting to be sued for breach of promise. But a friend of his burns all of his amorous epistles and he is tricked out of disgrace again. The end comes rather suddenly. Endicott Sr., marries the musical comedy vamp, although no reason is given for his desertion of the leading lady. The star, having "done something," wins the heart of the girl.

It appears as if the picture went through considerable re-editing and retitling before it found its way to the screen, and possibly this is the cause of the unsatisfactory development of the story. Opposite the star is Ann May, a winsome leading lady.—Length, 4464 feet.—*Matthew A. Taylor.*

Carver Endicott.....Bryant Washburn
Margaret Bedford.....Ann May
Carver Endicott, Sr.....Charles Wyngate
Maybelle de Neville.....Christine Mayo
Hopkins.....Sidney Bracey
Mary.....Norris Johnson
Farmer Brown.....Graham Petty
Mrs. Brown.....Anna Hernandez

Directed by Maurice Campbell.
From the story by Jesse E. Henderson and Henry Buxton.
Scenarioized by Douglas Bronston.

PRESS NOTICE—STORY

Bryant Washburn has scored another sure-fire comedy hit in "An Amateur Devil," which will be the attraction at the ———— theatre on ———— for a ———— days' run. This is the Paramount star's latest and best production. It is an adaptation of a magazine story, and was directed by Maurice Campbell. The star is supported by a capable cast, his leading lady this time being pretty Ann May, who will be remembered by all those who saw "Paris Green."

"An Amateur Devil" concerns a very blue-blooded aristocratic father and son, who for generations have looked down with gentle condescension upon the rest of mankind. Carver Endicott, Jr., played by Mr. Washburn, is above all things, proper. So much so, that his wooing of the girl of his heart is carried on in a lukewarm, mild sort of way, much to the annoyance of the young lady in question. But even a blue blood can show some "pep" when the occasion requires. Carver, goaded on to desperation, sets out to ruin the name of the noble family to which he belongs. And this is where the comedy comes in. Of course, there is a reconciliation at the end, but only after the most amusing complications.

"An Amateur Devil" will remain at the ———— for ———— days. It is expected to prove one of the best drawing cards of the season.

PROGRAM READER

Carver Endicott was a ble book. He was so blue and his love making was of such a lukewarm nature that his best girl went back on him. For even among the elite of Boston a girl likes kisses with a little pep. So Carver Endicott (Bryant Washburn is Carver) decides to be devilish even if he has to disgrace the proud name he bears. But Carver has had little experience and so he was very much of an "Amateur Devil." And this is the name of the entertaining comedy which will be the feature attraction at the ———— theatre on ————. "An Amateur Devil" is Bryant Washburn's latest Paramount Production, and one that is just as funny as its predecessors. It will be shown at the ———— theatre for ———— days, beginning ————.

SUGGESTIONS

It would be pretty dangerous to promise a sure fire comedy hit on this one. You can appeal chiefly to the Washburn following, and recall "Burglar Proof," "Mrs. Temple's Telegram" and "A Full House," if you have shown them. State that Ann May, who plays opposite the star, was the leading woman in "Paris Green," a popular Charles Ray picture. The title, of course, allows opportunities for street and lobby displays, which can be made as elaborate as your pocketbook warrants.

CATCH LINES

A real man can live down almost anything—even being born into an aristocratic family where it was just as necessary for the young heir to wear dignity as it was for him to wear pants.

Being a devil is not as easy as may be imagined. Just come to see Bryant Washburn in "An Amateur Devil" and you will find out why.

Bryant Washburn's latest comedy—a story of an elite Boston family, and how its youngest member decided to bring disgrace to its honored name.

Advance Information on All Film Releases

(Continued from page 1994)

Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Semmary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

STOLL FILM CORPORATION

Jan.—The Hundredth Chance (Special Cast)....6
Jan.—Mr. Wu (Matheson Lang)....4650
Jan.—The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Jan.—Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Magnificent Brute (Frank Mayo)....5
The Unknown Wife (Enid Roberts)....5
All Dolled Up (Gladys Walten)....5
If Only Jim (Harry Carey)....5
Society Secrets (Eva Novak)....5
Colorado (Frank Mayo)....5
The Fire Cat (Edith Roberts)....5
The Mad Marriage (Carmel Myers)....5
Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....5
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5
Honor Bound (Frank Mayo)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6

THE WHITE HORSEMAN

Under Crimson Skies (Elmo Lincoln)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2
(Featuring Art Accord.)
In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)
Eighth, In Merciless Clutches....2
Seventh, The Amazing Uultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
Second, The Plunge of Doom....2
First, The Vow of Vengeance....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)
Eighteenth, The Lost Heritage....2
Seventeenth, The Final Reckoning....2
Sixteenth, The Cradle of Death....2
Fifteenth, A Woman in Black....2
Fourteenth, Out of the Clouds....2
Thirteenth, A Fight for Life....2
Twelfth, Deep Waters....2
Eleventh, Man and Beast....2
Ninth, Dynamite....2
Seventh, Over the City....2
Sixth, Lion's Claws....2
Fifth, The Black Wallet....2
Fourth, Facing Death....2
Third, Stolen Evidence....2
Second, The Mushroom Bullet....2

CENTURY COMEDIES

A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2
Leaping Lions and Jailbirds....2
Fresh from the Farm (Harry Sweet)....2
Puppy Love (Brownie)....2
His Fearful Finish (Chas. Dorety)....2
The Spirit of Twenty-One....2
Fire Bugs (Harry Sweet)....2
Happy Daze (Century Lions)....2

STAR COMEDIES

No License (Billy Fletcher)....1
When Eve Fell (Wolbert-Barry)....1
Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....1
Won—One Fliver....1
Milk and Yeggs....1
Simple and Sweet....1
His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1
Nearly Wed (Dorothy Wolbert)....1
Way Down North (Dorothy Wolbert)....1
Forbidden Brew (Dorothy Wolbert)....1
A Movie Bug (Dorothy Wolbert)....1
My Lady's Ankle....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Cactus Kid (Hoot Gibson)....2
The Fighting Actor (Art Accord)....2
The Pony Express (Leonard Clapham)....2
Big Bob (Jack Perrin)....2
The Show Down (Art Accord)....2
The Kickaroo (Hoot Gibson)....2
The Saddle King (Hoot Gibson)....2
The Trail of the Hound (Hoot Gibson)....2
The Man With the Punch (Hoot Gibson)....2
Fight It Out (Hoot Gibson)....2

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Fridays —International News....1
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VITAGRAPH SPECIALS

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Dead Men Tell No Tales (Tom Terriss') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
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ALICE JOYCE PRODUCTIONS

Cousin Kate....5
The Vice of Fools....5
The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

ALICE CALHOUN PRODUCTIONS

Princess Jones....5

LARRY SEMON COMEDIES

The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)
Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
Ninth, The Betrayal....2
Eighth, The Camouflage Trap....2
Seventh, Red Feather's Secret....2
Sixth, Double Destruction....2
Fifth, The Fatal Pursuit....2
Fourth, The Fiery Trail....2
Third, The Decoy....2
First, Love or Duty....2

WILK (JACOB) FEATURES

(At State Right Exchanges)
Abses of Desire (Mrs. Sessue Hayakawa)....5

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5

WILK AND WILK

LEE KIDS COMEDIES

The Circus Imps....2
The Dixie Madcaps....2
The Hicksville Terrors....2

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Motion Picture News

Reg. U. S. Patent Office

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to an
A. B. C. Audit—

and that's another A. B. C. Audit
Any other answer is just BUNK!

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A RITCHEY EXAMPLE

WHEN a star so universally known as Otis Skinner is to be featured in such a production as "Kismet" it is doubly essential to obtain posters that are beyond criticism. The RITCHEY LITHO. CORP. executed the entire set, which consisted of a twenty-four sheet stand, one six sheet, two three sheets and three one sheets. The twenty-four sheet stand is reproduced above.

They are every one of them typical RITCHEY posters. Every one of them is a work of art. Every one of them is a powerful box-office adjunct. As to color, design and workmanship they stand unrivalled in American poster production. They are posters of which even the RITCHEY LITHO. CORP. is proud.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

WILLIAM S. HART
in
"O'Malley of the Mounted"

"O'MALLEY of the Mounted" is the biggest money-maker Hart has ever appeared in.

It started out in New York by breaking all Hart records—at the Rivoli it took in, on the week, $5,037 more than "The Testing Block" did.

And it's going the same way the country over.

By William S. Hart. Adapted and directed by Lambert Hillyer. Photographed by Joe August, A. S. C. A William S. Hart Production.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION · ARTCRAFT PICTURES

ADOLPH ZUKOR Presents

A GEORGE MELFORD PRODUCTION
"The Faith Healer"

THE greatest Easter Week picture ever made. A story of love and faith that will stand unexcelled in the annals of the screen.

Produced by the man who made "Behold my Wife", from the masterpiece of America's greatest dramatist, it has more punch, heart appeal and real vitality than any picture in a long while.

From the play by William Vaughn Moody. Scenario by Mrs. William Vaughn Moody and Z. Wall Covington. Cast includes Ann Forrest and Milton Sills.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION · ARTCRAFT PICTURES

The Wonder

(Released from March

March

"Straight is the Way" a COSMOPOLITAN production. With Matt Moore; directed by Robert Vignola.

"The Call of Youth" a HUGH FORD production. By Henry Arthur Jones; made in the Famous Players' London Studios.

Thomas Meighan in "THE EASY ROAD" Cast includes Lila Lee and Gladys George.

William S. Hart in "O'MALLEY OF THE MOUNTED" a William S. Hart production; with Eva Novak.

"Beau Revel" a THOMAS H. INCE special. By Louis Joseph Vance; with Florence Vidor. Lewis Stone and Lloyd Hughes are in the cast.

"The Gilded Lily" with MAE MURRAY. A Robert Z. Leonard production; Lowell Sherman, Charles Gerard, and Jason Robards are in the cast.

Dorothy Dalton in "THE IDOL OF THE NORTH" Greater than "The Flame of the Yukon."

April

"The Faith Healer" a GEORGE MELFORD production. By William Vaughn Moody; with Milton Sills and Ann Forrest.

Roscoe "Fatty" Arbuckle in "THE DOLLAR A YEAR MAN" Cast includes Lila Lee; directed by James Cruze.

"Buried Treasure" a COSMOPOLITAN production. With Marion Davies; directed by George Baker.

"The Witching Hour" a WILLIAM D. TAYLOR production. By Augustus Thomas; with ELLIOTT DEXTER.

Wallace Reid in "THE LOVE SPECIAL." Cast includes Agnes Ayres and Theodore Roberts; by Frank Spearman.

"The Great Day" a HUGH FORD-Famous Players-British production; with Arthur Bourchier.

William DeMille's production of SIR JAMES M. BARRIE'S "WHAT EVERY WOMAN KNOWS" with Lois Wilson and Conrad Nagel. Charles Ogle, Guy Oliver, Winter Hall, Claire McDowell and Fred Huntley are in the cast.

Douglas MacLean in "THE HOME STRETCH." A Thomas H. Ince production; by Charles Belmont Davis; Beatrice Burnham in the cast.

May

Thomas Meighan in "THE CITY OF SILENT MEN." Cast includes Lois Wilson; a veritable knockout.

"Proxies" a COSMOPOLITAN production. With Zena Keefe and Norman Kerry; a new kind of crook story.

Dorothy Gish in "OH JO!" A country comedy-romance; from a Red Book short story.

Sydney Chaplin in "KING, QUEEN, JOKER." A Sydney Chaplin production; the Ben Hur of screen comedy.

A Lois Weber production "TWO WISE WIVES"

Elsie Ferguson in "SACRED AND PROFANE LOVE." By Arnold Bennett; a WILLIAM D. TAYLOR production; Conrad Nagel and Thomas Holding in the cast.

Sir James M. Barrie's "SENTIMENTAL TOMMY." A John S. Robertson production; with Gareth Hughes, Mabel Taliaferro, May McAvoy and George Fawcett.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY CECIL B. DE MILLE
NEW YORK

ful Forty Six

1921 to September 1921)

June

Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN." Betty Ross Clark in the cast.

"The Wild Goose" a COSMOPOLITAN production. By Gouverneur Morris; with Mary MacLaren, Norman Kerry, Holmes Herbert and Dorothy Bernard.

Thomas Meighan in "WHITE AND UNMARRIED." Cast includes Jacqueline Logan, Grace Darmond, Walter Long.

"Appearances" a DONALD CRISP production. By Edward Knoblock; with David Powell; made in Famous Players' London studios.

Douglas MacLean in "ONE A MINUTE." A Thomas H. Ince production.

"The Bronze Bell" a THOMAS H. INCE special. By Louis Joseph Vance; with Doris May and Courtenay Foote.

Ethel Clayton in "SHAM." Cast includes Theodore Roberts, Walter Hiers, Sylvia Ashton and Clyde Fillmore.

A George Melford Production "THE MONEY MASTER" (Working Title). By Sir Gilbert Parker; with James Kirkwood, Ann Forrest, Alice Hollister, Charles Ogle, Fred Huntley, Truly Shattuck and Alan Hale.

July

A Lois Weber Production. Completed but untitled. With Claire Windsor, Hallam Cooley, Edith Kessler, George Hackathorne.

"The Woman God Changed" a COSMOPOLITAN production. Directed by Robert Vignola; with Seena Owen, Lillian Walker and E. K. Lincoln; filmed in the Bahama Islands.

Wallace Reid in "WATCH MY SMOKE." Cast includes Agnes Ayres. By the author of "What's Your Hurry?"

"The Mystery Road," a FAMOUS PLAYERS-BRITISH production. With DAVID POWELL; by E. Phillips Oppenheim.

"Life" a WILLIAM A. BRADY production. By Thompson Buchanan.

Gloria Swanson in "THE GREAT MOMENT." By Elinor Glyn. Milton Sills in the cast.

Dorothy Dalton in "THE CURSE." (Working title.) By E. Phillips Oppenheim.

"The Lost Romance," a WILLIAM DE MILLE production. By Edward Knoblock; with Lois Wilson, Conrad Nagel and Jack Holt.

August

"Get Rich Quick Wallingford" a COSMOPOLITAN production. With Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen; directed by Frank Borzage.

"The Princess of New York" a DONALD CRISP production. By Cosmo Hamilton; made in the Famous Players' London studios.

William S. Hart in "THE WHISTLE." A William S. Hart production; with Myrtle Stedman and Guy Oliver.

Douglas MacLean in "PASSING THROUGH." A Thomas H. Ince production.

Thomas Meighan in "THE CONQUEST OF CANAAN," by Booth Tarkington.

Ethel Clayton in "WEALTH." By Cosmo Hamilton. A WM. D. TAYLOR production.

Roscoe "Fatty" Arbuckle in "CRAZY TO MARRY." Cast includes Lila Lee, Bull Montana, Charles Ogle, Clarence Burton, Sylvia Ashton, Edwin Stevens and Sidney Bracey.

Dorothy Dalton in "A STAMPEDE MADONNA." A GEORGE MELFORD production. Cast includes Jack Holt.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

Allan Dwan

presents

A PERFECT CRIME

A Comedy-Drama from the Saturday Evening Post story
by
CARL CLAUSEN

Personally directed by Mr. DWAN

Five years ago when Allan Dwan both wrote and directed swift-moving, human comedy-dramas for Triangle he personally set a fashion for the type of story that actually made the reputation of at least three of the biggest male stars of the screen.

In his newest production for release through "A. P."—"A Perfect Crime"—he is again setting a fashion for a new and popular type of story done in the best Dwan manner—a picture with speed, suspense, romance, beauty and simplicity.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The Only Picture in History To Play Cincinnati 4 Weeks

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ASSOCIATED PRODUCERS INC 729 SEVENTH AVE NEWYORK

LYING LIPS PLAYING FOUR CONSECUTIVE WEEK IN GIFTS THEATRE TO TREMENDOUS BUSINESS THIS IS THE RECORD RUN IN CINCINNATI FOR ANY PICTURE IN THE HISTORY OF THE INDUSTRY ACCEPT OUR MOST HEARTY FELICITATIONS

MCMAHAN AND JACKSON,
MANAGERS

The Picture of Multi-Week Runs

- 4 weeks Gifts Theatre, Cincinnati
- 2 weeks Barbee's Loop, Chicago
- 2 weeks Blue Mouse, Seattle
- 2 weeks Colonial, Indianapolis
- 2 weeks Strand, San Francisco
- 2 weeks Majestic, Portland, Ore.
- 2 weeks Rialto, Providence
- 2 weeks Savoy, Pittsburg
- 2 weeks Pantheon, Toledo
- 2nd week, Symphony, Los Angeles and still running
- Day and Date, Two Skouras Theatres, St. Louis
- Day and Date, Metropolitan and Strand, Cleveland
- Blanket contract, Famous Players-Nathanson Toronto and Ontario chain of Theatres
- Doubled runs and extra days in 2,000 Theatres
- "Nothing succeeds like success!"

Thos. H. Ince's

Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON

All-star cast featuring House Peters and Florence Vidor

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

SEWELL FORD
Creator of
"Torchy"

SEWELL FORD'S FLORIDA HOME
"Torchy" is now building Exhibitors' Houses!

The House That "TORCHY" Built

"TORCHY" is America's most widely known screen comedy character. More people are reading "TORCHY" Stories *today* than ever before.

And—"TORCHY" has been a leading fiction character in magazines like the *Saturday Evening Post,* in books and in newspapers for many years. Nearly 1,500,000 families scattered broadcast over the United States and Canada see a "TORCHY" story whenever they pick up their home newspaper.

That means millions of *readers*—and

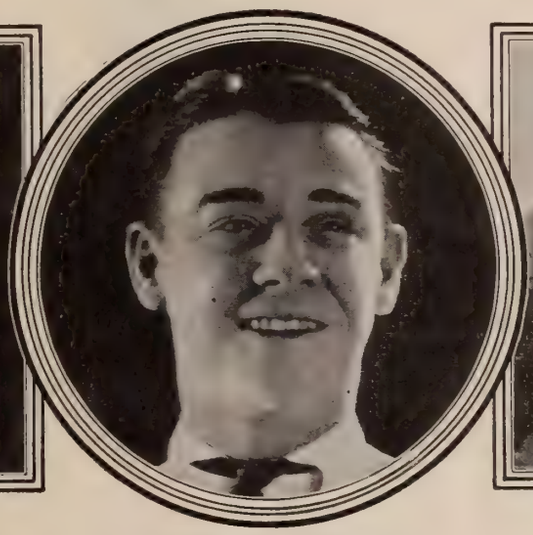
Millions of "TORCHY" Fans

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

DOROTHY MACKAILL



JOHNNY HINES
The "TORCHY" of the Screen

DOROTHY LEEDS

"TORCHY," Like EDUCATIONAL, is a National Institution

These Newspapers are Printing "TORCHY" Stories NOW!

Buffalo Times, N.Y.
Louisville Herald, Ky.
Utica Saturday Globe, N.Y.
Pittsburgh Gazette-Times, Pa.
Minneapolis Journal, Minn.
Boston Post, Mass.
Baltimore American, Md.
Toledo Times, Ohio
Washington Star, D.C.
Evansville Journal-News, Ind.
Saginaw News-Courier, Mich.
Springfield Union, Mass.
Fort Worth Star Telegram, Tex.
Muscatine Journal, Ia.
Anaconda Standard, Mont.
Spokane Spokesman Review, Wash.
Wheeling News, W. Va.
Washington News, Pa.
Salt Lake Tribune, Utah
Dayton News, Ohio
Vancouver Sun, Canada
Edmonton Journal, Canada

Total Paid Circulation **1,445,390 Homes** With Their Millions of Readers

"TORCHY" COMEDIES—ONE A MONTH
Contract for the Series Today—They Are GOOD, WHOLESOME COMEDIES

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

The

International Photoplay Company

of

CHICAGO, ILLINOIS

ANNOUNCES

A series of corking good two reel comedies

entitled

The DIZZY DUMBELLS

Featuring

Art Bates *Lou Tops*

Three of the comedies now completed
A release every two weeks hereafter

If you want snappy bright comedies to take away the public blues here they are!

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A
GOLDWYN
PICTURE
A
TALE
OF
TWO
WORLDS

EMINENT AUTHORS
PRESENT

A TALE OF TWO WORLDS

AN ORIGINAL PHOTOPLAY BY
GOUVERNEUR MORRIS
DIRECTED BY
FRANK LLOYD

A notable cast includes Leatrice Joy, Wallace Beery, J. Frank Glendon, Irene Rich, Edythe Chapman, Louie Cheung, E. A. Warren, Togo Yamamato, Ah Wing, Goro Kino and hundreds of others.

A GOLDWYN PICTURE

A Modern Drama Of Love, Mystery And Revenge In San Francisco's Chinatown.

Think of the appeal it will make to your patrons, this heart stirring drama of Frisco's famous Chinatown, with its fascinating story, its superb cast, its hundreds of picturesque Oriental performers and its wonderfully romantic backgrounds.

Gouverneur Morris has never written a better story—Frank Lloyd has never made a better production—exhibitors have never been offered a better attraction for the box-office!

A Goldwyn Picture

"A TALE OF TWO WORLDS"

EMINENT AUTHORS PRESENT

GOUVERNEUR MORRIS' FAMOUS STORY

A TALE OF TWO WORLDS

A FRANK LLOYD PRODUCTION

A GOLDWYN PICTURE

"The brightest, funniest motion picture comedy seen in a New York film house this season. From the opening lines throughout an hour and a half of genuinely humorous situations this United Artists production bears the stamp of originality and superiority. Mr. Fairbanks has not done so many really laughable things since he began his motion picture work."

N. Y. World.

"Douglas Fairbanks crowded the Strand yesterday and kept the folks laughing after he had them there."

N. Y. Tribune.

"'The Nut' is good and will achieve wide popularity."

N. Y. American.

"Doug is as good as ever."

N. Y. Daily News.

"Douglas Fairbanks, better than ever, is the rapidly moving hero in the new screen play, 'The Nut,' and is responsible for its sweep, its amazing diversity, its hair-breadth escapes and its bubbling comedy. It must be seen to be appreciated."

N. Y. Evening Telegram.

"The Strand was crowded because every true motion picture fan knows that Mr. Fairbanks always gives a good show."

N. Y. Morning Telegraph.

"Extremely enjoyable . . . the picture is the kind of rare dream that makes you wake up chuckling."

N. Y. Herald

"'The Nut' is fast and furious."

N. Y. Evening Journal.

DOUGLAS FAIRBANKS

in

"THE NUT"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Carl Laemmle *presents* the greatest American Melodrama Ever Screened

"OUTSIDE THE LAW"

Chicago

"Outside the Law" opening at my Loop Theatre today broke all previous box office records by 8.45 P.M. Constant stream of people still coming. Attendance has exceeded most sanguinary expectations. Compelled to show until midnight.
20m. S. Barbee

What Barbee did You can do!

PRISCILLA DEAN

Directed by Tod Browning Supported by Lon Chaney

UNIVERSAL – JEWEL DE LUXE

One big laugh every week

One comedy that you can book without a look—one big laugh that's sure and certain every week—one comedy brand that will take care of you for 52 weeks in the year.....

Century comedies

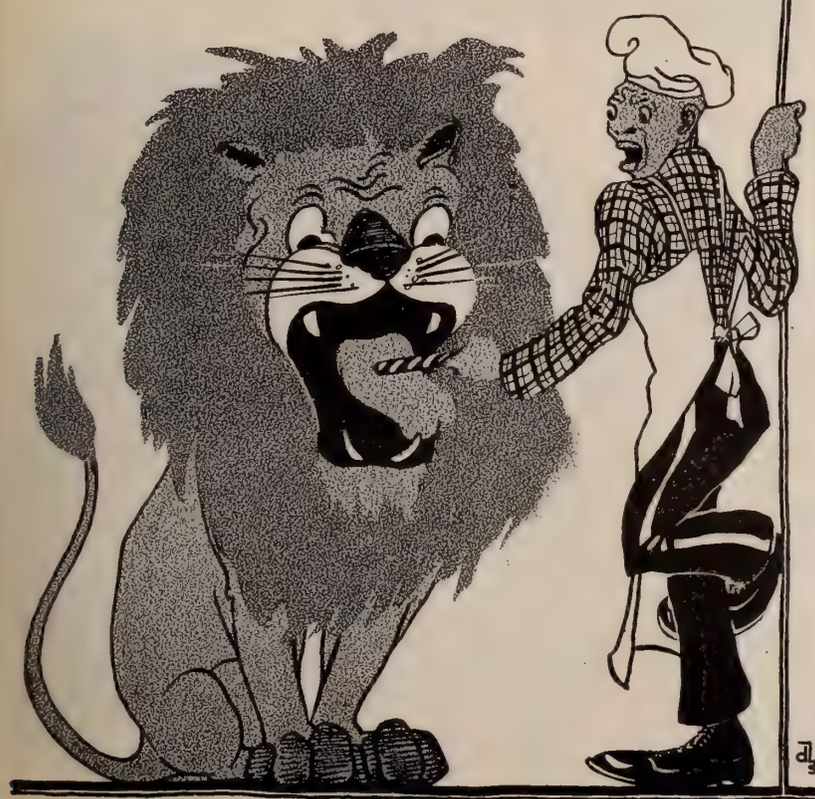
released thru Universal

"I have used every make of comedies on the market," says W. H. Stevenson of the Moneta Theatre, Cleveland, "but I find that the CENTURY COMEDY is the most consistently good comedy, one-a-week proposition on the screen today."

that's what you'll say

"Gimme MORE"

when you see "STUFFED LIONS"
the newest release



that same night

Talk about lightning-fast work! Hardly had New York finished reading about the inauguration in its evening paper than it saw it *on the screen*—INTERNATIONAL'S big SPECIAL REEL, showing not only President Harding's inauguration but exclusive pictures of that of Woodrow Wilson eight years ago, through which was shown the great difference in the ceremonies. That's the kind of a news reel people like to see—not only a picture but something to think about and remember. And that's always—

International news

Released thru Universal

Kineto Review

EDITED BY Ullbau

Features in Themselves

One Reel Per Week — Each Reel a Complete Subject

THIS WONDER REEL

has been receiving unusual presentation at the

CAPITOL THEATRE—NEW YORK
STRAND THEATRE—NEW YORK
STRAND THEATRE—BROOKLYN

A Most Appropriate Lenten Subject

"THE HOLY CITY"

Distributed by

NATIONAL EXCHANGES
INC.

398 Fifth Avenue
New York City

Scene from Prologue used at Strand Theatre, Brooklyn, N. Y., in presenting the Kineto Review "Down in Dixie."

PRODUCERS AND DIRECTORS

READ THIS

It contains something of vital interest to future production

William Nigh

February 21, 1921.

Tilford Cinema Studios,
165 West 31st Street,
New York City.

Attention: Mr. Switzler.

Dear Mr. Switzler:

When the services of your corporation were engaged for the picture which I am making at the Selznick Studios, under the working title "Why Girls Leave Home", I am frank to tell you that I was somewhat dubious about their value.

The only point which appealed to me was the fact that you undertook to provide for a definite fixed sum. labor, materials, properties, technical supervision etc. so that we could accurately estimate the cost of production.

Having tried out your service thoroughly for the past two weeks, I want to say that in efficient, time-saving qualities and in economy of operation, I have never seen anything in any studio where I have worked which approached it.

If my recommendation is of any value to you I shall be glad to have you refer anyone to me at any time.

Very truly yours,

Wm Nigh.

We are in a position to give you the best in artistic settings, correct in every detail.

Let us have your script.

We will then show you plans, sketches and models and will submit price for which we will perfect them in any studio you may select, OR—

Let us know what sum you can allot for settings and we will show you what you can get based on your figures.

TILFORD CINEMA STUDIOS

Watkins 3999 ***165 WEST 31st STREET, NEW YORK***

100,000,

have read the book and seen the play

EAST

OOO

**THEY KNOW IT—
AND THEY LOVE IT!**

Which means that they are anxiously awaiting it as a picture.

Let it be your house to which they flock to see it.

Distributed by
HODKINSON
thru Pathé Exchange Inc.

LYNNE

SPECIAL
EVERY MAN'S PRICE
WITH
GRACE DARLING
A BURTON KING PRODUCTION
OF DIGNITY AND POWER FOR HIGH CLASS AUDIENCES.
STORY ~ A STRONG SOCIETY DRAMA WITH A BIG THEME, MASTERFULLY HANDLED.
PRODUCTION ~ ELABORATELY MOUNTED MANSION INTERIORS AND MAGNIFICENT COUNTRY ESTATE EXTERIORS.
CAST ~ INTENSELY INTERESTING CHARACTERS FINELY DRAWN BY RECOGNIZED ARTISTS.
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ADDRESS
E. S. MANHEIMER
130 W. 46th ST. NEW YORK
J. W. FILM CORPORATION

ROBERTSON-COLE
PRESENTS

PAULINE FREDERICK

IN

The Mistress of Shenstone

R-C PICTURES

By Florence L. Barclay
Directed by Henry King

The Glory of a Woman's Love

The most wonderful thing in life, that of the rarest beauty, which can rise to the greatest heights and follow to the lowest depths; that which always stands forth triumphantly above all else—is the true love of a woman.

PAULINE FREDERICK

EMOTIONAL ARTISTE SUPREME

as THE MISTRESS OF SHENSTONE

adds her greatest achievement to the long list of her successes in the strangest love story ever told.

ROBERTSON-COLE
SUPER SPECIAL

R-C PICTURES

What some of your Neighbors think—

about Realart Pictures—"clean entertainment for the whole family."

"Twenty-six verdicts on films" in the March 5th issue of EXHIBITORS' HERALD—*and in all Realart is found guilty of pleasing the exhibitor and his patrons.*

She Couldn't Help It, with Bebe Daniels.—More dramatic than previous pictures, but even better because of it. Bebe a comer here.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patronage.

Something Different, with Constance Binney.—They like Connie and the picture will please, particularly the ladies. —O. E. Pierce, Theatorium theatre, [illegible], Ind.—Neighborhood patron-

You Never Can Tell, with Bebe Daniels.—This is a very clever picture and my patrons enjoyed it. It is a good picture to book with a comedy.—Edwin [illegible], Lake theatre, Baker [illegible]

The New York Idea, with Alice Brady. Brady's best for Realart and pleased people.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Miss Hobbs, with Wanda Hawley.—This is a little slow in getting started, but people just can't help but like it. We used an Arbuckle comedy to get the crowd and now I think Wanda Hawley can draw her own audience next time. —A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

The Law of the Yukon, with a special cast.—Very good, as you can get all the men out to see this, and some of the ladies. A right good feature. Sure some snow scenes. Acting good. Photography good, also direction.—McClure & Faulkner, Comique theatre, Jamesport, Mo.—Neighborhood patronage.

Cumberland Romance, with Mary Miles Minter.—Our box office receipts are larger on this than any previous Minter picture. She is improving, but I give Monte Blue some credit for drawing for this. He is especially liked here.—A. N. Miles, Eminence theatre, Eminence, Ky.—Small town patronage.

Oh Lady, Lady, with Bebe Daniels.—Bebe Daniels is the best ever, and Harrison Ford also. Others are mighty good support and production is first class. Realart surely scores again. I don't want any better pictures or a better star than Bebe Daniels.—W. H. Brenner, Cozy theatre, Winchester, Ind.

Miss Hobbs, with Wanda Hawley.—Very good comedy drama.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Soldiers of Fortune, with a special cast. Great picture. Pleased all. Realarts good. Anyone not using them is not getting the best. Book them all.—C. H. Merriman, Merriman theatre, Merriman, Neb.—Small town patronage.

Her First Elopement, with Wanda Hawley.—Miss Hawley is sure making good. This picture a safe play for any theatre. Will stand boosting.—C. T. Metcalf, Opera House, Greenfield, Ill.—Small town patronage.

Her Beloved Villain, with Wanda Hawley.—Best program picture for months. Laughs and giggles all the way through. Starts good and gets better every minute. Boost it and it will back up all you say.—O. W. Jastram, Strand theatre, Pecatonica, Ill.—Small town patro[illegible]

Anne of Green Gables, with Mary Miles Minter.—This is one picture that will please the majority of people. Played to full house on stormy night.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.

You Never Can Tell, with Bebe Daniels.—This was Bebe's first attempt and she made a hit. Let's have lots more just as good. Many good comments. Business good.—Pfeiffer Bros., Opera House, Kenton, Ohio.—General [illegible]

Nurse Marjorie, with Mary Miles Minter.—Good as are all Realarts I have shown.—O. O'Kelly, Majestic theatre, Reedsburg, Wis.—Small town patron[illegible]

You Never Can Tell, with Bebe Daniels.—Our first from Realart for some time. A very good picture with a clever star. Drew poor business, however, on account of bad weather.—W. H. Creal, Suburban theatre, Omaha, Nebr.—Neighborhood patronage.

With all these Voices—

all over the country commending Realart Productions, it is only necessary to add that the exhibitor who testifies above ***"good, as all Realarts I have shown"*** —will have no cause to change his opinion in the future!

Realart's ambition is to furnish clean entertainments that pay box-office dividends.

REALART PICTURES

REALART PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK

The New York Idea, with Alice Brady. —Drew well. Pleased better class of patrons. Good stuff.—A. C. Evans, Opera House, Greensboro, Ala.—Neighborhood patronage.

The Luck of the Irish, with a special cast.—Was a real picture. A crackin' good story. Well acted. Good photography. The kind of a picture my patrons like.—C. L. German, Royal theatre, Bonner Springs, Kans.—Neighborhood pat[illegible]

Eyes of the Heart, with Mary Miles Minter.—Was afraid to push this one due to adverse report I had seen. Push it hard and it will make good in any house. Is a fine picture and Simon is on the job all the time.—A. B. Anderson Pastime theatre, Stratford, S[illegible] Neighborhood patron[illegible]

The Luck of the Irish, with a special cast.—Truly a good picture. Star well supported by cast.—J. J. Kudlacek, Swan theatre, Swanton, Neb[illegible]

Sweet Lavender, with Mary Miles Minter.—Have seen reports where exhibitors have been disappointed in this. However, it is a good, clean picture and my box office report shows that my patrons are looking for this kind of entertainment. Mary Miles Minter is as good as Mary Pickford ever was.—W. H. Brenner, Cozy theatre, Winchester, Ind.

She Couldn't Help It, with Bebe Daniels.—Not so good as previous efforts. Comedy-drama for Bebe, and this is not a comedy-drama.—O. E. Pierce, Theatorium theatre, Portland, Ind.—Neighborhood patronage.

Judy of Rogue's Harbor, with Mary Miles Minter.—Good program picture.—John Steichen, Aurora theatre, White Lake, S. D.—Neighborhood patronage.

Food for Scandal, with Wanda Hawley.—Wanda is making good as a star. Picture pleased all. Business only fair on account of star not being known.—Pfeiffer Bros., Opera House, Kenton, Ohio.—General patronage.

Her Beloved Villain, with Wanda Hawley.—Good picture but not quite as good as **Miss Hobbs.** Star draws well.—H. J. McBeth, Gem theatre, Ord, Nebr.—Neighborhood patronage.

Something Different, with Constance Binney.—Another fine Binney picture. She is a prime favorite here, and her pictures so far have been excellent.—A. S. Widaman, Centennial theatre, Warsaw, Ind.

AMERICAN PICTURES

He Wrote It She Got It He Cashed It

A $10,000.00 Check!

How much did it cost her? Was it worth it? Was her love great enough? His business success depended on getting it. Alone, he could never accomplish it. SHE, however, might do so. Was it fair to ask her to attempt it?

NEW YORK Feb. 12

THE CHEMICAL NATIONAL

PAY TO THE ORDER OF *Cash*

Ten Thousand

Payment Guaranteed

Produced By
AMERICAN FILM CO., INC.

Distributed By
PATHE'

Samuel S. Hutchinson

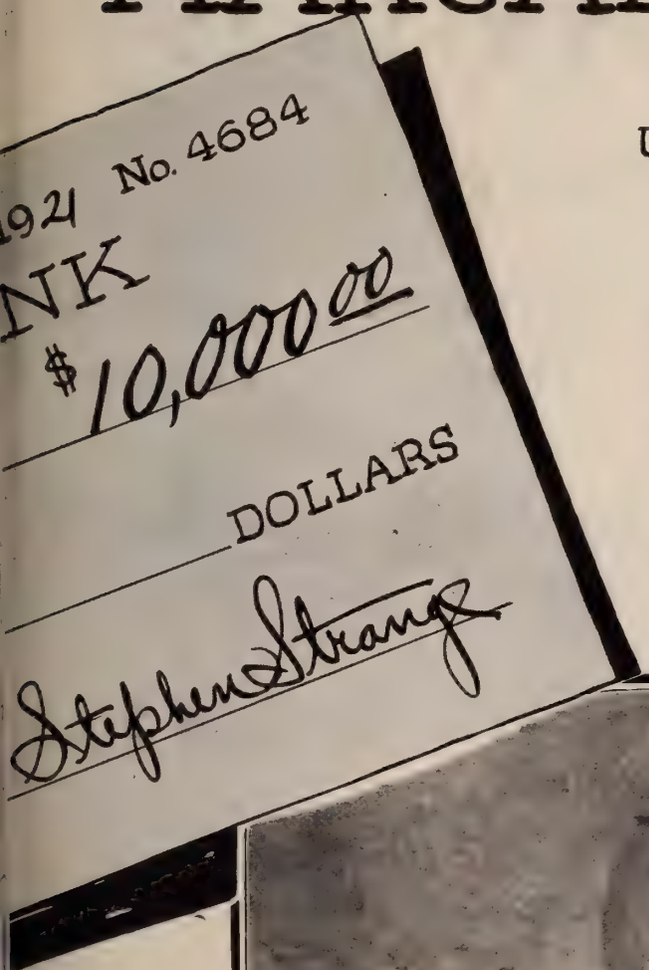
PRESENTS

Payment Guaranteed

By Lois Zellner

WITH

MARGARITA FISHER



And A Top Notch Cast

Under the personal direction of

GEORGE L. COX

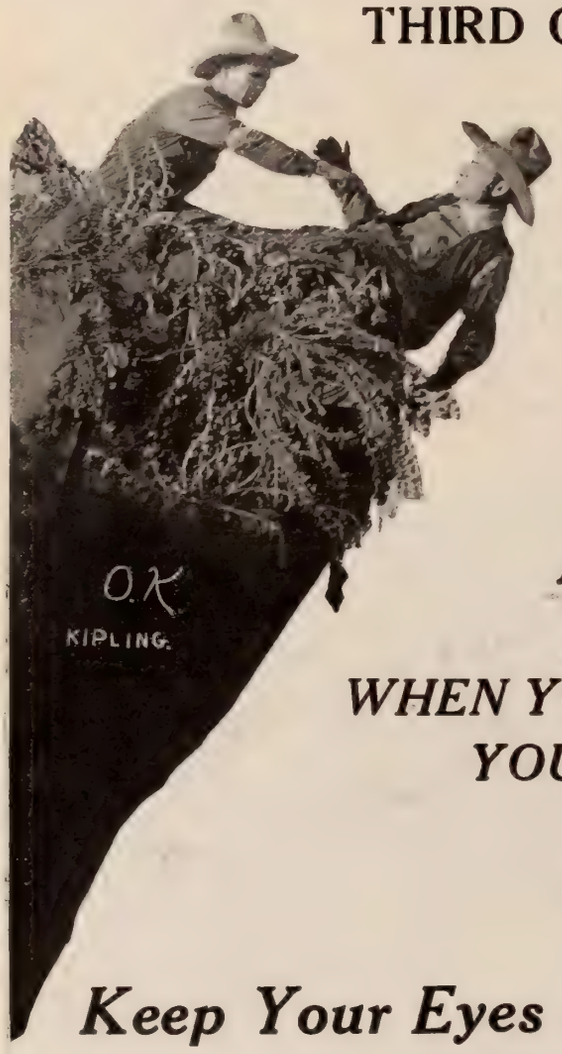
She worshipped an ideal. Even when the man she loved suggested an act that might besmirch her reputation—she trusted him—blindly—world without end. Then came disillusionment! "Payment Guaranteed" is a film offering that will fascinate your patrons—bring huge profits to YOUR box-office. It's a real house-packer—good for extended runs!

Ask Kipling

About the Fastest Five Reel Western Ever Filmed

"OUTLAWED"

THIRD OF THE KIPLING SERIES



Powerful Punches

Thousand Thrills

Countless Climaxes

With a Real Western Heart Interest Story

Ask the Man Who Booked It

WHEN YOU SHOW A KIPLING FEATURE YOU HAVE SHOWN THE BEST

Apply for Open Territory Now

Keep Your Eyes Open for "The Battlin' Kid" He's a Knockout

KIPLING ENTERPRISES

516 Fifth Avenue, New York

"Cissy" Comes to the World's Greatest Theatre

CISSY FITZGERALD

THE GIRL WITH THE WINK

In the First of Her Comedy Series De Luxe

"CISSY'S ECONOMY"

OPENS AT THE

CAPITOL THEATRE

NEW YORK

Sunday, March 13th

The Cissy Fitzgerald Two Reel Playettes Are the Last Word in Up to the Minute Comedies of the Better Class.

Everybody Remembers Cissy's Wink

Live Wire Distributors!

"Communicate With Us for Territory At Once—BETTER WIRE"

WE WORK FAST

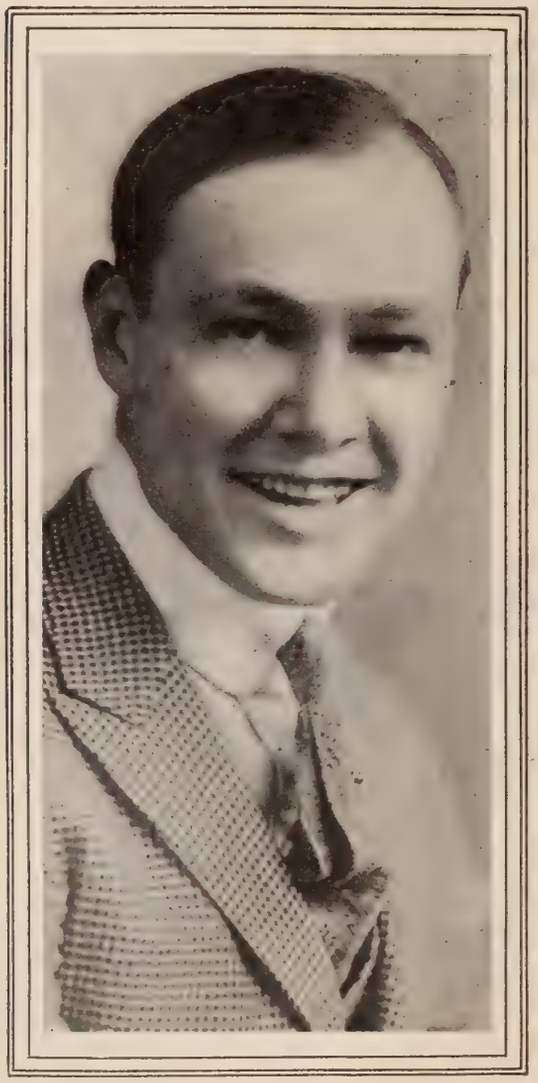
PRODUCERS SECURITY CORPORATION

516 Fifth Avenue - - - - New York City

W. G. Schaefer, Vaudette Theatre, West Point, Ga.
"I consider my franchise the most valuable asset of my entire business. If it had not been for that, I would have been forced out during the hard times."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere



Adapted to the screen by Bernard McConville; photographed by George Rizard; second camera, Ellsworth Rumer; edited by Harry L. Decker; technical supervisors, Robert Bennett and Clarence De Witt.

A First National Attraction

FIRST NATIONAL PICTURES

Paramount Prints

"A Big Surprise Package"

Motion Picture News

What the Experts say:

WILL CLEAN UP

"Charles Ray certainly offers a big surprise package in this picture. A total absence of sub-titles and a wealth of incident. Ray and Chaplin do not need titles to express their art. Both are superb pantomimists, so that every gesture, every expression is caught and understood. A classic. If this picture don't clean up for the exhibitor, then nothing will."—*Motion Picture News.*

GET IT QUICK

"Charles Ray at his best, and even better than that, he's great. A real picture. Everyone will want to see it. If any one doesn't like it, they never can be pleased. Tell your patrons if they ever have been a lad, they'll live it over again. Don't miss it. Get it quick and give your patrons a treat."—*Wid's.*

A REAL NOVELTY

"Exhibitors have a real novelty to offer in this picture. It is a screen classic and it marks an important epoch in picture making."—*Exhibitors Herald.*

REMARKABLE PICTURE

"Charles Ray's work is admirable throughout. It is another proof of his pronounced gifts. A remarkably vivid visualization of rural life, with remarkable atmosphere."—*Moving Picture World.*

BIG DRAWING CARD

"Good box-office drawing power. Good laughs and touches of pathos. Some of the funniest pieces of business we have seen in a long time. The spirit of Riley's poem has been transferred to the screen with a masterly hand."—*Exhibitors Trade Review.*

Speaking of

CHARLES RAY

in

"The Old Swimmin' Hole"

Arthur S. Kane's presentation
of a Charles Ray Special

Taken from James Whitcomb Riley's Old Home Poem by arrangement with the Publishers—The Bobbs-Merrill Co., Indianapolis, Ind.

Directed by Joseph De Grasse

O. C. Dudley, Strand Amusement Co., Canton, N. C.
"Am in receipt of your credit memorandum which is the fairest deal I have heard of. I cannot say too much for my Franchise or the company."—THAT'S ANOTHER REASON WHY.

THE OATH

There'll be a Franchise everywhere

She Took Off Her Face

And put on a new one
And you can't blame the girl—with

A Jealous Wife
A Secret Wife
An Ex-wife
A Grass Widow
A Husband
An Ex-husband
A Would-be Husband
All Scrambled Together in one Party

Your patrons will laugh 'til their sides ache to see the winsome

Marguerite Clark

unscramble the situation in

"Scrambled Wives"

Her First Picture With
Her Own Company

Taken from the recent stage success by Adelaide Mathews and Martha M. Stanley as produced by ADOLPH KLAUBER

Presented by
Marguerite Clark Productions, Inc.
Directed by Edward H. Griffith
Supervised by J. N. Naulty

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

First National Business Reports

A Wire From Syracuse, N. Y.
Associated First National Pictures, Inc.
6-8 West 48th Street, New York City.
"My congratulations on 'Man-Woman-Marriage.' It is the greatest box-office attraction, smashing to smithereens past performances of record attractions of the Syracuse Strand. It is a woman's picture from every angle, and greatly pleased my audiences. My congratulations to Allen Holubar, Dorothy Phillips and the officers of the First National for putting out such a picture."

Edgar L. Weill, Manager, The Strand.

A Report From Indianapolis, Ind.
Man-Woman-Marriage played a week's advance run at the Circle theatre, Indianapolis, one of the biggest theatres of the country. It began by breaking all attendance and box-office records on the first day. Crowds jammed the theatre and lined up in the street outside. Throngs struggled to gain admission all day. At closing time there were so many clamoring to get into the theatre, that an extra midnight performance was held to accommodate them.

Associated First National Pictures, Inc.

Another Milestone in Picture Production in America

Albert A. Kaufman's
presentation of

Allen Holubar's

Production of
the Drama Eternal

Starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from
the theme by Olga Linek Scholl

A First National Attraction

An Echo of

The Big 5 Productions

And Another Reason Why

There'll be a Franchise everywhere

Motion Picture News

VOL. XXIII MARCH 19, 1921 No. XIII

Random Thoughts

WE shall see this year the invasion of the studio and theatre by the foremost painters, illustrators, colorists, mural decorators in the country—men whose names are not only held high in this country but in Europe as well, men whose work, in some instances, has not thus far been attracted to the stage.

We shall see their hand in studio sets, stage sets and theatre decorations and in film noveties, title drawings, etc.

This is not guesswork. We give the opinion because of conferences we have held with those engaged in just these movements. The outlook is illuminating.

We can only see the motion picture theatre of the future as a reflector of the highest form of modern art. The masses want it.

The little theatre, too, is meant. The time will come when the house will be able to send the stage dimensions, a photo of the interior, perhaps, and ask the very best artists: "What can we do for a few hundred dollars?"

* * *

Women and the Censorship

WE have often spoken on the subject but we can't repeat it too often—the fact that the women of the country, if they are so minded, can lay censorship forever low.

It seems to us that if we were to offer exhibitors one bit of advice it would be this: Go to your local women's organizations. Explain censorship to them. What it is and means. Tell them it is pre-publicity censorship; that it takes control from the public where it belongs; and gives it over to the politicians; that already our penal code and police powers are ample to cope with any picture situation. Tell them you want to work with them. Tell them that you consider the motion picture a public servant and your house a community center. You want their understanding and their help. Tell them how censorship will destroy this industry at once and this art for a generation to come. Tell them you will help them enforce local police powers. Get them interested. And once they start fighting for you, your cause is won.

But the point is: Go to them now before they come to you. They're coming eventually. But they're apt to come with misinformation and impossible plans. Go to them and inform them first.

Foresight Needed

WE are in receipt of a confidential letter from a man at the head of a big publishing firm and whose word carries much influence with the press of the middle west.

He says that censorship is a wrong and impossible solution, but—

The motion picture is the servant of the great public, and—

Education and control of the industry by men of sufficient breadth and vision to look clearly into the future is the only solution to present condition.

He is right, right as a compass, on all three counts.

* * *

On Their Merits

WRITES a Western exhibitor: "We have recently gone to a selective booking system, and every picture which we buy is reviewed and bought solely on its merits. I believe this is the only system for any high class house, as it has been demonstrated in this theatre that people will not only attend in greater numbers but they are willing to pay an advanced price for superior productions."

This is the kind of theatre that is making money today. And it makes money on a basis of better pictures and selective booking.

Its situation is a true indication of the future, as respects theatres, pictures and booking policies.

* * *

THE industry cannot seek too much self-gratification on the success of its Hoover drive. We cannot heap too much praise on exhibitors throughout the country, both big and little, for the whole-hearted manner in which they carried out the industry's pledge to starving children.

Every head of a local committee, every individual exhibitor who put his brains and time to the cause has a memory worth cherishing.

And in particular let us add our humble word of tribute to Charles C. Pettijohn, whose able executive ability and untiring zeal guided the industry's first concrete, unanimous, overwhelmingly successful demonstration of its great power for good.

WM. A. JOHNSTON.

Personalities

Off-Hand Introductions by Robert E. Welsh

Let it be known and proclaimed that "The Naked Truth" is hereafter synonymous with a "heluvagoodtyme."

Which statement has been duly audited, certified, A. B. C'd and Q. E. D'd.

Speaking of the subject brings up the thought that it's a rattling good audit that can get a whole alphabet of attention.

Just because we set out to talk about the A. M. P. A. affair alphabets are ringing in our ears. We got a hearty laugh out of Paul Lazarus' explanation that his boss thinks the initials mean: "Abrams Must Pay Always." But after four hours hearty enjoyment of the Biltmore affair we're here to register one thing that the monogram DOES NOT stand for: "All Mighty Poor Actors."

Starting somewhere near the beginning—it's a habit we've never acquired—let us say that we'd like to turn loose a shower of glory and credit if we were sure that we wouldn't overlook somebody. Harry Reichenbach can't be presented with too many Thorleys. Harry must have worked unceasingly and his clever showman's hand was evident at every turn of the evening's events. Never have we seen the peerless Silver King so quick on the trigger.

Then, starting with President Lazarus and through the various committees and each and every individual contributor to the evening's entertainment we'd like to hand a few more bouquets. A. M. P. A. can deservedly be-token "All Mighty Proud Advertisers."

We don't think there was a person in the hall who laughed more heartily at Jerome Beatty's speech delivered "as Adolph Zukor" than that same Mr. Zukor himself. In fact, during the whole evening Zukor seemed to relish happenings with all the zest of a small boy playing hookey.

It's too bad that all the bosses were not there to hear what good opinions they hold concerning their advertising brains. Bill Yearsley would probably acquire a few choice franchises dirt cheap while Vivian Moses, Paul Gulick and Howard Dietz could probably retire on their bonuses. P. A. Parsons brought his boss along. Playing safe.

The thought comes struggling to us that Worthy Butts is a worthy rival to Fatty Arbuckle as "The Life of the Party."

Just before going to press we sought Paul Mooney for confirmation of the rumor that Tom North possesses a baritone of professional timbre. (Wonder what that is?) In response the Louis Mayer advertising department issued a statement denying the rumor.

Lewis Selznick got a good laugh out of Harry Reichenbach's clever introduction and a heartier one when Charlie Pettijohn expounded on advertising, trade paper concentration, and selected media.

Charlie handed us a laugh, too. Eventually—why not now?

Nursery Rhymes, illustrated in corking fashion by Anthony Gablik and told by Landy and Rose, started the stage proceedings with a bang. The line that remains in our memory is: "Ma, what is a Press Agent?" "S'sh, my child, good little boys don't use such language."

Paul Sarazan's songs brought a hearty response. His parody on "Avalon" is too good to go unrecorded. It can be used to good purpose in many a way. Here it is:

The Blue Laws have hit Avalon
No movies there.
A man can't smoke in Avalon
Or comb his hair.
The Blue Laws stayed in Avalon
Almost one day.
'Cause the town packed up in Avalon,
And moved away.

Record among the "histrionic" hits of the evening; Nat Rothstein as the exhibitor who "made four hundred dollars last year from the junk man for baled press books." Herb Crooker as Father Time with a real professional comedy sense, and Maurie Meyers as Sammy, the table-cloth secretary.

And don't forget to mention Arthur Brilant, Vic Shapiro, Irving Greene, Claude La Belle, Vincent Trotta, Walter Eberhardt and Bert Sarazan.

Now pause to call attention to the classic beauties of Paul Gulick in bearskins, P. A. Parsons surrounded by a toga, Bill Yearsley hiding behind a Quaker Oats make-up, Jerry Beatty "barking" 'em in—and Harry Reichenbach as "himself"—and slipping on his lines.

Then close with a word of tribute to the Green Room Club which once more showed itself a fraternal ally of the picture folk by contributing one of the best skits we have ever seen and acting in another.

Suppose it wouldn't do any harm to note that Joe Dannenberg stole enough of the show to deserve a few kind words. Very clever stunt, Joe, very cleverly worked.

Travelling around the social calendar brings us to Sunday evening and the eclat of Metro's opening. "The Four Horsemen of the Apocalypse" certainly brought out a distinguished gathering. And this, despite the fact that the original showing at the Ritz must have "skimmed some of the cream." But the Ritz showing sent an army of boosters up and down the highways and the result was seen Sunday night.

We saw Adolph Zukor in the shadows of a box, rubbed shoulders with Marshal Neilan in the lobby and borrowed a match from Winnie Sheehan. Joe Engel was here and there looking as young after his sojourn on the coast as the boy magnate who promoted Paul Rainey's African hunt pictures. Dick Rowland, who missed the Ritz showing, must have heard that "The Four Horsemen" is a good picture for he was on hand Sunday.

General Manager Atkinson whispered some box-office figures to us on Tuesday and took our breath away. It's one thing to be a knockout to an opening night audience and still another to pull in the real cash and a husky advance sale. "The Four Horsemen" is coppering both bets. The Lyric's fate is settled for many months.

Met Jack Meador a half hour later and got the same figures. Play that bet double.

Eddie MacManus is back from Syracuse reporting a clean-up week with his Thomas Mott Osborne prison picture. Grabbed everything the newspapers didn't have nailed down, played the picture as propaganda, and broke records at a dollar and a half against such competition as "Man, Woman and Marriage." Planning to "road show" the attraction now with the personal approval and appearance of the famous prison reformer.

Earl Gulick is back on the job. The doctor turned him loose on his promise to confine the diet to prunes. (Personal: This line pays the interest on that four buck touch, Earl.)

Tim Coop, who successfully invaded this market two years ago, is once more in our midst with more product of deah old England. Saw "By Berwen Banks," a worth while comedy drama and "Little Dorrit," faithful to the Dickens original.

Wish that Al Lichtman would come back from the coast. These long distance rumors are irritating.

What Is a First Run?

"WHAT is a first run?"

This question has been all important to Portland exhibitors since announcement was made by C. S. Jensen, senior member, that the firm of Jensen and Von Herberg had contracted for all super-production released by Associated First National Pictures, Inc., for exclusive rights in the business section from Couch to Taylor streets and from Second to Eleventh streets. Mr. Jensen was frank to admit that this agreement with First National is but a forerunner of an exclusive purchase for the City of Portland of super-productions released by all companies. Jensen and Von Herberg own and operate the five strictly first run theaters of the city.

Lack of cooperation by Portland suburban exhibitors amounting to what is said to be absolute intentional pirating of expensive film exploitation done for each of the super-productions shown at the large first run theatres at advanced admission is, according to Mr. Jensen, responsible for the new purchasing policy. He expects the new policy to result in contracts of the more elaborate photoplays providing for a period of from 90 days to two years before the film can return to the city for its second run.

Mr. Jensen has already purchased with such a provision in the contracts the three features: "Isobel," or "The Trail's End;" "The County Fair" and "Kazan" and the Associated First National release of Charlie Chaplin's "The Kid." He hopes to bring all other ultra big productions to his houses on a similar plan but he is indifferent to such protection for the average photoplay with its average exploitation.

C. S. Jensen Is Mad

"Elaborate super-productions should be sold just as contract goods are now sold in the mercantile business," declared Mr. Jensen. "When a certain store offered everything in the house at half price I went over to purchase a trunk at which I had looked before but which was priced more than I thought necessary. I deliberately waited for the approaching sale. But when I went to get the trunk I found it the same price as before, the salesman explaining that the trunk was one of a contract line selling at all times for the same amount in Portland, Chicago or New York. The trunk was recognized as a standard article and the public has been educated to appreciate its worth and know that it can not be obtained by waiting a week or so for the next sale.

"In Portland I put super-productions at the Columbia theatre. This is because producers have come to demand that first showings bring higher prices than the 25 and 35 cent admission which is customary at other first run theatres. Therefore to meet this demand I have segregated the super-productions to one house where with the higher admission prices I must do more expensive exploitation work.

"A picture runs at the Columbia theatre a week or more at advanced admission. Then sometimes after a lapse of but a few days, a second run theatre directly across the street or but a few blocks away, buys and plays the same picture. This condition has been aggravated by second run houses which have deliberately run slides on their screens telling the public a picture having its first run at that very moment in another house is coming and advising the public to wait one or two weeks when it may be seen for 10, 15 or 20 cents.

"Then, too, suburban theaters buy and contract for service in advance and in their house programmes advertise features as coming to them long before they have had their first run in the larger houses. It is also sometimes difficult for the exchange men to give the first run theatres proper protection after the first run because the suburban houses change three or four times a week and some catch up on the first runs.

"Film producers have forced up the rental price and in so doing have forced up admissions. A greater share of the income derived from films in this northwest territory comes from the first run exhibitor. I am willing to pay additional money which will cover second run rentals, if I am assured the protection of exclusive first runs.

¶War Is On Over the Question in Portland, Oregon, With Jensen and Von Herberg "Paying for Protection" and the Second Runs Bidding in Defense.

Rough Stuff

"Times are stringent and the public is more and more guarding its purse strings. Cheap eating houses which formerly were hardly making expenses are now reaping profits while the better restaurants and grills are less crowded. With car fare increased to eight cents many persons take the advice of the suburban screens which have been running slides to this effect: 'Why pay car fare to the business section to see a film costing 50, 75 cents or $1 when the same picture may be seen here a few days later for 20 cents?'

"The time has come, due to the ill advised, pirating suburban exhibitors, when super film productions will be circuited just as the better vaudeville acts are today. Fifteen years ago a vaudeville troupe played a territory, going first to the highest priced theatres in the city, then *to* houses out in the state and later coming back to the smaller city amusement places. Today unless one goes to the Orpheum each week he forfeits the chance of seeing the same shows any other time during the season.

"When they are allowed to show in such houses it is an insult to the artistry of the man who produced them. The producer has the right to demand that his work be given a fitting background enabling its audiences to best interpret the message he has worked into the film."

On the Defense

When first announcement of an exclusive first run policy for super-productions in Portland was announced by Jensen and Von Herberg suburban exhibitors were highly indignant. Knowing that contracts on such a policy had been submitted for the purchase of "Kismet" and "The Devil" they decided to band together, offer a larger price and show these pictures in the municipal auditorium, a huge hall not primarily intended for motion picture exhibition and not attainable more than three or four weeks in the year for such a purpose. As a result the Jensen and Von Herberg offers submitted were declined and the second run theatres proudly announced through the daily press that the films would be shown independent of the first run houses.

Mr. Jensen was then out of the city and did not learn of this action until his return a week later. He has since made new offers for the pictures agreeing to pay the aggregate rental which would be derived from the suburban exhibitors for the second runs in addition to the price for the first run rights. Disposal of the two pictures is now pending.

An extract from a letter written by Mr. Jensen to Elmer Pearson, director of Pathe exchanges, concerning purchase of "The Devil" gives perhaps a more inti-

(*Continued on following page*)

Hitting the Hard-Boiled

EXPLOITATION with a virile news angle—exploitation that forced a potent argument in the fight against censorship—was provided by a picture exploiteer in the showing of "The Inside of the Cup" before members of the Washington State Legislature at Olympia in the House chamber at a combined evening meeting of the Senate and the House of Representatives.

The picture produced a tremendous impression. Coming as it did, in the midst of a strenuous fight on the censorship question that is being enacted in the Washington State legislature it proved a vital factor in the weighing of arguments that are rapidly being brought to a close.

The inside of the story on "The Inside of the Cup" showing dates back to the appointment of A. M. Vogel as exploitation representative for Paramount Pictures in the Seattle territory. The exploitation man had intended to show the production before the House and Senate as an exploitation stunt but when he arrived in Olympia he found himself in the midst of a healthy censorship hearing.

¶ A Picture Exploiteer Carries His Can of Film Right Into a State Capitol and Comes Away With the Skin of the Censorship Lion.

Rats for Censors

Taking rebuffs by the forelock he arranged for a special showing of "The Inside of the Cup" to which the state executives and members of the two branches of the legislature were invited. Every guest was supplied with a printed card on which two questions were asked: "Do you think 'The Inside of the Cup' is a strong moral force?" and "What is Your Opinion of the Picture?"

About one hundred replies were turned in. Of these all except one answered "Yes" on the first question; and opinion was unanimous, in favor of the picture, on the second. This opinion was all the more valuable because the picture had been extensively advertised to the members as a typical example of what the motion picture industry is producing today. The legislators accepted it as a criterion; and although the censorship arguments are being continued in Olympia, it is safe to state that the showing of "The Inside of the Cup" has done a great deal towards refuting the arguments of overzealous reformers as to the salacious tendencies of modern films. The opinions expressed by members of the Washington legislature to Vogel speak for themselves.

The day after the showing Lieut. Gov. William J. Coyle, who in the absence of the governor presided at the session, wrote Mr. Vogel, expressing his appreciation in the following words:

"It was with a great deal of pleasure that I witnessed the showing of 'The Inside of the Cup' by Winston Churchill in the Chamber of the House of Representatives in Olympia last evening. In my opinion it is a picture that should be seen by all classes of people, as it teaches a story of life as it really is.

"Such pictures as these show the high standards to which the moving picture industry has been developed and I wish to congratulate your Company upon giving the members of the Legislature an opportunity to witness the class and character of the pictures you are presenting before the people."

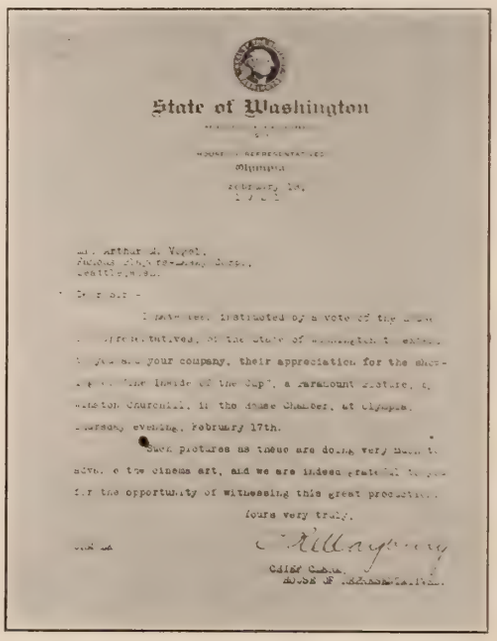
From the Senate the following message was sent:

"Resolved, that the thanks of the Senate be and are hereby extended to Mr. Arthur Vogel for his invitation to the Senate to witness the motion picture film, 'The Inside of the Cup,' in the House chamber on the evening of February 17th."

C. R. Maybury, chief clerk of the House of Representatives, sent the following appreciation on behalf of the House:

"I have been instructed by a vote of the House of Representatives of the State of Washington to extend to you and your company, their appreciation for the showing of 'The Inside of the Cup,' a Paramount Picture, by Winston Churchill, in the House Chamber at Olympia, Thursday evening, February 17.

"Such pictures as these are doing very much to advance the cinema art, and we are indeed grateful to you for the opportunity of witnessing this great production."



State of Washington

Olympia

February 1st.

Mr. Arthur M. Vogel,
Paramount Picture Exchanges,
Seattle, Wash.

Dear Sir -

I have been instructed by a vote of the House of Representatives of the State of Washington to extend to you and your company, their appreciation for the showing of 'The Inside of the Cup', a Paramount Picture, by Winston Churchill, in the House Chamber, at Olympia, Thursday evening, February 17th.

Such pictures as these are doing very much to advance the cinema art, and we are indeed grateful to you for the opportunity of witnessing this great production.

Yours very truly,

Chief Clerk.
House of Representatives.

Facsimile of letter of appreciation sent Arthur Vogel, F. P.-Lasky, Seattle, by House of Representatives, following a showing of "Inside the Cup" before the House during a hearing on consorship.

What Is a First Run?

(*Continued from preceding page*)

mate view of the Jensen and Von Herberg stand.

"Some days ago I contracted through your branch office in Portland for the first run showing of the following pictures: 'The Devil,' 'The Sage Hen,' 'The Killer,' 'The Girl Montana,' 'The House of the Tolling Bell' and 'The Devil to Pay.' The reason the contract was not acceptable to your office, I am informed, was through the efforts of the suburban and smaller exhibitors who when they learned I had purchased the exclusive right for the City of Portland for one of the six pictures, viz., 'The Devil,' flooded your office with telegrams protesting this exclusive showing which they claimed would put their theatres out of business.

"If you will remember, out of the six pictures I asked for the exclusive showing of only one and for that exclusive showing I paid an additional $500.00, that being the amount your representative, Mr. Normand, informed me he thought he could derive from second run theatres. My reasons for wanting this exclusive right are that it is a big production, that we intend spending extra money advertising the same and we plan to exhibit said picture at an advanced admission price.

"In cases where we have played up big pictures on similar scales we have learned that smaller theatres have exhibited slides calling the attention of their audiences to the fact that it was not necessary to go into the heart of the city and pay advanced prices as well as stand in line waiting their turn, for this same picture would be shown within a short time in second run houses at the regular admission which is in some cases 15 cents and never more than 20 cents.

Tough Sledding

"I wish to call your attention to another example. The Goldwyn picture, 'Earthbound,' was run at my Columbia theatre at a top price of 75 cents. This same picture was exhibited by a nearby theatre which is located only three blocks away from the Columbia (it has practically the same seating capacity) for an admission price of 20 cents, and I have the information from the Goldwyn company that the second run theatre did more business than the Columbia.

"I have no desire to monopolize the showing of any picture in this city but I do want to protect my own business from piratic methods. If smaller houses would raise their prices accordingly or if they would make one of their houses a higher priced theatre and there show the more expensive productions, it would be absolutely agreeable. For instance, we have the Columbia theatre with a 75 cent admission, the Star with a 25 cent admission. We do not attempt to put the Columbia attractions in the Star theatre, but, the suburban exhibitor, on the contrary, runs all pictures alike with no distinction in admission prices.

"The producer and distributor, as you know, are directly responsible for the high admission price.

"I say to you right now, Mr. Pearson, that it is up to the producer and distributor to protect the exhibitor who is willing to exhibit pictures at advanced admission prices.

"We have to meet competition and if there is no change, everything considered, a decrease of admission in the best theatres will be necessitated. In these times when nickels are scarce a contract article should be the same price in one store as in another or in one theatre as in another. And this should apply to films in each individual city."

Boosting the Dull Days

WERE a referendum to be taken among all the exhibitors in the United States as to what the most perplexing problem encountered in the conduct of a motion picture house really is, it is more than probable that the question as to what to do to distribute patronage equally throughout the week would win hands down. In other words, the big problem of the average showman is the finding of some method that will cause patrons to come to his theatre on the days which local conditions combine to make theatre going undesirable or unattractive.

"Light attendance" days are the ones that cause the worry to live wire managers. Heavy business four or five days a week do not compensate for the remaining one or two days when vacant seats are the rule in the house. Nothing is more discouraging to a manager than to know he is running a good show when the house is half empty. His weekly business may show a good profit but the days that don't do their share in supplying the weekly gross are the ones that occupy his mind more than the most signal success he may have.

With such a problem a live issue with the majority of the exhibitors in the United States, it is inevitable that many managers have solved it as far as their own theatres are concerned. Conditions that confronted these managers probably will be found to be common to other localities and for the purpose of aiding exhibitors who are still confronted with the problem the Motion Picture News has arranged for a series of interviews giving in detail the methods employed by the men who have banished the bug-a-boo of light days.

¶Many an Exhibitor Will Find Dollar Value Suggestions in This Interview With a Showman Who Took the Blueing Out of Washday.

Introducing Pontiac

The methods used by Hal Opperman, manager of the Crescent theatre, the subfranchise holder in Associated First National Pictures, Inc., is selected for the first article, not only because of the unqualified success which has met his efforts, but because the conditions he had to combat probably are general in thousands of exhibiting territories.

"Pontiac is a city of 7,000 population, with a rural population of probably half as many more to draw upon," said Mr. Opperman. "The population is an important point in explaining the situation. Monday was the day that used to be greeted with a corporal's guard in the theatre. The reason was not hard to find and it is a condition that probably exists in every city of 15,000 or under in the whole country.

"Monday is washday, and that has a vital influence on the theatres serving the smaller communities. In the larger cities where family laundries exist the wash is sent out from the home and it doesn't interfere with the routine, but in exhibiting territories similar to Pontiac the weekly wash is done at home. The housewife does the hardest work of the week on Monday. She is dead tired when evening comes and just sitting around for a time and an early hour to bed is far more attractive than the ordinary show offered by the motion picture theatre.

"Washday affects the men folks also as far as their inclination to go to a theatre is concerned. The menu for the day is made up from the standpoint of expediency and it usually means a stew, a boiled dinner, corned beef and cabbage or some such other dish predominating in vegetables or something that will cook with very little watching. The result is the men folks overcrowd their stomach and they are in a lethargic condition after the evening meal when it comes theatre time.

Tried 'Em All

"That is the situation on Monday, the women tired and the men overfed. In addition to that Pontiac is one of those cities which still struggles under a law prohibiting the showing of pictures on Sunday so in addition to having the general disinclination to move out of their homes on the part of the population, the exhibitor has to bridge over the Sunday gap, in order to do a big business on Monday.

"Monday was a bad day. I tried all the stuff that I had heard of, some of which I couldn't quite agree with such as cutting prices, offering double features in fact everything that would make Monday a bargain day but the residents of Pontiac did not want Monday bargains or at least not enough of them did in order to make the Monday exhibition of pictures an exhilarating pastime.

"All the time the patrons were trying to show me the method I should adopt, but I was too blind to see it. It finally did occur to me that on Fridays and Saturdays, my two biggest days, I would receive more inquiries as to what was coming the following week than at any other time. In other words, my patrons proved to me that on the days they turned out in the largest number, they did so because they were interested in entertainment. That observation gave me the basis of the plan that has built up patronage on Mondays so that it will compare favorably with every other day in the week.

"I believe in advertising, and decided that if my prospective patrons were in a mood for entertainment on the last two days of the week they would be most receptive to advertising on those days. So the heaviest advertising I do during the entire week is on Friday and Saturday and it is all devoted to the Monday and Tuesday bill except for a small reader line at the bottom given over to the current feature attraction. I also use a mailing list of about 1,000 names and send out cards on Friday so that they will reach the homes on Saturday.

"These cards vary in wording but they all refer to the Monday attractions. To explain the basis for the wording it is necessary to go into my booking policy for the beginning of the week. When I first started to build up the attendance on Monday and Tuesday, I booked pictures for those days that would create talk—sensational stuff if you want to call it that—anything that would make the people that saw it talk to others. Any kind of talk, praise or criticism, will create a disappointed feeling in the person who missed seeing it.

"So in my first cards I would mention the previous bill and state that the approaching one was just as interesting. I tried to create the impression that the Monday and Tuesday shows would be extraordinary ones and by means of the heavy advertising and the mailed cards I succeeded pretty well.

The Meeting Place

"Now, however, I use other little devices to keep interest in the shows at the beginning of the week. Monday is a favorite night for lodge meeting in Pontiac and frequently the cards call attention to the fact that father, or husband, can meet the family in the rest room of the theatre on his way home from lodge. The churches use Monday nights for committee meetings and that sort of thing, and sometimes I suggest that the men folks while away the evening at the Crescent while they are waiting for the time to call to take their women folks home.

"I pay more attention to the pictures I run on these two nights than to any of the other showings of the week. The feature

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Wire Briefs From the Coast

A NEW company now being formed by Los Angeles capitalists, with a quarter of a million dollars fully subscribed, is to take over professional special picture contracts and produce two two-reel comedies monthly for distribution through Educational. The production will be under the management of Warner Brothers. The contracts effected are those of Louise Fazenda, Chester Conklin, John Henry, Ford Sterling, and "Teddy," the big Dane. Earl Kenton and Reggie Morris are the directors. Jean Havez heads the scenario department. Special Pictures are negotiating to dispose of their distributing contracts.

It is reported that Los Angeles bankers are behind a concerted movement to finance production on a big scale and bring distributing organizations to Los Angeles. Numerous conferences have been held and others are scheduled for the near future. The movement was started because the bankers appreciate that San Francisco, Jacksonville, and other cities will finance production, taking the industry away from Los Angeles, unless financial aid is given by local bankers.

Morris Kohn, president of Realart, has approved of the enlargement of the Realart studios. A new office building will be erected, as well as a 7,000 foot stage. Other improvements will double production efficiency. Mr. Kohn left for the East on Thursday.

Report Allens Fail to Buy Empire Theatre in London

A cable from London, England, on March 2 indicated that the Allen Theatre Enterprises of Toronto, Ontario, had failed to complete the purchase of the Empire Theatre, London, and that the Allens had forfeited a deposit of $150,000. Announcement was made that the company controlling the London Empire intended seeking other prospective purchasers for the famous theatre.

At Toronto, announcement was made that the deal to purchase the Empire Theatre was still under negotiation and it was intimated that the Allens had not dropped the proposition.

Four Companies Incorporated in New York

Four companies filed the necessary papers in the secretary of state's office in Albany, N. Y., during the past week, permitting them to engage in the motion picture industry in the state. The companies, capitalization and directors are as follows:

Helen Dwan Productions, $1,000, J. P. Phillips, E. I. Devlin, Jr., Edward C. Fisher, New York; Brownie Comedies, Inc., $60,000, A. E. Baerman, W. J. Russell, Alfred Ross, Brooklyn; MacAdams Pictures, $353,500, Marion MacAdams, Thomas H. Graydon, S. H. Watson, New York city; Valkyrie Pictures Corporation, $100,000, Charles Gumalesis, Morris Gisnet, Robert L. Noah, New York.

Paramount Treasurer Pays First Visit to Studio

Interested visitors at the Lasky studio this week were Mr. and Mrs. Elek J. Ludvigh of New York, the former being the recently elected treasurer of Famous Players-Lasky Corporation. Mr. Ludvigh has been secretary of the organization since its formation as well as chief counsel, but had never visited the Lasky studio. Escorted by Jesse L. Lasky First Vice-President, General Manager Charles Eyton and Studio Manager Fred Kley, the visitors inspected the studio and watched the companies at work.

W. W. Hodkinson Addresses Directors Association

The Motion Picture Directors' Association of Los Angeles was addressed on February 24th, at their regular meeting by W. W. Hodkinson, who was introduced by Director William D. Taylor as "a man of vision and a man who will help us a lot."

Mr. Hodkinson told the meeting of the power and influence of the screen, and its advantages over the printed word. He impressed upon the directors that the rising wave of reform was a very real and puissant danger, and urged them to realize that they were in a strategic position to aid. Mr. Hodkinson also stated that the business was only taking one half of the revenue possible from the public because it was not properly co-ordinated. "Half of the money being spent in the production of pictures," he said, "is wasted, because half of the number of pictures would get the same revenue from the public and in a reasonable time, double that revenue."

At the end of his address Mr. Hodkinson answered questions which were put to him by the members on the question of what constituted an objectionable picture and how such pictures could be done away with.

Censor Bill Introduced in Illinois Legislature

A bill providing for the censorship of motion pictures has been introduced in the Illinois legislature by John F. Healy, representing a Chicago district. The measure provides for five censors, each of whom is to draw a salary of five thousand dollars per year, and for the creation of a department to pass on all pictures before they are shown in the state.

Mrs. Guy Blanchard, chairman of the motion picture division of the Illinois Federation of Women's Clubs, which represents six hundred of these organizations, is said to be behind the proposed measure.

Details of the bill have not yet come to hand but it is reported to be drastic in its nature and would be a very serious menace to the industry in Illinois if passed.

New Hostile Bills Before Pennsylvania Lawmakers

New handicaps on the operation of motion picture theatres in Pennsylvania are proposed in bills introduced in the legislature in Harrisburg in the week of February 28 to March 8, in addition to the already long list of pending measures hostile to the industry.

One of the new measures was introduced by Representative Arnold W. Blumberg, of Philadelphia. It prohibits the sale of tickets of admittance to motion picture and other theatres, "to a greater number than the seating capacity" and makes it unlawful to permit standing in the aisles. The penalty for conviction for violating this proposed law would be a fine of not less than $25 or more than $100, or imprisonment for not less than one month or more than three months, in the discretion of the court.

Representative Joseph M. Denning, of Schuylkill county, introduced a measure that would require every public seat in a theatre to be so arranged that the occupant can enjoy a full, fair and complete view of the stage or screen. The penalty for violation, as proposed, would be a fine of not less than $10 or more than $25, which may be imposed by a magistrate, alderman or justice of the peace. Imprisonment of not exceeding five days shall be meted out to convicted persons not paying the fine.

Under the terms of the bill introduced by Representative Harold C. Pike, of Montgomery county, no person or corporation engaged in the amusement business shall deduct from the salary due any actor or actress in their employ, any sums on account of any commissions for their employment which sums are to be paid to other persons or corporations not within the jurisdiction of the Commonwealth. The penalty prescribed is a fine of $500 on first offense and, for second offense, a fine of $500 or imprisonment for six months or both, at the jurisdiction of the court.

Berman Off for Europe on United Artist Business

The first delegation to be sent to Europe by Hiram Abrams to look after the distribution of the "Big Four" product in England and on the Continent is sailing on Saturday, March 12th, for London. As previously announced, Exchanges are to be established immediately in London, Birmingham, Leeds, Glasgow and Cardiff and an Exchange will be opened in Paris. Others will follow as quickly thereafter as is possible.

A. C. Berman, who has been sales manager of the New York Exchange of United Artists Corporation, heads the party. He will go to London to represent Mr. Abrams and the artists, and will be assisted by F. Wynne-Jones, who has for a long time been connected with the Griffith organization. A third member of the party is E. B. Shanks, who goes abroad to assume the post as Treasurer.

State Wide Exhibitor Organization Formed in Pennsylvania

Two Hundred Attend Successful Convention at Harrisburg, Pa.

FOR the first time in its history Pennsylvania has a solidly cemented state organization of exhibitors ready to battle hostile legislative moves and to handle problems that arise.

Adjournment of the meeting of 200 exhibitors representing every section of the state, on March 9, found them organized as the Motion Picture Theatre Owners of Pennsylvania, and working in harmony with the national body, the M. P. T. O. of A.

John S. Evans of Philadelphia is President of the body Other officers named at the closing session were: 1st Vice-President, H. E. Wilkinson, Pittsburg; 2nd Vice-President, Peter Majaro, Harrisburg; 3rd Vice-President, Fred J. Herrington, Pittsburg; 4th Vice-President, Marlin Matthews, Newcastle; Secretary, M. J. O'Toole, Scranton; Assistant Secretary, R. S. Koser, Lewiston; Treasurer, Jacob Silverman, Altoona.

The original Legislative Committee, appointed as temporary at the beginning of the session, was made a permanent body, as well as the other committees first named.

The Legislative Committee will let no grass grow under its feet in taking up the state problems facing it, having arranged to appear at a public meeting before the House Ways and Means Committee in Harrisburg on March 16 and before the same committee in Philadelphia on March 24.

Plans were laid to fight hostile bills pending in the legislature, particularly those increasing the income tax burden on picture theatres.

Among other resolutions adopted at the closing session was one condemning the attitude of William A. Brady, which set forth that "under pretense of fighting censorship, he sought to create a new exhibitor body subject to the control and management of a producers' and distributors' management."

Another resolution adopted urged the repeal of the Pennsylvania censor law.

There were two hundred delegates in their seats as the meeting was called to order on the afternoon of March 8th. Fully 500 theatres of the state were represented. The meeting was opened by C. Floyd Hopkins, manager of the Wilmer & Vincent theatre interests in Harrisburg, who introduced George A. Hoverter, mayor of Harrisburg, who cordially welcomed the delegates to the city. The reply was made by M. J. O'Toole, a Scranton exhibitor.

After brief remarks by S. I. Berman, of New York, executive secretary of the national organization, Sydney S. Cohen, national president, was introduced. He explained the need of the Pennsylvania exhibitors organizing, not only to fight hostile federal legislation, such as the 5 per cent film tax, but also to look out for the interests of the business in the Pennsylvania Legislature where there are now pending half a dozen measures, which, if all enacted into law, would drive the majority of the theatres to the wall.

He spoke in opposition to the music tax and called for support of the proposed equitable contract between exhibitors and producers, which, he said, already has been framed and awaits the producers' signatures. Mr. Cohen said he stood for organization "for protection and not for profit." He then launched into a criticism of William A. Brady.

W. Stephen Bush, of New York, attacked censorship in an address and declared the screen should be as free as the press. Other speakers at the opening session were George Spang, mayor of Lebanon, who is an exhibitor; George Rapport, a member of the Philadelphia local organization of exhibitors; M. J. O'Toole, of Scranton; Fred J. Herrington, the peppful national organizer from Pittsburg, and Peter Magaro, the energetic exhibitor of Harrisburg.

The committees appointed on the first day of the Convention follow:

Resolution Committee: Chairman David Barist, Philadelphia; Fred Herringtonn Pittsburgh; A. P. Way, Dubois; J. R. Cadoret, Scranton; L. J. Chamberlain, Shamokin; William Hunt, Philadelphia.

Legislation Committee: Chairman George Aarons, Philadelphia; M. J. O'Toole, Scranton; Peter Magaro, Harrisburg; Henry Poke, Pittsburgh; C. Floyd Hopkins, Harrisburg; Eugene McAtee, Mahanoy City; George Spang, Lebanon; Frank J. Harrison, Pittsburgh.

Organization Committee: Chairman Fred Herrington, Pittsburgh; H. P. Dawson, Beaver Falls; C. O. Baird, Portage; O. A. Potter, Erie; Wm. Ray, New Castle; Harry Davies, Milton; Hugh Campbell, Hazelton; J. R. Rogers, Middletown; Nicholas Power, Doylestown.

Ways and Means Committee: Chairman J. Silverman, Altoona; Charles F. Kear, Minersville; Marlin Matthews, New Castle; Mike Stiefel, Philadelphia; John Hayes, Philadelphia; H. J. Schad, Reading; H. E. Wilkinson, Pittsburgh.

Committee on Business Relations: Chairman Fred Osterstock, Easton; Sam Fineman, Philadelphia; Harold Heiberger, Bethlehem; C. A. Kline, Ardmore; George Spang, Lebanon; J. E. Smith, Pittsburgh; H. Wilkinson, Pittsburgh; Dr. Mischler, Altoona; Joe Shevia, Lewistown.

On the evening of the first day of the convention a most enthusiastic banquet was held in the Penn-Harris Hotel ball room. The arrangements were made by the local executive committee composed of Peter Magaro, chairman, of Harrisburg; C. Floyd Hopkins, Harrisburg; Isaac Marcus, Harrisburg, and H. B. Sellers, Steelton.

Peter Magaro, acted as toastmaster of the banquet and before introducing the speakers, at the close of the feast, announced he had just received assurance from legislative sources that the bill, pending before the Pennsylvania law-makers, that would have imposed the inequitable 1 per cent tax on gross receipts of theatres, was destined to go down to defeat. This brought forth cheers.

The first speaker was Assemblyman Craig, of Erie, the one Pennsylvania city in which Sunday motion picture shows are permitted.

Henry Havinghurst, assistant secretary of the Harrisburg Chamber of Commerce, an ex-service man, welcomed the delegates to the city.

W. Stephen Bush made an eloquent appeal against censorship, and Assemblyman Marcus, of Pittsburgh, told the exhibitors that it was their own fault that hostile laws had been placed on the statute books in Pennsylvania because they had been so lethargic heretofore in the matter of protecting their own interests.

Dean Hoffman, editor-in-chief of two Harrisburg daily newspapers, The Patriot and The Evening News, compared the power of the press with that of the screen and advocated closer cooperation between those agencies.

National President Cohen made a felicitous speech expressing his pleasure at being present and at the remarkable display of enthusiasm shown by the baby organization. He announced that Herbert Hoover, had sent him a letter conveying thanks for the wonderful work the Pennsylvania exhibitors did in exceeding their quota in the European Relief work drive.

In behalf of the producing interests, Mr. Mendelsohn, of the Goldwyn Company, made an address in which he advocated closer cooperation between the manufacturer and exhibitor, through the medium of the exchanges.

Fred J. Herrington, of Pittsburgh, made one of his characteristic speeches against censorship which brought cheers from the big gathering. Mike Stiefel, a Philadelphia exhibitor, made a humorous address. There were addresses by several other speakers.

The list of the delegates registered at the Convention, follows:

J. F. Fahnestock, Muncy; C. L. Koller, Altoona; Samuel A. Aeri, Marietta; W. A. Welliver, Montrose; Julius Markowitz, D. M. Baltimore, John Newman, Spencer Momoses, Marlen Matthews, William Ray, M. J. Ray, New Castle.

(Continued on following page)

Kansas State Exhibitors to Convene March 21st

A WIRE just received from M. VanPragg, of the Kansas State Exhibitors Association, advises that arrangements are going forward satisfactorily for the convening of the Kansas State Exhibitors at the Hotel Lassen, Wichita, Kan., on March 21 and 22. The report of the legislative committee on legislative work done will form a feature of the convention. Election of new officers is also to be held. According to present indications, the coming convention promises to be the "biggest convention ever held in the state of Kansas," declares Mr. VanPraag.

W. R. Stambaugh, Turtle Creek; Thomas Mikolowsky, Masontown; D. C. Neagley, Columbia; G. Shisley, Columbia; W. M. McCartney, Oil City; N. M. Hissner, Lebanon; N. N. Hyde, Conamaugh; Fred. Jungquist, Winburn; J. Silverman, Altoona; C. O. Baird, Portage; C. J. Brown, Ebensburg; J. H. Dealing, Austin; C. E. Gable, Sharon; C. T. Clafferty, Sharon.

O. A. Potter, Erie; Paul B. Jones, Wilkinsburg; A. R. Way, Dubois; F. L. Spelzer, Chambersburg; T. E. Chase, Ambridge; N. B. Nudler, Ambridge; L. J. Nudler, Rochester; H. P. Dawson, Beaver Falls; H. Goldberg, Beaver Falls; M. Sheffee, New Brighton; C. F. McAlen, Mahonoy City; F. Devinson, Mauch Chunk; C. H. Boyer, Lehighton; J. G. Pierce, Mahonoy City; W. G. Maute, Irwin; R. E. Davis, Milton; J. Zortkivizi, Mt. Carmel; G. T. Spang, Lebanon; J. M. Shevelin, Lewistown; C. E. Deitrich, Tunkhannock; Mr. and Mrs. H. J. Schad and Miss Schad, Reading; F. E. Devlin, Wilkes-Barre; A. J. Feeley, Hazelton; H. L. Campbell, Hazelton; L. J. Cumberland, Shamokin; J. M. Gillespie, Shamokin.

H. C. Couch, Carnegie; J. P. Rogers, Middletown; N. Schimberg, New York City; L. Holtzman, Millersburg; A. B. Krinsor, Myerstown; J. Dawson, Galitzin; C. Diehl, Claysburg; Columbus Stamper, Mr. Woodward, John S. Evans, Al. J. Fischer, Sr., Samuel Blatt, C. H. Goodwin, Clarence Hexter, Saul Blum, M. Strefel, Marcus Benn, David Moldofsky, Elliott Goldman, H. Swartz, W. J. Brady, M. Fineman, George Naudascher, Charles Rappafort, Dave Starkman, Bill Hunt, J. Swartzman, M. Gerson, S. M. Morris, Hubert R. Lewis, Jay Emanuel, M. Brenner, A. L. Frey, B. Borowsky, J. Hayes, Geo. H. Werner, Leo Roselsky, David Barrest, E. C. Luhs, Mark Schwab, J. Gill, H. Ertel, H. Stevenson, J. I. Cravis, J. Becker, J. Rosenthal, S. Hyman, S. Libros, G. F. Aarons, L. Koson, H. Bagley, R. J. Hill, F. L. Davis, Mr. and Mrs. Louis Goldstein, L. Houson, J. C. Marcus, Charles Perrin, W. P. Richardson, O. A. Porter, Mr. Craig, Edgar Moss, Albert A. Eden, G. D. Fulton, E. E. Roseham, all of Philadelphia.

J. B. Walker, Harvey Henders, W. T. Brader, Roger Ferris, A. Fineman, Samuel Feinberg, H. A. Gross, F. B. Walker, C. J. Volmer, Harry Hendo, Jerome Casper, F. J. Herrington, J. E. Smith, G. Berry, F. P. Miller, H. E. Wilkinson, J. Wogman, M. Rosenberg, H. C. Klihn, T. P. Harris, Henry Pohe, C. J. Volmer, M. M. Finkel, Alex. S. Moore, all of Pittsburg.

A. H. Nace, Quakertown; Robert Holt, Clifton Heights; Walter Hassenger, Bryn Mawr; William Littleborne, Braddock; J. W. Sternitz, Rankin; Ralph Navary, Verona; William R. Wheat, Jr., Sewickley; Paul L. Thomas, Greensburg; R. S. Koser, Lewisburg; M. J. McSherry, Gettysburg; V. E. Best, Albion; G. P. Morris, Scranton; Art Luce, Scranton; J. R. Cadaret, Scranton; M. J. O'Toole, Wilkes-Barre; D. Kought, Winber; U. A. Dinsmore, Palton; R. Solberson, Bangor; H. N. Hirsberg, Bethlehem; Mr. and Mrs. J. Cowedoff, Royersford; L. B. Reinert, Reading; A. C. Werner, Reading; S. Wellingsonstle, Reading; H. L. Sellers, Steelton; F. S. Anderson, New York City; F. B. Hill, Carlisle; W. Vincent, New York City; Albert Adams, Shippinsburg; J. F. Osterstock, Easton; M. B. Crawford, Wilkes-Barre; Fred Herman, Wilkes-Barre; F. A. Loftus; A. Huyman, David Segal, Carlisle; G. Michaels, Carlisle; E. S. Cooper, Carlisle.

C. Floyd Hopkins, O. B. Feldser, S. R. Filson, J. Marcus, Peter Magaro and Samuel Keubler, all of Harrisburg.

Reports on Brady's Missouri Tour Conflict

Conflicting reports come from Missouri in regards to the attitude of exhibitors in that state on the Brady-Cohen discussion. Through its president, Charles T. Sears, the Motion Picture Theatre Owners of Missouri, state that they are heartedly in support of the Motion Picture Theatre Owners of America and strongly condemn William A. Brady and what they term his "attempts to baif exhibitors."

According to news received from the National Association, Mr. Brady was entertained by one hundred exhibitors in St. Louis. The condemnation of Mr. Brady's trip by Sidney Cohen was the object of attack, states the National Association, in a speech made by none other than Joseph Mogler, president of the Motion Picture Theatre Owners of St. Louis.

The following wire has been received from the Motion Picture Theatre Owners of Missouri:

"The Motion Picture Theatre Owners of Missouri have successfully defeated all 'blue law' legislative attempts, including the standing room bill and other adverse measures. They also secured the passage of the deposit bill which has already passed the Senate without a dissenting vote.

"This success is the result of the ready response and full co-operation of all independent exhibitors throughout Missouri, especially those in smaller communities. We are wholeheartedly in support of the Motion Picture Theatre Owners of America and President Sidney S. Cohen. We strongly condemn the attempts of Brady and the National Association of the Motion Picture Industry to bait exhibitors, and we see in this propaganda an organized effort to disrupt all exhibitor organizations. The Motion Picture Theatre Owners of Missouri are in one accord with the policies, attitude and actions of the Motion Picture Theatre Owners of America and its officers. This is the sentiment of every independent exhibitor in the State of Missouri."

The above is contradicted by the news sent out by the National Association, which tells of the passage of a resolution lauding Mr. Brady and his tour by the hundred exhibitors and exchangemen of St. Louis who entertained the National Association president.

The following is their report of the Brady luncheon in St. Louis on March 6th:

"A resolution was unanimously adopted by the Exhibitors lauding Mr. Brady's purpose on his trans-continental tour and heartily supporting him in his purpose to bring about a united industry organization which would protect the industry from assaults from its enemies.

"Mr. Mogler, as the result of the resolution, sent the following telegram to Mr. Sidney Cohen:

"'William A. Brady spoke here today as the guest of the St. Louis Film Club and the Motion Picture Theatre Owners' Association of Missouri. As President of the Motion Picture Theatre Owners of St. Louis and Vice-President of the National Organization, I want to go on record as heartily approving everything Mr. Brady said to the necessity of a united industry which will withstand the assaults upon our business by our enemies, who would curb our usefulness by censorship and other legislation. The unanimous concensus of opinion among our members is that Mr. Brady by his talks and sound advice based on long experience is doing a great constructive work for the motion picture industry and by his talks and earnest attitude has made us realize our strength and importance in the community more than any individual who has ever spoken to us here or elsewhere.

"'J. MOGLER,
"'President, M. P. T. O. of St. Louis.'

"S. K. Skouras, one of the largest exhibitors in the State, also sent a telegram to Mr. Cohen endorsing Mr. Brady's work."

Capital Theatre, of Vancouver, B. C. to Open

Prominent officials identified with interests associated with the Famous Players' Canadian Corporation assembled at Vancouver, B. C., for several weeks to prepare for the opening of the new and elaborate Capitol Theatre on March 12th. Those who arrived in the Canadian Terminal City included H. M. Thomas of Toronto, formerly of Omaha, director of theatres for the corporation, and Jack Arthur, also of Toronto, director of production and music for the Famous Players' Canadian company. Miss N. H. Dornin of New York, who is identified with Thomas Lamb, the architect who prepared the plans for the Vancouver Capitol, arrived on the scene late in February to supervise the hanging and placing of draperies and furnishings and to direct the final decorative work.

Announcement is made that William Raven of Vancouver, a well-known local musical conductor, has been appointed director of music for the new house.

'Frisco Theatre Men Join Los Angeles Organization

The Allied Amusement interests, composed of legitimate, vaudeville and film theatre men and exchangemen of San Francisco, became affiliated with the newly organized Affiliated Picture Interests of Los Angeles on March 8, through their representatives I. M. Golden and Eugene Roth.

It is expected that there will be 15,000 members in Los Angeles, and 2,000 in the San Francisco territory. All members of the American Society of Cinematographers, numbering seventy-six, have joined the Affiliated Picture Interests. The Christie studio is the first studio to have a hundred per cent membership.

Sixty N. Y. Churches Served by New Corporation

The International Church Film Corporation, which was incorporated in New York state last fall, and which maintains a headquarters in Albany, is now serving about sixty churches in central and northern New York, its business expanding to the extent that it has just moved into more commodious headquarters. While the company was capitalized for $50,000, when incorporated, only about $12,000 has been paid in, and yet on this comparatively small amount, the company has been able to rapidly expand. Foster W. Taylor is manager of the Albany branch.

Mr. Taylor states that while all business thus far secured had been entirely through correspondence, the field offered great possibilities, there being an ever increasing demand for the films. Among some of the pictures which the company is now furnishing the churches are "The Good Samaritan," "The Modern Ruth" and "By their Faults." The scripture and music is arranged to accord with the picture shown. C. L. Grant.

Boosting the Dull Days

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I select is the best available for the week. I always have a two-reel comedy and then a single reel scenic or news release. In other words, the best show of the week is given on the days when people have to be attracted in, rather than coming of their own volition.

"The system has worked out well. Saturday night is still my big night, but it is always overflow because of the number of farmers who do their shopping and week's buying on a Saturday and spend the evenings in town. Of the other five nights there is no choice. There is good business on every one of them, so that I haven't any light day problem left.

"The exhibitor who figures that he can afford one or two light days a week, because of the business the rest of the time is losing more than his light days show. Since I made a special play for Monday business the whole average attendance at the house has increased. The explanation seems simple. Start off the week with a crowded house, and the people there, if the show is good, are bound to talk about it and the propaganda is busy for theatre attendance.

"While I have made no effort to build up Wednesday and Thursday business, it increased coincident with the increase in the Monday and Tuesday business, I can check the effect it has on Friday.

Censorship Still Awaiting Action by Several Legislatures

Unexpected Developments Surprise; Predict Censorship for New York

CENSORSHIP continues to occupy the attention of legislative committees of various states throughout the Union. Probably the most startling development of the nation-wide fight being waged around censorship took place in the Missouri State House where the bill providing for state censorship was passed, after being reported unfavorably by the Criminal Jurisprudence Committee. The senate committee, it is understood, will recommend to the senate that the bill be passed as soon as possible. In New York state, Representative Walter F. Clayton has introduced a substitute bill for his original measure at Albany. A companion bill to the Clayton measure has been submitted by Senator Clayton R. Lusk. Legislative leaders are of the opinion that censorship of the legalized brand will be in operation in New York by August 1. What the final action of both legislative houses on the proposal will be, still remains problematical. Another unlooked for twist in the situation developed at Indianapolis, when, following the Indiana senate's postponement of the Buchanan bill for an indefinite period, the house brought out of committee another measure providing for state censorship, passed it and then passed it on the senate for action. In North Carolina, a bill providing for state censorship was passed by the senate, but the numerous amendments appended by the upper house are expected to leave little chance for its passage in the lower house. Censorship measures are also pending before the legislatures of California, Michigan, New Jersey and Wisconsin.

Buffalo, N. Y., and Jersey City, N. J., have experienced local skirmishes of their own apart from the fight being waged at the state capitals. In Buffalo, a committee of citizens, headed by the president of the local Rotary club, proposed the enactment of a censorship ordinance for the city to the mayor. Ira M. Mosher, president of the Buffalo Theatre Managers' Association, and Harold B. Franklin of Shea's Hippodrome immediately started a counter-agitation. Mayor Buck did not declare his opinion on the censorship proposal made. In Jersey City, following allegations of the Sabbath Day Alliance that picture houses were receiving most of the receipts from the Sunday benefit performances, Chief of Police Richard T. Battersby announced that no picture house would hereafter be permitted to give benefit performances on Sunday. The police chief's announcement advised that permits might be granted in particular cases where he would deem such action justifiable.

The National Association of the Motion Picture Industry at a meeting held on Saturday of last week took decisive steps, which, according to the report from the National Association, "will insure against the production of questionable and will prevent, also, the exploitation of pictures in a manner offensive to good taste." Resolutions were adopted to put a remedial plan into effect.

Missouri House Surprises

Breaking all precedents by engrossing a bill which was previously killed in the Criminal Jurisprudence Committee, the Missouri State House passed the proposed legislation creating a state board of censorship. There were only four dissenting votes, two of which were cast by St. Louis representatives.

The result of yesterday's ballot in the House created a furore throughout the state among members of the motion picture trade in that the previous unfavorable report by the committee which considered the bill was looked upon as certain death to the proposition. The bill is now awaiting engrossment in the State Senate, having been passed by the Senate committee some few days ago. The rupture of all established precedent is viewed with great alarm and St. Louis and Kansas City exhibitors and exchange men are calling meetings to formulate new opposing action.

The bill provides for a board of three, two men and one woman, at a salary of $3,000 each, and eight other employes at salaries ranging from $900 to $1,800 a year.

New Bills for New York

Following a conference with the Governor, Speaker Machold and Senator Clayton R. Lusk, majority leader of the Senate, Assemblyman Walter F. Clayton on Friday of last week issued a substitute bill for his original censorship measure.

It provides for a commission of three members who will have the authority to name deputies. Their salaries will be $7,500 a year, instead of $5,000, as was first proposed. The term of office will be for five years, although the first members will have terms that expire respectively in 1923, 1924 and 1925.

Under the provisions of the measure, no film can be exhibited after August 1, that has not been licensed by the commission. Each film is to be taxed $3.00 a reel. News and scientific pictures are exempt from inspection and from the tax.

Applicants are given the right to review all rejected films. Advertisements also fall under the censorship provisions.

On Monday of this week Senator Clayton R. Lusk, majority leader in the upper house, introduced a companion bill to the Clayton measure. This would create a motion picture department with three commissioners. Seventy thousand dollars is to be appropriated for the preliminary expenses under the measure. This bill was referred to the Senate Finance Committee. Fees for the examination of all films after August 1, will be at the rate of $10 for each 1,000 feet of original film and $5 for each additional copy. Should the film be refused a permit, the applicant may have the right of review by a full commission, whose decision shall be made within five days. The commission must submit a report of its work to the Governor yearly.

Issue Revived in Indiana

It appeared last week that the censorship movement in Indiana was about squelched, but it bobbed up in the State Legislature again this week. The Senate cheered the exhibitors last week by indefinitely postponing the Buchanan bill providing for the establishment of a censorship commission of three members, but the House this week revived apprehension by bringing out of committee the bill of Mrs. Julia Nelson of Muncie, the only woman member of the body and passing it by a vote of 60 to 18. This measure was sent to the Senate.

When the bill was first called down for a vote by Speaker McClure of the House many members quietly departed, not caring to go on record on the matter of censorship. The friends of the bill, however, made such demands that the absentees were rounded up and forced to return and make known their votes.

N. C. Passes Bill with Amendments

Although the censorship bill passed the North Carolina Senate, it did so with so

Picture-Music Association Addresses Industry

IN a bulletin just issued by the Association of Motion Picture Musical Interests, the following announcement is addressed to the industry:

"Following the mandate of the First National Motion Picture Conference, held January 24, 25 and 26, 1921, at the Hotel Astor, New York City, we met and prepared a Constitution, By-Laws and membership plans. We urge the field to rush to the banner—send in your application blank now. Temporary headquarters have been established in Suite 400, 729 Seventh Avenue, New York City. Dues are to be paid in advance—$2.00 a year for individuals and $10.000 for corporations and companies."

The bulletin has been issued by a committee which consists of Joseph Carl Breil, Ernest Lutz, Hugo Riesenfeld, Samuel Rothafel; C. M. Tremaine, chairman; and Charles D. Isaacson, ex-officio.

many amendments tacked on, that there is little chance of it passing the lower branch of the legislature. Among the provisions added is one which would increase the membership of the board from three to five; another which does not require any woman member on the board; and a third which requires that the minority be of the opposite political faith from majority. Still another amendment would censor the press of North Carolina which carries advertising of motion pictures. One of the most important amendments deprives the censor board of the right to employ inspectors.

With these and other amendments added to the bill, the opponents of censorship in the Senate are willing to allow the measure to go before the House, confident that it will not pass.

Coast Film Colony on Job

The danger confronting the film industry because of legislation of the blue law type has been brought very forcibly to the attention of the various organizations of the West Coast film colony, and concerted action has been taken for the formation of an inter-organization, the sole purpose of which will be to prevent the passage of undesirable legislation and kill any movement harmful to the film industry in or out of California. The anti-censorship organization will be named "Affiliated Picture Interests, Incorporated," and it is expected incorporation will be authorized within the next few days at Sacramento.

The concerted action toward the Affiliated Picture Interest is the direct result of the censorship question being the chief topic of discussion at meetings of Motion Picture Producers' Association, Screen Writers' Guild, Motion Picture Directors' Association and other organizations. Definite action was brought about by a call issued by William D. Taylor, president of the Motion Picture Directors' Association, who sent letters to the fifteen film organizations and associations in Los Angeles requesting that they send a representative to the anti-censorship meeting held at Los Angeles Athletic Club on the evening of February 28. At this meeting fourteen organizations were represented and many others of the film industry attended.

New Bill for Michigan

A wire from Lansing, Mich., informs that a substitute censorship bill for the one submitted by Representative Edward B. Strom of Grand Rapids has been prepared for action by the State Legislature. The new measure provides for censorship of all motion-pictures exhibited in the state of Michigan under the direction and authority of the new State Administrative Board. The bill will probably be reported out in the House at an early date. It is understood that its general plan at least has the approval of Governor Groesbeck.

The bill itself does not provide for the machinery of conducting the censorship, all the details being left to the administrative board. It is the idea, of course, that the board will effect the proper force and procedure for the censoring of all pictures, slides and other screen exhibitions.

How Censors Are Made

Here's the story of how Assemblyman W. F. Clayton happened to introduce the censorship bill which bears his name, in the New York State Legislature, a few days ago, and around which the stiffest kind of a fight will soon centre.

It seems that Assemblyman Clayton has been a rather frequent patron of motion picture shows for several years, going to the good, the bad and the indifferent. He was also interested a few years ago in a more direct way, acquiring the state rights for the "101 Ranch," which he distributed through the New England states as a 4-reel feature.

Before he took his seat in the Assembly, he made up his mind that something should be done to put a stop to the suggestive features of motion pictures, which were growing more and more prominent. To that end, he drafted his own bill, bringing it to Albany, where it was given over to the state bill drafting commission, and whipped into shape.

"I am not a 'Blue Sunday' man by any means," said Assemblyman Clayton, in discussing his bill. "I have seen all sorts of pictures, the good as well as the bad. Of late, however, there seems to have been a tendency for many of the producers to overdo and inject the suggestive to a degree that can not help but be demoralizing in its effects. The producers are to blame. I have talked with some of the exhibitors in New York and they tell me that they take pictures which are booked, and sometimes it happens that some exceptional picture is produced. Smith gets it and Solomon decides that he must have it, forgetting everything except its box office value.

"I remember one picture which shows a young man in bed, and a young lady undressing, sitting on the edge of the bed. The picture is cut at just about the time she is preparing to get into bed. The way they are now going, the day is not far distant when they will forget to cut this part of the picture.

"There are two reasons why this bill I have introduced on censorship should pass. There is the moral part and on the other hand, the bill is a revenue-producing measure. If these companies can spend the millions they do for their stars and on exploitation of pictures, there is no reason in the world why they should not bear a portion of New York state's tax burdens. The motion picture business is next to the automobile business at the present time. I think that the fee that is imposed for the examining of films should bring to the state at least $100,000 a year, and I say 'at least' with emphasis. If we find the bill is not workable in some respects next year it can be amended.

"There will be no men on this proposed commission of censorship, if I can help it, who are in any way associated with the motion picture industry. I should fight any such move like a tiger. That is the great trouble with the so-called National Board of Censorship, which we have now. I would favor men of a high calibre, who are not directly interested in any branch of the motion picture industry, even as producer, distributor or exhibitor. The only question in my mind about my bill is whether or not we could get men of the right sort at the salary proposed, $5,000 a year.

"I have received many letters from all over the state approving this measure, and not a single one has been against it thus far. These letters have come from men and women in all walks of life, likewise all religious denominations.

"This measure of mine will be backed by Canon Chase and the New York Civic League, although I did not request such. In fact, I had never met Canon Chase until the other day. The bill is intended to be a strictly business one, calling first for the censoring of motion pictures on moral grounds and secondly, in bringing additional revenue to this State."

It is understood that the Governor is opposed to the other two bills which have already been introduced, each of which would create a special censorship board and provide elaborate machinery and regulations for carrying on the work of censoring pictures.

N. J. Exhibitors Plan Fight

Representative exhibitors of the Motion Picture Owners' Association of New Jersey conferred at Trenton, March 2, concerning ways and means of arousing the motion picture public to a realization of the dangers of "unlimited un-American possibilities of censorship." John T. Collins, president of the New Jersey organization, presided at the meeting which was held at the State House. A censorship measure is now awaiting action by the New Jersey Legislature.

At the suggestion of Frank L. Smith, manager of the Rialto theatre, Newark, the members, who came from sixteen of the twenty-one counties in the state, voted to make a direct appeal to the public by means of slides.

It was made clear at the meeting that there would be no such thing as "slush fund," but that the money raised would be for slides and legitimate expenses.

Hearing Before Wisconsin Senate Committee

"I have never seen an indecent or immoral movie," declared Attorney General William J. Morgan before the Senate Committee on State Affairs of Wisconsin, while bill 215S, providing for the amendment of the present law penalizing the circulation of indecent pictures to include motion pictures, was under consideration.

The bill, which was drafted by Mr. Morgan is being pushed chiefly to include specific mention of motion pictures in the law. County district attorneys have, in some cases, refused to push prosecutions on the basis that the law did not cover the showing of indecent motion-pictures.

Benj. Hampton Aids Censor Fight in California

At the request of Glenn Harper, Los Angeles representative of the Motion Picture Theatre Owners of America, Benjamin B. Hampton addressed the executives of forty Los Angeles Associations, consisting of the Business Mens Co-Operative Association, the Municipal League, and many other organizations.

Mr. Hampton received an enthusiastic reception and as a result of his address the representative passed a resolution to urge their various associations to go on record immediately against the California censorship bill.

Cissy Fitzgerald Comedy at the Capitol

Announcement is made that "Cissy's Economy," the first of the Cissy Fitzgerald Comedies De Luxe, is booked to open at the Capitol theatre, New York, Sunday March 13th.

Cissy Fitzgerald will be remembered as the famous comedy star "with the wink." She became the toast of two continents on the legitimate stage, through her captivating wink.

The Cissy Fitzgerald series is released through Producers Security Corporation, 516 Fifth Avenue, New York City.

Monsoon Cooling System Issues Interesting Booklet

"A Better Summer Business" the 32-page descriptive booklet just issued by the Monsoon Cooling System, Inc., tells the up-to-date theatre owner how "Monsoons" will solve his hot weather troubles. This booklet is full of excellent reasons why "Monsoons" have suddenly loomed as a dangerous enemy to Old Man Heat!

Illustrations of several new theatres and typical "Monsoon" installations complete the attractiveness of the issue. The demand for the booklet has been so great that a second edition is now contemplated.

Hoover Drive Returns Reach High Figures

THE motion picture industry's contribution to the fund for Europe's starving children is beginning to run into big figures. Returns from the various states have been coming into the New York Headquarters of the Motion Picture Division of the Hoover Drive since early in February.

Last week $660,000 had accumulated and was turned over to James J. Rick, Comptroller of the European Relief Council This does not represent the entire amount collected up to date however, because many of the exhibitor chairmen in the various states have either turned their funds over direct to the European Relief Council, or have given the collections to the state chairman of the European Relief Council in their respective localities. Thousands of individual contributions inspired by the Invisible Guest trailers, which were run in theatres throughout the country, have also been sent direct to the European Relief Council, but these are being credited to the motion picture industry.

Of the $660,000 payment last week, one check for $500,000 was signed by C. C. Pettijohn of the General Motion Picture Committee of the European Relief Council. It represented funds that had been delayed through the General Committee by the exhibitor chairman in twenty or more states, also contributions by individual theatres sent direct by them to the New York Headquarters.

Another check for $160,000 was signed by S. L. Rothafel, chairman of the Greater New York Committee of the European Relief Council. This represents the first payment of proceeds from Motion Picture Day in the New York territory. The Capitol Theatre was the largest individual contributor—$10,405.47 having been collected here for the fund. The receipts from some of the other large New York theatres were Plaza $1,146.75; Rivoli $1,049.40; Strand $1,000.78; Rialto $726.95.

Mr. Rothafel's report to Mr. Hoover showed that 206,176 children attended special performances held in 240 theatres in New York City.

The first state to forward complete returns to the Motion Picture Committee was Arkansas. A check for $3,868.50 has been received from Mr. C. A. Lick of Ft. Smith, exhibitor chairman of the Motion Picture Committee for Arkansas.

John LeRoy Johnston Will Join Home-Office Staff

John LeRoy Johnston, who has been advertising director for the Finkelstein and Ruben theatrical enterprises in Minneapolis for the past twenty-two months, has resigned his position to join the advertising and publicity staff of one of the larger film companies in New York, the name of which has not been given out.

Think Rochester Convention Will Be Big Affair

REPORTS coming from every quarter of New York state indicate that the New York State Exhibitors convention, to be held at the Hotel Seneca, in the City of Rochester, April 5, 6 and 7, will be the biggest affair of its kind ever held in this or any other states, declares a statement just received from the M. P. T. O. of A. headquarters.

It is understood that the F. I. L. M. Club of New York City and its president, I. E. Chadwick, will be present at the convention. The object is to hold a special conference between the F. I. L. M. Club and the exhibitors, at which the grievances of the exhibitors will be discussed and adjusted.

The first day will be devoted to the appointment of committees, consideration of resolutions and routine business generally. On the second day the reports of committees will take place, and a great movie ball will be held in the armory that night.

This convention, in conjunction with the election of officers for the state organization will also choose delegates to the National convention of the Motion Picture Theatre Owners of America, which will be held in June of this year.

Exhibitors who want to attend or desire any information are requested to write to Mr. I. M. Salyerds at Victoria Theatre, Rochester, N. Y.

Bill Makes Stench Bomb Throwing a Felony

The Allied Amusement Association, Chicago, is taking steps to have the use or manufacture of stench bombs made a felony as a result of the numerous attacks on Chicago theatres within the last month.

It is probable that a clause providing for punishment of bomb users and makers will be added to the Crowe emergency bill now before the Illinois legislature, which proposes drastic punishment for use of explosive bombs.

Blaney Denied Injunction Order Against Fox

The final chapter has been written in the suit brought by Charles E. Blaney, theatrical producer, against Fox Film Corporation applying for an injunction to restrain the Fox company from using the title "The Man Who Dared."

Fox Film Corporation recently produced and released a picture bearing this title, with William Russell as the star, and Mr. Blaney applied for an injunction prohibiting its use on the ground that he owned a play entitled "The Man Who Dared."

The case came up before Judge Hotchkiss and he rendered a decision denying the application for injunction. Mr. Blaney, through his lawyers, appealed the case to the Appellate Division of the Supreme Court and that court has just handed down a decision unanimously affirming the order of Judge Hotchkiss that an injunction be denied.

Arthur Ziehm Leaves for Europe on Business

Arthur Ziehm, foreign manager for Goldwyn, sailed for Germany on March 10 to take charge of the sales of the Goldwyn product in all countries of Europe. He will make his headquarters in Berlin. Mr. Ziehm has been well-known in the motion picture industry of this country for a number of years, part of the time as Goldwyn's foreign sales manager. His contract with Goldwyn has just been renewed for a term of years.

Mr. Ziehm will meet Samuel Goldwyn, president of Goldwyn Pictures Corporation, who is now in Europe, in Berlin, and together they will visit Italy, France and other countries on the continent, looking into the film situation generally. It is planned to greatly increase the sales of Goldwyn productions in the various countries of Europe.

Walsh Heads Prizma for Ensuing Year

At a meeting of the Board of Directors of Prizma, Incorporated, producers of Prizma Master Pictures in Nature's Colors, held March 2nd, the following officers were elected for the ensuing year: President and Treasurer, C. K. D. Walsh; Vice Presidents, Carroll H. Dunning and Howard G. Stokes; Secretary, George Kelley; Technical Advisor and Assistant Treasurer, Wm. V. D. Kelley.

While no announcement was made by Mr. Walsh as to future policies, it is understood that there will be no change in the present plan of production.

West Virginia Exhibitors to Convene March 15th

The exhibitors of West Virginia will hold a convention on March 15 at the City of Charleston, to form a permanent organization under the auspices of the Motion Picture Theatre Owners of America. Extensive preparations have been made to insure a large attendance. The leading exhibitors of the state have signified their intention of attending. The fact that a very drastic censorship bill is pending in the West Virginia Legislature will have a tendency to insure a very substantial attendance.

The Motion Picture Theatre Owners of America will be represented by Samuel I. Berman of New York.

Mildred Harris to Play in DeMille's Next

Cecil B. DeMille announces that he has engaged Mildred Harris for his next Paramount production to follow "The Affairs of Anatol," which he recently completed. Further than that the leading feminine role will be in the hands of Dorothy Dalton, nothing further is known of the forthcoming picture.

Music and the Picture

Become a Member of the Association of Motion Picture Musical Interests

By Charles D. Isaacson

IT is now possible to join a regularly constituted organization for the improvement of music in the theatres.

Therefore, become a member at once. Get your name enrolled. Jump in with your support. Boost the project. If you're a manager, urge your musical director and musicians to join, and if you're a musican, encourage your manager to be an active interest.

The more rapidly the new Association can show real membership, growing membership, and even numerical strength, the sooner will the power for good be exerted.

Don't wait until the rest of the field have done the leading. Be yourelf the leader.

What Is Wanted

The Association of Motion Picture Musical Interests wants a permanent headquarters (a desk-room will do—no elaborate suite). It will need a paid secreatary eventually for all of his time. It needs stationery, postage, publicity.

It needs you.

The Association is not to be a spending organization. It is not to have a large treasury.

The Association is to be an impetus to action, a centralizer of ideas, a crystalizer of results.

The Association will not have any need for loads of money, it seems now. When $5,000 a year is assured from the dues, undoubtedly that will be the maximum desired.

Therefore dues will be inconsequential to the individual.

The present dues will be two dollars ($2) for Individuals and ten dollars ($10) for Corporations.

You can join now. Do join now!

The Committee of Five Meets

C. M. Tremaine, director of the Bureau for the Advancement of Music, was chosen chairman by Messrs. Joseph Carl Breil, Ernest Lutz, Hugo Riesenfeld, Samuel Rothapfel and Charles D. Isaacson (Ex-Officio member) when they met Thursday, February 24, 1921, at 729 Seventh Avenue in the office of the Motion Picture News.

No time was lost.

The Committee was in hearty agreement on certain points.

1. The Convention at the Hotel Astor in January started a new epoch. It brought together representatives of leading institutions.
2. The Convention demonstrated the absolute need for this Association.
3. The two hundred and eighty delegates of the Convention constituted themselves into a temporary but *very active* nucleus.
4. The Association is therefore actually an entity—actually in existence.

Furthermore the Committee signed upon certain other points.

5. No delay must be permitted.
6. Membership must be urged at once.
7. A fund must be obtained through dues.
8. Dues must be small.
9. SERVICE TO BE THE KEYNOTE.
10. The three forces must be united—pictures, music, public.

BULLETIN OF ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS

UP FOR RATIFICATION

THE Committee of Five appointed by Protem, President Charles D. Isaacson, desires to report to the united industries:

We have met this day and have drawn up a constitution and by-laws for the Association of Motion Picture and Musical Interests.

We present it for ratification by the Board of Directors and Executive Committee.

The Board of Directors who will be called upon to serve the Association will be thirty-five in number and will represent every phase of the tripod alliance. Their names will be voted upon at the next meeting of this Committee, acceptances to be made public within the fortnight.

The Executive Committee will consist of five members who will be the real voting body.

It has been the endeavor of this Committee to make a brief to the point, working document devoid of verbiage and flowing promises.

It is the earnest belief of this Commitmittee that the slogan of the Association of Motion Picture Musical Interests must be

SERVICE

Every member must get real value out of his membership and we thoroughly believe he will do so.

Therefore we advocate the immediate signing of membership so as to provide a working fund for organization.

Should there be any change in the form of the Constitution which alters the desire of the members to be of the body, his dues will be returned.

Temporary headquarters are 729 Seventh Avenue. Temporarily, Mr. Isaacson will receive all communications and queries. Temporarily dues may be sent to him.

Appreciation is voiced to the Motion Picture News for providing, free of charge, temporary housing, stenographic service, stationery, etc.

This statement and a copy of the Constitution and by-laws are being forwarded simultaneously to the entire trade press of pictures and musical field with an ardent request that they be published with an INTERPRETATION of the clauses, so that the importance of each idea be freely conveyed.

THE COMMITTEE OF FIVE:
Joseph Carl Breil
Ernest Lutz
Hugo Riesenfeld
Samuel Rothafel
C. M. Tremaine, Chairman
Charles D. Isaacson, Ex-officio.
Thursday, Feb. 24, 1921.

Temporary Headquarters

Until a place for the Association to hang its hat is found, the News volunteered its offices and employees. *But the News wishes the field to understand this is only temporary and that there is no selfish motive behind this offer. The success of this plan depends to a large extent on the support of all the trade papers.*

I (Isaacson) told the Committee that I am no quitter, but I do not believe it for the best interests of the cause that I do more than start things going. I want to see others in charge—others who will give the Association their sincere support.

Interpretation of the Constitution and By-Laws

At the request of the Committee of Five, we are glad to print the Constitution and By-Laws and to offer an interpretation, although it seems to us that there is scarcely any need for explanation. The document is simple and clear.

As we see it, there are really only a few matters that need to be clarified.

Membership

It will be observed that there are three kinds of members,—motion picture, musical and general public.

The motion picture industry desires to use more and better music more effectively, to broaden the appeal of the theatre and do better business, also to understand the musicians, musical devices, ideas, hopes, possibilities, etc.—*to use music for all it's worth.*

The musical world recognizes the future possibilities, and seeks to get together with the picture people for better understanding and better music.

There are many forces and organizations at work to raise the public standards of taste—and this division completes the triangle.

Where Do You Fit?

Class A—Motion Picture Industry—Every individual or firm exhibiting films, making them, selling them, acting in them, directing them—in other words, exhibitors, producers, exchangers, actors, directors, writers, artists, etc.

Class B—Musical Industry and Profession—Makers of instruments, publishers of music, composers, conductors, players, singers, directors of music, schools of music, music clubs, etc.

Class C—Those Interested in the Public Through the Speech of Music—Welfare workers, cultivaters of taste, legislators, newspapers, writers, etc.—a very flexible division.

Dues

Any individual such as a manager, conductor, player, actor, director, composer, writer, member of organization, is eligible to membership at $2.

(*Continued on page* 2039)

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

At a meeting of the Chicago Council Committee on buildings, Alderman Joseph Kostner, the chairman, expressed himself in favor of an ordinance which will compel the rebuilding and modernizing of a number of moving picture and other theatres in Chicago, which, it was declared, are unsafe from a fire prevention standpoint.

As a result of the hearing it was decided that the committee make an investigation into every playhouse and moving picture theatre which is regarded as hazardous by Chief of the Fire Prevention Bureau J. C. McDonnell.

The Council Committee agreed to take up charges made by Chief of Police Fitzmorris that many theatres are endangering the lives of patrons by ignoring the fire safety ordinances. Chief of Police claimed, among other things, that exits had been found shut and locked, aisles and foyers overcrowded and other regulations ignored.

Peter J. Schaefer, of Jones, Linick & Schaefer, defended the theatre owners and declared that in the main they tried to obey the fire safety ordinances. It was also pointed out that the few violations of fire ordinances reported were by smaller theatres in the outlying districts.

Fire Prevention Chief McDonnell made the following statement at the hearing:

"This committee can go as far as it likes, and I will co-operate fully. It is unfair to the owners of the modern theatre buildings, as conditions now prevail. Having expended fortunes in such structures, the owners are compelled to compete with those who operate places built many years ago. The modern theatre owners are compelled to suffer for the sins of the owners of the ancient structures. Every one of the latter should be rebuilt and modernized, no matter what the expense."

An ordinance which would prohibit the employment of women ushers in theatres also is pending before the committee and according to Alderman Kostner, eighty-five per cent. of replies to queries sent by him to city fire marshals throughout the country show the fire officials opposed to women ushers in theatres.

"Women wouldn't be of any value in case of trouble with a crowd," is the general opinion.

Manager I. L. Lesserman, of Universal, expects to be back at his desk on March 25th after the holiday which he has been enjoying at Hollywood. Maurice Hellman, who has been in charge of the Chicago exchange during Mr. Lesserman's absence and, who, by the way, has made a wonderful sales record, will leave about March 28th for French Lick where he plans to rest up for a couple of weeks.

Napoleon, the movie monk, who is making personal appearances at some of Ascher Brothers' theatres this week, was tendered a luncheon at the Winter Garden Monday by Director of Advertising Harry Rice, the other guests being press representatives. Napoleon made a hit and the unusual event procured a couple of columns of publicity in the Chicago press for Napoleon and the Ascher theatres, where he is appearing.

Harry Weiss, of Superior Screen Service, Inc., is making a sales trip through Indiana, and reports reaching his Chicago headquarters are to the effect that he finds business in the Hoosier state holding up very well and that while exhibitors are doing considerable shopping, they are willing to book liberally if the pictures are right.

Carl Harthill, district manager of Reelcraft, is back at his desk after visits to the exchanges under his jurisdiction at Indianapolis, Kansas City and Milwaukee. Mr. Harthill is optimistic over the outlook and declares his branch managers report business holding up well in their territories. While on his trip he arranged for the distribution of some important new pictures which Reelcraft will release at an early date.

Fitzpatrick & McElroy have purchased two new houses in Goshen, Indiana, in addition to the large number of theatres now operated by them in Michigan.

Joe Gilday, new district manager for Paramount, is rapidly becoming acquainted with exhibitors of the city, and already has closed some exceptionally large contracts. In addition to persuading Ascher Brothers to return to the Paramount fold, he has closed Balaban & Katz for the Tivoli, Riviera and Central Park; Lubliner & Trinz for their chain of theatres, and Jones, Linick & Schaefer for the Randolph, Orpheum and Lyric.

Barry Fildew, camera man for Tod Browning, was in Chicago recently shooting some scenes at one of the large West Side industrial concerns for use in a forthcoming Browning series. Mr. Fildew, after completing his work here, went on a trip in search of snow and finally succeeded in finding what he was after at Appleton, Wisconsin, where he is now at work.

William A. Brady stopped off between trains in Chicago on his return from his tour of the West. Mr. Brady is greatly exercised over the seriousness of the censor and blue Sunday legislation which is confronting the industry, and is more than ever convinced that a united front must be put up if moving pictures are to be legislated practically out of existence.

Steve Montgomery, who has recently resigned from Famous Players-Lasky staff, will be the third member of this organization to accept an important position with the Lake & Export Coal Company, of which Harris P. Wolfberg recently became vice-president and sales-manager. Mr. Montgomery will, for the present at least, be located at the Chicago office of this company in the Old Colony Building, and will be connected with the sales department. He has an unusually large number of friends in Chicago and as assistant manager of Paramount's Chicago branch exchange, was one of the most popular Famous Players-Lasky officials in this territory.

Rex Lawhead, of Decatur, who was a Chicago visitor this week, has been elected president of the Decatur Theatre Company, succeeding John L. Bennett. Two years ago there were fifty-two stockholders in this company, which owns and operates the Lincoln Square Theatre, a sixteen-hundred-seat house, but since that time Mr. Lawhead has secured control of a large majority of the stock so that at present he is practically the sole owner of the company.

Harry Rice has assumed his new duties as director of advertising for Ascher Brothers' chain of theatres, and will supervise advertising for their entire chain including houses owned by this concern outside of Chicago, as well as their Windy City theatres. Mr. Rice recently resigned as business manager of Independent Films Association in order to accept the position with Aschers.

The newly organized Wabash Film Exchange has just closed a deal with the Dominant Pictures Corporation which will enable the new exchange to release a two-reel Western Star Drama every week. There are twenty new westerns in this series which were filmed under the direction of Rupert Julian, Bertram Bracken, Art Accord and others. The stars of these pictures include Rupert Julian, Art Accord, Peter Morrison, Dorothy Davenport, Jack Livingston, Lucille Young, Edythe Sterling, Leo Hill, Fritzi Brunette and Edward Alexander.

Mrs. Aaron Gollos, secretary-treasurer of Gollos Enterprises, and Vice-President Al Gollos, have returned after a two week's trip to New York, where they have contracted for some big independent features, which, according to Mr. Gollos, will make his exchange one of the biggest independent releasing concerns in this territory. Announcement of the new features will be forthcoming within a few days.

Milt Kusell is being kept busy these days receiving congratulations on his well earned promotion to the position of salesmanager of Famous Players-Lasky's Chicago exchange.

Newman & Freuhler, owners of the Butterfly theatre, Milwaukee, have appointed Edwin Mocsary as manager of that house. Mr. Moc-

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Selected Films, Inc., 207 S. Wabash Avenue, controlled by Milton Simon and Arthur Toffler, has just closed a deal whereby this company secures the rights to release all the Brady productions in the territory including Northern Indiana, Northern Illinois and Southern Wisconsin. There are twenty-two of these recreated features that already have been released which they will also distribute including the ones that are to be released from time to time as the regular program. The stars of these pictures include Robert Warwick, Doris Kenyon, Ethel Clayton, Holbrook Blinn, Emmet Corrigan, Montague Love, E. K. Lincoln, June Elvidge, Carlyle Blackwell, House Peters, Lew Cody, Alice Brady, Milton Sills, Gail Kane, Clara Kimball Young, Eugene O'Brien, Warner Oland, Alec Francis, Robert Cummings and Edwin August.

Eddie Trinz has severed his connection with Lubliner & Trinz to become secretary and treasurer of the Bushmint Company who are distributors of Synchronized Scenario Music Company's scores in this territory. The Bushmint Company has taken temporary offices at 608 Consumers Building and will move to film row near Eighth and Wabash Avenues as soon as new headquarters can be arranged for. Mr. Trinz, one of the most widely known film men in Chicago, for the past six years has been connected with Lubliner & Trinz. He is Commander of the Theatrical Post of the American Legion and before coming to Chicago, was manager of five theatres in Milwaukee.

W. D. Russell and Si Griever, of Russell-Griever-Russell, have returned from a visit to the west coast where they looked over their enlarged studios. Both are well pleased with the progress being made and say that their forthcoming pictures will be the best they have ever released.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

The Woman in His House—

Splendid picture. Mildred Harris isn't very strong with the public, but this picture is good enough to go over big even with a star of mediocre popularity. Big business at two first run houses. (Middle West.)

Less than usual business. Mildred Harris' name not used in advertising because her recent pictures have not pleased. (Middle West.)

Good business during second week of run. Picture seemed to please. (West.)

The Devil's Garden—

Not a good subject. Business held up because we staged a fashion show. Our folks thought the picture weak and criticized it. (Middle West.)

Nineteen and Phyllis—

Had good business with this picture. Ray is well liked and a general favorite. (West.)

A Splendid Hazard—

Only a mediocre production. Business about fair. (East.)

The Kid—

One of Chaplin's best pictures. Drew big crowds throughout the entire two weeks. (Middle West.)

It was a storming success for two weeks, drawing 42,000 persons the first week and slightly less than that number the second week. A knockout. Booked for third week. (Middle West.)

FAMOUS PLAYERS

Brewster's Millions—

Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public. (Middle West.)

A great picture. It pleased my audiences, consequently the box office receipts were larger than usual. (West.)

What's Worth While—

Drew good for two days, rest of week fair. (East.)

This went over big and was a money-getter here. (West.)

Forbidden Fruit—

Drew a capacity house all week Considered one of the best attractions that has been produced in months. (Middle West.)

The Life of the Party—

Excellent comedy and well liked. Arbuckle will have to have several like this to give us good financial returns, however. (Middle West.)

This feature seemed to please. About the average Arbuckle production. (Middle West.)

Paying the Piper—

Good picture and played to better than average business for week. (Middle West.)

Lavish but not satisfying. Drew well but did not build. (West.)

A Full House—

Good clean entertainment that will amuse the whole family. Satisfactory business. (Middle West.)

The Price of Possession—

Slow and unsatisfactory. Ethel Clayton's poorest to date. (West.)

The Passionate Pilgrim—

Very poor entertainment. Story was not clear and cast was only fair in the opinions of my people. Can't hand this one much. After Vignola's "The World and His Wife," this was a great disappointment. (East.)

The Ghost in the Garrett—

Just average entertainment, but Miss Gish has a good following here and they turned out to see her. Business fair. (East.)

The Gilded Lily—

A fine picture, the best that Mac Murray has ever done. Tremendous business. Held over for three weeks. (East.)

The Rookie's Return—

A poor picture playing to poor business. (East.)

The Inside of the Cup—

Winston Churchill's widely read story made into picture play of little entertaining value. Business below average. (East.)

The Easy Road—

A fair picture which did an average business. (West.)

Silk Hosiery—

Usual business with this picture which was fairly entertaining. (West.)

Polly With a Past—

Great picture. Very large box office value. Was enjoyed by my patrons. (West.)

O'Malley of the Mounted—

Had good business during the run of this picture. Seemed to please the audiences.

UNIVERSAL

Outside the Law—

Is thrilling crook melodrama which made big hit with our audiences. It has a lot of good exploitation points which we availed ourselves of, and as a result broke all house records during this week's run. Holding it over for a second week. (Middle West.)

Sure did go over big. Packed them in at all performances. (West.)

If Only Jim—

Great business with this one. Capacity houses. Great deal of word - of - mouth advertising. (West.)

Colorado—

Fine pictures which brought good business. (West.)

METRO

The Off-Shore Pirate—

Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good. (East.)

Billions—

Not up to Nazimova's standard. Star falling back. Did only a mediocre business with this one. (East.)

Blackmail—

A good box office attraction. Ran with Buster Keaton in "The Scarecrow" and drew a good house all week. (Middle West.)

The Greater Claim—

Average production. Business good for the first three days. (East.)

Cinderella's Twin—

The old Cinderella story, strictly modernized and made fairly plausible. Business only fair. (East.)

The Great Redeemer—

Proved a big disappointment to me and business fell off heavily during last of the week. (East.)

GOLDWYN

Hold Your Horses—

An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business. (East.)

The Song of the Soul—

Strong play, well acted, and to the liking of the movie going public. Consistently good business. (Middle West.)

Prisoners of Love—

One of the best drawing-cards I've played in a long time. Business excellent. Star much applauded. (East.)

Boys Will Be Boys—

Good feature. Business somewhat better than usual on this picture. (West.)

ASSOCIATED PRODUCERS

A Perfect Crime—

The plot of the picture is good but the production lacks pep. (East.)

The Last of the Mohicans—

Appealed mostly to school children. Drew a good house for a week. (Middle West.)

Lying Lips—

Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run. (Middle West.)

A Thousand to One—

A virile, red-blooded story which holds the interest. Patrons liked it and the box office figures were large ones. (East.)

UNITED ARTISTS

The Love Light—

Moved here from another theatre of this city. A good picture but business was not up to standard. It looks as if the star is going back. (East.)

FOX

The Scuttlers—

Wonderfully good business with this picture. Certainly a success both in its value as a box office attraction and its entertainment. (West.)

EQUITY

Hush—

Very fine picture which should go over well wherever Clara Kimball Young is liked. Bad weather cut down our attendance to below average during week's run. (Middle West.)

REALART

She Couldn't Help It—

Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business. (Middle West.)

ROBERTSON-COLE

Kismet—

Wonderful production, a credit to the business. It is a little too long but it does not drag and everyone was most enthusiastic. Business was excellent all week. (East.)

A fairly good picture with very good business. (East.)

PROGRAMS FOR THE WEEK OF MARCH 12TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Tannhauser," by Capitol Grand Orchestra.
Current Events—Capitol News.
Special—"Herbert Fantasy," a compilation of Victor Herbert Melodies.
Pictorial — The Happy Duffer—Merit Film Corp.
Prologue—"Because," sung by Mr. Erik Bye.
Feature—Lying Lips—Thos. H. Ince.
Next Week—A Tale of Two Worlds—Goldwyn.

Rivoli Theatre—
Overture—First Movement Concerto in D Minor, by the Ampico Reproducing Piano, with Leo Ornstein, invisible soloist, and Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Novelty—"Melody Land," Grace Foster, soprano; Georges Trabert, tenor; Vera Myers and Paul Oscard, dancers, assisted by the Rivoli Chorus.
Feature—The Gilded Lily—Mae Murray.
Vocal—Aria from "The Barber of Seville," by Grace Hoffmann, soprano.
Comedy—The Simp—Sunshine.
Organ Solo—"Festival Toccata," played by Prof. Firmin Swinnen.
Next Week—Beau Revel—Thos. H. Ince.

Mark-Strand Theatre—
Overture—"Second Hungarian Rhapsody," by Strand Symphony Orchestra. Czimbolom Cadenza, by Bela Nyary.
Current Events—Mark Strand Topical Review.
Prologue—Scene: Warren's Wax Works. St. Cecile Quartette, Homer Burress, tenor; Alvah Nichols, baritone; Delos Becker, tenor; James Thomas, basso.
Feature—The Nut—Douglas Fairbanks.
Vocal—(a) "Little Mother of Mine" (b) by request, sung by Redferne Hollinshead, tenor.
Comedy—The Skipper's Treasure Garden—First National.
Organ Solo—"Marche Heroique," by Frederick M. Smith and Herbert Sisson, organists.
Next Week—My Lady's Latchkey—Katherine MacDonald.

ALHAMBRA
SUNDAY AND ALL WEEK—
"SOWING THE WIND"
Prices
ALWAYS THE SAME
Matinees, 15c and 25c
Evenings, Saturdays, Sundays, 25c and 35c
The second of four super features to be released by First National
Present was the first
This dynamic drama of the bright lights of Broadway is as big in theme as Passion was splendid
WITH
Anita Stewart
Shows
START AT
11, 12:45, 2:30, 4:15, 6, 7:45, and 9:30
Avoid the crowds and procure seats by coming for matinees

This "Sowing the Wind" display, twelve inches by three columns, was used by the Alhambra theatre, Toledo

Lyric Theatre—
Overture—"Patrie."
Foreword by Dr. Frank Crane, spoken by Henry Herbert.
Prologue—The Spirit of War, Joseph Ross; the Voice of France, Mademoiselle Erza; Hosannah by Chorus.
Feature—The Four Horsemen of the Apocalypse—Metro.

Rialto Theatre—
Overture—"Russian Und Ludmilla," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"Three for Jack," by Greek Evans, baritone.
Feature—Chickens—Douglas MacLean.
Vocal—"Broadway Hits," by Rialto Ensemble.
Comedy—A Night at the Show—Charles Chaplin Revival.
Organ Solo—"Voix Celeste," played by John Priest.
Next Week—The Plaything of Broadway—Justine Johnstone.

Criterion Theatre—
"Buried Treasure" in its fourth week.

NEW ROYAL THEATRE
Avoid the crowds—attend the morning shows
Performances at 10.00, 11.30, 12:45, 2:00, 3:15, 4:30 5:45, 7:00, 8:15, 9.30
For the thousands we were unable to accommodate last week—
SECOND BIG WEEK
CHARLIE CHAPLIN
In his first great feature production that took a whole year to make.
"THE KID"
Just ask any of the 42,000 persons who saw it last week—they will tell you it is as different from all other pictures as day is from night.
If you have never been a "Chaplin Fan" see "The Kid" and agree with the rest of the world that he is an actor of genuine greatness.

A Kansas City display showing how the New Royal theatre advertised "The Kid." In size this was six inches by four columns

LOS ANGELES

Mission Theatre—
Overture—"Zampa."
Current Events—Fox News.
Comedy—Made in the Kitchen—Sennett.
Organ—"The Glowworm."
Feature—Polly with a Past—Ina Claire.
Note—The Four Horsemen of the Apocalypse replaced the feature above on Wednesday. The picture is booked for an indefinite run.

Kinema Theatre—
Current Events — International News.
Feature—The Kid—Charles Chaplin. Presented with an atmospheric prologue in which a medley of old fashioned songs are rendered with a stage setting representing a tenement district exterior provided.

Grauman's Theatre—
Current Events—Pathe News.
Organ—Medley of popular airs.
Novelty—Topics of the Day—Pathe.
Cartoon—Down on the Farm—Felix—Paramount.
Feature—Chickens—Douglas MacLean. Presented with an atmospheric prologue under the title of "Down on the Farm."

Grauman's Rialto Theatre—
Fifth week of "The Inside of the Cup."

California Theatre—
Overture—"Marche Slav."
Current Events—From Gaumont and Kinograms.
Organ—"Dreamy Paradise."
Scenic—Way Up Yonder—Prizma.
Special—Musical number presented with a local cast and elaborately staged.
Feature—Billions—Nazimova.
Next Week—The Nut.

Superba Theatre—
Current Events — International News.
Comedy—Vamps and Scamps—Universal.
Feature—The Mad Marriage—Carmel Myers.
Next Week—If Only Jim.

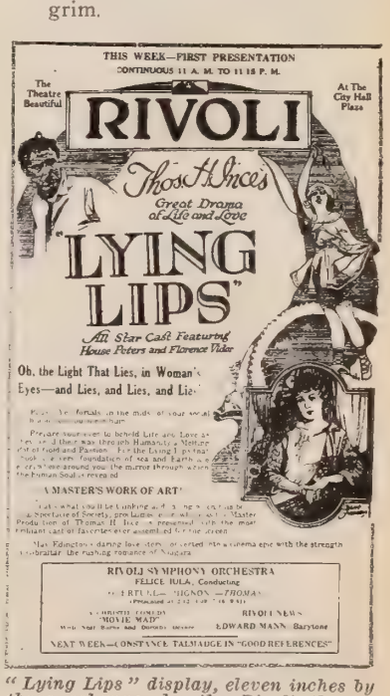
Tally's Theatre—
Overture—"Raymond."
Feature—The Stealers—Robertson-Cole.
Next Week—The Greater Claim.

SAN FRANCISCO

Feature—A Small Town Idol—Associated Producers. Given with a prologue staged by Manager Frank Newman, with singing and dancing by a trio. Also personal appearance of Phyllis Haver and Mary Thurman.
Cartoon—Mutt and Jeff—Fox.
Organ—"Make Believe."
Orchestra—Special jazz selections.
Next Week—Blind Wives.

California Theatre—
Overture—"Raymond" and "Pagliacci."
Current Events—From all releases.
Novelty—Topics of the Day—Pathe.
Organ—"Answer" and "But It's All Over Now."
Orchestra—Special jazz band in popular numbers.
Feature—Chickens—Douglass MacLean.
Next Week—The Snob.

Imperial Theatre—
Current Events—From all releases.
Novelty—Golf—Slow Motion subject—Educational.
Cartoon—Bobby Bumps release.
Feature—Beau Revel—Paramount.
Special—Spring style review in which local department store assists by furnishing costumes. Ten girls sing special song, written by J. A. Partington. Number serves a prologue to the feature.
Next Week—The Passionate Pilgrim.


THIS WEEK—FIRST PRESENTATION
CONTINUOUS 11 A. M. TO 11:15 P. M.
The Theatre Beautiful
At The City Hall Plaza
RIVOLI
Thos. H. Ince's
Great Drama of Life and Love
"LYING LIPS"
All Star Cast Featuring House Peters and Florence Vidor
Oh, the Light That Lies, in Woman's Eyes—and Lies, and Lies, and Lies
A MASTER'S WORK OF ART
RIVOLI SYMPHONY ORCHESTRA
FELICE BOLA, Conducting
RIVOLI NEWS
"MOVIE MAP"
EDWARD MANN, Baritone
NEXT WEEK—CONSTANCE TALMADGE IN "GOOD REFERENCES"

"Lying Lips" display, eleven inches by three columns, by the Rivoli theatre of Baltimore

Double column seven-inch ad for "The Old Swimmin' Hole" sponsored by the Brooklyn Mark Strand theatre

Tivoli Theatre—
Feature—The Kid—Charles Chaplin.
Comedy—My Country Cousin—Edgar Series—Goldwyn.
Scenic—Blasting King Blizzard.
Orchestra—Selections from "Il Trovatore" and "Misery Rag."
Vocal—William F. Myers sings aria "Possente" from "The Magic Flute" and "The Big Bass Viol."
Next Week—Same bill.

Rialto Theatre—
Current Events—From all releases.
Cartoon—Gumps release.
Comedy—Mixed Bedrooms—Educational.
Orchestra—"Isobel" and Kafka's "Hunting Scene."
Organ—Popular numbers.
Feature—Isobel or the Trail's End—House Peters. Given with a special prologue and the screening of an appropriate Prizma scenic.
Next Week—Same bill.

Frolic Theatre—
Comedy—Vamps and Scamps—Universal.
Feature—Society Secrets—Universal.
Next Week—Colorado.

SEATTLE

Liberty Theatre—
Overture—"Stephanie."
Current Events—From all releases.
Comedy—The Baby.
Scenic—Lost a Yodel.
Feature—The Fighting Schoolmaster—Famous Players.
Next Week—The Killer.

Clemmer Theatre—
Overture—"Serenade" and "Venetian Love Song."
Current Events—Fox News.
Comedy—The Haunted House.
Novelty—Topics of the Day—Pathe.
Feature—The Greater Claim—Alice Lake.
Next Week—The Nut.

Strand Theatre—
Overture—Selections from "Mlle. Modiste."
Current Events—Kinograms.
Comedy—Mind Your Business.
Scenic—Frivolous Fiji.
Vocal—Solos by Maurice Friedman.
Feature—The Inside of the Cup—Famous Players. Second week.
Next Week—The Devil.

Wintergarden Theatre—
Overture—Gems from operas.
Current Events—Fox News.
Special—Lady Francis Hope (May Yohe) rendering selections.
Feature—A Slave of Vanity—Pauline Frederick.
Next—The Nut.

DENVER

America—
Universal News.
Feature—Dinty—First National.
Next Week—A Voice in the Dark.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Back from the Front—Christie.
Feature—Beau Revel—Paramount.

Rivoli Theatre—
Overture—"Light Cavalry.
Woodlawn Pictorial Review.
Woodlawn Comedy Playlet—Paint and Powder.
Overture—a. "Polish Dance," b. "Ohio."
Feature—The Passionate Pilgrim.
Intermission — "Wang, Wang Blues."
Coming Feature—What's Worth While.

Barbee's Loop—
Universal Weekly.
Pathe Topics of the Day.
Overture—Selections from "Irene."
Comedy—Torchy's Double Trump.
Prologue—Secret of Buddha.
Feature—Priscilla Dean in "Outside the Law."
Coming Feature—The Small Town Idol.

Pantheon Theatre—
Cartoon—The Rum House.
Pantheon Topics of the Day.
Overture—"The Barber of Seville."
Comedy—The Dog Doctor.
Specialty—Tom Brown's Saxophone Sextette.
Feature—Ethel Clayton in "The Price of Possession."

GRAUMANS
MILLION-DOLLAR THEATRE
BROADWAY AT THIRD
HER HUSBAND—
WITH A STRANGE LATCHKEY!
Last Times Today & Sun.
The end of the world came several times; then for the first time she realized—
Superiority or Companionship
"WHAT'S WORTH WHILE"
GRAUMAN'S SUNDAY CONCERT SUNDAY
Today and Sun Only
SID GRAUMAN PRESENTS 25 BEAUTIFUL FUTURE MOVING PICTURE STARS
of Evening Express Contest in an original act entitled, "IN A COLLEGE FOR GIRLS"
"THE PASSIONATE PILGRIM"
With Ruby de Remer, Matt Moore, Claire Whitney and Many Other Favorites
10 OTHER PRESENTATIONS BY SID GRAUMAN
GRAUMAN'S SYMPHONY ORCHESTRA — MISHA GUTERSON CONDUCTOR
HENRY MURTAGH AT THE MIGHTY-VOICED WURLITZER

This is Sid Grauman's display for the premiere showing of "What's Worth While." In size five columns by eight inches

Current Events—Fox News.
Cartoon—Dr. Killjoy—Mutt and Jeff—Fox.
Comedy—The Jockey—Fox.
Feature—Mamma's Affair—Constance Talmadge.
Vocal—"Sweethearts" and "In Old Manila." Duet by Harry Harper and Margaret Freer.
Next Week—Nomads of the North.

CHICAGO

Tivoli Theatre—
Overture—"Poet and Peasant."
Topical Events.
Literary Digest.
Organ Solo—"My Wild Irish Rose," by Jesse Crawford.
Scenic—"Scenes of Italy" Musical accompaniment, a medley of Neapolitan airs.
Specialty—Brahm's Ladies' Quartette singing "Barcarolle."
Feature—George Beban in "One Man in a Million."
Specialty—George Beban in person. In his famous Dramatic Playlet, "The Sign of the Rose."
Comic Cartoon.

Woodlawn Theatre—
Woodlawn Grand Organ—"Bright Eyes."
Coming Feature—What's Worth While.

Central Park—
Overture—"Gems from Grand Opera."
Universal Weekly.
Central Park Topics of the Day.
Prologue—
Feature—Isobel.
Coming Feature—The Price of Possession.

Ziegfeld Theatre—
Literary Digest.
Feature—Hush, featuring Clara Kimball Young.
Comedy—Her Nature Dance.
Coming Feature—Douglas Fairbanks in "The Nut."

Randolph Theatre—
The Inside of the Cup.
Comedy—Torchy's Double Trump.
Coming Feature—Forbidden Fruit.

KANSAS CITY

Newman Theatre—
Overture — "Marche-Slad," by Newman concert orchestra, Leo F. Forbstein conducting.
Current Events—Newman News and Views.
Vocal—(Number to be selected), by Mrs. Edna Showalter.
Prologue—(Seven people) in "Famous Beauties of the World," in conjunction with the feature picture.
Feature—Lying Lips.
Next Week—Mamma's Affair.

New Royal Theatre—
Third Week of The Kid.
Next Week—Mid-Channel.

New Twelfth Street Theatre—
Feature—Love, Honor and Behave.
Two-reel Western—The Death Trap.
Next Week—Chickens.

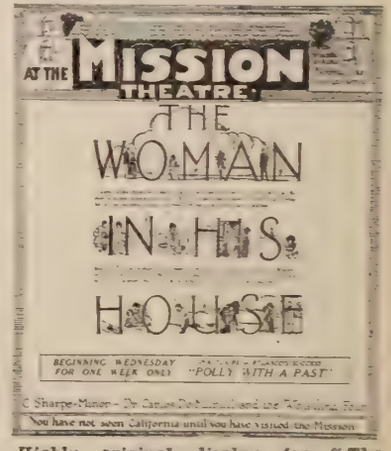
Liberty Theatre—
Overture—Special selections composed by Frederick J. Curth, director of the Liberty symphony orchestra.
News—Pathe.
Feature—The Devil.
Next Week—The Furnace.

Doric Theatre—
Overture—Selections from "The Greenwich Follies of 1920," by Doric orchestra, Sandor Kish, director.
Organ Solo—"Concert Overture," by Hollins, played by P. F. Stevens.
Comedy—Buster Keaton in The Scarecrow.
Feature—Eyes of the Heart.

DETROIT

Broadway Strand—
Overture—"Il Pagliacci."
Current Events—International News, introducing inaugural ceremonies at Washington and followed by patriotic tableau.
Novelty—"If," Prizma colored pictures.
Vocal—"Kiss Me Again," Ruth Kellogg Waite with special setting.
Comedy—Moonshine Lloyd Hamilton.
Prologue — Bubble ballet with Norma Wasser and special settings.
Feature—The Gilded Lady—Mae Murray.
March Exit—"Aida," J. Remington Welch, organist.
Next Week—the same.

Washington—
Overture—"Zampa."
Current Events—Fox News.
Comedy—The Blizzard.
Educational—The Great American Yawn.
Soloist—Baby Coyne.
Feature—The U. P. Trail.
Comedy—Mutt and Jeff in Doctor Killjoy.



Highly original display for "The Woman in His House" used by the Mission theatre, Los Angeles. In size the ad was four columns by ten inches

Next Week—Godless Men.

Madison—
Overture—"William Tell."
Current Events—Pathe News.
Educational—Scenic with Musical accompaniment by orchestra horn quartet.
Vocal—Lillian Crossman singing "Ave Maria" from Cavalleria Rusticana.
Feature—The Nut—Douglas Fairbanks.
Comedy—Edgar's Feast Day.
Next Week—Lying Lips.

Adams—
Overture—"Orpheus."
Current Events—Free Press Weekly
Vocal—Emmons and Covin.
Feature — Mamma's Affair—Constance Talmadge.
Comedy—Buster Keaton in The Scarecrow.
Next Week—Charles Ray in The Old Swimmin' Hole.

MINNEAPOLIS

New Garrick—
Vocal—International Male Quartette singing "Love's Old Sweet Song."
Special Alaskan stage setting. Back drop shows Alaskan village with Northern lights playing in sky. Singers costumed in dress typical of North.
Feature—The North Wind's Malice—Rex Beach, with Vera Gordon and Tom Santschi.
Special—Grayce M. Brewer, Trombone soloists.
News Events—Pathe News.
Comedy—Chester Comedy.
Organ Solo played by Frederic Egener.
Next Week—Lionel Barrymore in The Great Adventure.

Strand—
Feature—The Truth About Husbands.
Comedy—The Best Girl—A Rolin Comedy.
Cartoon—The Gumps in The Masked Ball.
Weekly — International News—Harding's Inauguration and local events.
Next Week—Split week, first half, Will Rogers in Honest Hutch, second half, Wanda Hawley in The Outside Woman.

PITTSBURGH

Olympic Theatre—
Overture—Selections from the "Mikado."
Feature—Paying the Piper.
Current Events—Pathe & Kinograms.
Novelty—Arabian Pottery.
Comedy—Paint & Powder.
Next Week—Beau Revel.

Blackstone Theatre—
Overture—"Mamselle Modiste."
Current Events—Pathe News.
Novelty—Prizma, The Orange.
Feature—Brewster's Millions.
Next Week—

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—Passion.
Comedy—Three of a Kind.
Next Week—What's Worth While.

Liberty Theatre—
Current Events—International.
Novelty—Topics of the Day.
Feature—Passion.

NOW PLAYING
A BLEND OF IRVIN S. COBB STORY HUMOR AND OF WILL ROGERS' ACTING HUMOR MAKE THIS THE PERFECT SCREEN COMEDY!
California THEATRE
Goldwyn presents
WILL ROGERS
in
BOYS WILL BE BOYS
By Irvin S. Cobb
Directed by Clarence Badger
A GOLDWYN PICTURE
ADDED FUN FEATURE:
"MAN vs. WOMAN" with DOROTHY DEVORE and NEAL BURNS
A HILARIOUS TWO-REEL CHRISTIE SPECIAL COMEDY
PROGRAM
CHRISTIE SPECIAL COMEDY "MAN VS. WOMAN"
MILTON CHARLES AT THE ORGAN PLAYING "MARCHE"
CALIFORNIA TOPICS—Special A. L. D. MAGAZINE
GOLDWYN Presents WILL ROGERS in "BOYS WILL BE BOYS" by IRVIN S. COBB

Five columns by eight-inch display for the initial run of "Boys Will Be Boys" by the California theatre, Los Angeles

Comedy—Adam and Eve.
Next Week—Forbidden Fruit.

Regent Theatre—
Current Events—Pathe News.
Feature—Brewster's Millions.
Comedy—Torchy's Double Triumph.
Next Week—19 and Phyllis.

Savoy Theatre—
Current Events — International News.
Feature—Cheaters Reformed.
Comedy—Torchy's Double Triumph.
Next Week—Two Moons and The Haunted House.

Lyceum Theatre—
Current Events—Loews News Weekly.
Novelty—Sheriffs Dilemma.
Feature—The Star Rover.
Next Week—The Offshore Pirate.

Columbia Theatre—
Feature—The Kid and If Only Jim.

Cameraphone Theatre—
Current Events—Kinograms.
Novelty—Prizma.

NEW THEATRE
THIS WEEK
VIOLA DANA
SUPPORTED BY
Jack Mulhall
IN
"The Offshore Pirate"
HOW COULD A MAN WIN HER?
A delightful mixture of adventure and romance that thrills and charms from beginning to end
A delightful program of events with music, well rendered by the New Theatre Symphony Orchestra directed by PROF. E. V. CUPERO

Here is one for "The Offshore Pirate," eleven inches by three columns, used by the New theatre, Baltimore

Feature—Outside the Law.
Next Week—His Own Law.

ATLANTA

Howard—
Overture—Special arrangement of Irish melodies. Howard Concert Orchestra, Enrico Leide, director.
Howard News and Views—Edited by management, with some special Irish views.
Solo—Loisa Patterson, singing an aria from "La Boheme."
Comedy—To be selected.
Musical Prologue—Played on harps eight Irish harps, three Italian harps, played by members of Atlanta Harp Club—Irish folksongs selected.
Feature—Tom Moore in "Hold Your Horses"—Goldwyn.
Organ Solo—"My Ireland," played by Edgar Sawtelle.

Rialto—
Overture—Rialto orchestra.
Burlingham Travel Pictures—Wild Wales.
Comedy—Fox Sunshine Comedy, "The Simp."
Feature—Mae Murray and David Powell in "Idols of Clay."

Forsyth—
Mond.. Tues., and Wednes.
Selznick News.
Burton Holmes Travelogue.
Feature—Wanda Hawley in "The Outside Woman"—Realart.
Thurs., Fri., and Sat.
Selznick News.
Fox Comedy—Watch Your Husband.
Feature — Justine Johnstone in "Playthings of Broadway."

CLEVELAND

State—
Overture — Selections from "Naughty Marietta."
Theme—Popular jazz selections.
Specialty — Polonaise Di Concertante" rendered as a 'cello solo by Mr. Schoen—also song, "The Shadows Are Falling," rendered by Educational.
Scenic—Arabian Pottery Makers—Pathe.
Feature—Brewster's Millions—Roscoe Arbuckle.
Next Week—Prisoners of Love.

Stillman—
Overture—"Poet and Peasant."
Themes—Aria from "La Forsa del Destino," by Verdi. "Knit, Knit, Knit," from "Jack O'Lantern. "Love Me," by Zamenick.
Specialty musical number — 'Cello, Flute and violin trio.
Current Events—Kinograms.
Cartoon—Mutt and Jeff in Dr. Kill Joy.
Comedy—Edgar's Country Cousin—Edgar Comedy.
Feature—She Couldn't Help It—Bebe Daniels.
Next Week—The Concert.

Euclid—
Overture—Suppe's Light Cavalry.
Theme—Sympathy.
Current Events—Pathe Special Inaugural Pictures—Pathe News No. 19.
Scenic—On the Trek—Prizma color picture.
Feature—Forbidden Fruit—Second week.
Next Week—Forbidden Fruit, continued, to be followed by The Gilded Lily—Mae Murray.

Park—
Overture — Popular Song Revue compiled by Musical Director Homer Walters.
Theme—The Song of the Soul.
Current Events — Pathe News — Topics of the Day.
Comedy—Torchy Mixes In—Johnny Hines.
Feature—The Song of the Soul—Vivian Martin.
Next Week — The Snob — Wanda Hawley.

Alhambra—
Overture—Fiddlers Three.
Theme—Sympathy.
Current Events — Loew's Up-to-Date News Events.
Scenic—If—Prizma.
Feature—A Full House, with Bryant Washburn and Lois Wilson.

PALACE THEATER
Now Playing...
BIG DOUBLE BILL
BRYANT WASHBURN
—IN—
'AN AMATEUR DEVIL'
The hilarious tale of a "spotless wife" and his scandalous guest of a Cabaret
Young Man married life isn't what it used to be—now you've got to
LOVE HONOR AND BEHAVE
Mack Sennett's Screaming Five-Reel Super-Comedy
"LOVE, HONOR AND BEHAVE"
Hubbies, It Shows You—
How to choose 'em
How to lose 'em
How to find the joy in life—
Where to meet 'em
How to treat 'em
How to hide 'em from your wife
Wifies, It Shows You—
How to vamp 'em
How to clamp 'em
How to knock 'em when they roam—
Where to trust 'em,
How to bust 'em
How to bring the wanderer home
"Love, humor and obey is for the blushing bride,
Love, honor and behave, for the bridegroom at her side"
—STOPS TOMORROW, MIDNITE

Twelve inch by double column display on "Love, Honor and Behave," by the Palace theatre, Wichita, Kansas

Next Week—Brewster's Millions.

Metropolitan—
Theme—Liszt's "Liebestraum."
Overture — Omitted because of length of feature.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy — Make It Snappy — Snub Pollard.
Feature—The Woman in His House —Mildred Harris.
Next Week—Not Guilty.

Strand—
Current Events—Ford Weekly.
Comedy — Make It Snappy — Snub Pollard.
Feature — The Woman in His House.
Next Week—Not Guilty.

Knickerbocker—
Overture—
Theme—
Current Events—
Comedy—
Feature—Big Happiness.
Next Week—

CINCINNATI

Walnut—
Overture—Evolution of "Yankee Doodle."
Current Events—Pathe 20.
Literary Digest—96.
Comedy—Back From the Front—Christie.
Feature—The Jucklins.
Next Week—The Charm School.

Strand—
Current Events—Pathe 21.
Comedy—Moonshine—Mermaid.
Feature—Billions.
Next Week—Peaceful Valley.

Gifts—
Current Events—Fox 87.
Sunshine Comedy.
Feature—Lying Lips—Fourth week.
Next Week—Love Light.

Palace—
Current Events—Kinograms.
Literary Digest 96.
Feature—Pleasure Seekers.
Next Week—Unseen Forces.

PHILADELPHIA

Stanley—
Current Events—Pathe News.
Comedy—The Toonerville Follies—Betzwood.
Vocal Selections—Henri Scott, soloist.
Short Subject—Hides Go Seek—Educational.
Prologue—Fashion show elaborately staged show entitled "The Woman of Today," staged by Gimbel Brothers. Musical accompaniment by Stanley Concert orchestra.
Feature—Polly With a Past.
Next Week—Earthbound — Goldwyn.

Stanton—
Overture—"The Village Orchestra" —Gaunt—played by Stanton Symphony Orchestra led by Albert F. Wayne.
Topical Review—Selections from Fox News, Select News, Topics of the Day.
Comedy—Ladies Pet.
Feature—Peaceful Valley—Charles Ray.
Scenic—Pathe Review No. 94.
Vocal selections by Emily Stokes Hagar.
Next Week—The Passionate Pilgrim—Cosmopolitan.

Arcadia—
Same as last week.
Next Week—Same.

Victoria—
Feature—The Kid—Chaplin.
Scenic—Along the Moonbeam Trail.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Price of Redemption—Metro.

Palace—
Feature—The Kid—Chaplin.
Scenic—Along the Moonbeam Trail.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Nomads of the North.

Capitol—
Feature—Heliotrope.
Comedy—High and Dry.
Short Subject—Voices of the Sea—Educational.
Current Events—Select News.
Next Week—The Stealers.

Regent—
Feature—The Education of Elizabeth.
Comedy—His Bitter Half.
Cartoon—Dr. Kill Joy.
Next Week—Are All Men Alike—Metro.

BUFFALO

Shea's Hippodrome—
Overture—"Nocturne in E Flat" —Chopin.
Stage Setting—A silhouette musical of the symphony orchestra playing behind a white sheet.
Vocal—"Songs of Araby," sung by Sudworth Frasier, concert tenor.
Feature—The Frontier of the Stars —Mack Sennett.
Current Events—Hippodrome Review, made up of selections from the various weekly news services, Topics of the Day and a hand-colored scenic.
Next Week—The Nut—Douglas Fairbanks.

Shea's Criterion—
Overture—"The Bat"—Strauss.
Stage Setting—Aboard the Yacht, a maritime picture.
Vocal—Quartette selections.
Feature — Brewster's Millions — "Fatty" Arbuckle.
Comedy—Paint and Powder—Hal Roach.
Current Events—Criterion Pictorial.
Next Week—What's Worth While —Lois Weber.

Mark-Strand—
Overture—"Zampa"—Harold.
Current Events—Latest Pathe News.
Feature—Curtain—Katherine MacDonald.
Comedy — Torchy's Millions — Johnny Hines.
Next Week—The Road Demon—Tom Mix.

Palace—
Feature—Out of the Chorus—Alice Brady.

BROOKLYN

Mark-Strand Theatre—
Overture—Strand Symphony Orchestra—Alois Reiser, conductor.
Dance—"La Coquette."
Florence Rogge, danseuse, in wood cut scene in interpretive folkdance before scrim with dull lights playing through clouds and making every movement definite.
Mark Strand Topical Review.
Vocal Duet from Mascagni's "Cavalleria Rusticana." Dorothy Bell, soprano, and Robert Howell, tenor, in costume singing operatic number in English.
Scenic Post Nature—My Barefoot Boy.
Prologue to Feature.
Country stream with water wheel revolving beneath old mill. Real water turns the giant wheel while Mark Strand Quartette in bathing suits in still water sing boy melodies.
Feature—Charles Ray in The Old Swimmin' Hole.
Vocal—"I Hear You Calling Me" —Marshall.
Ralph Soule, tenor.
Comedy—Buster Keaton in The Scarecrow.
Organ Solo—"Fanfare in A Major"—Shelley.
Edward Napier and John Hammond, organists.
Next Week—Katherine MacDonald in My Lady's Latchkey and Mack Sennett's Love, Honor and Behave.

WASHINGTON

Crandall's Metropolitan—
Overture—"Mireille."
Current Events — Pathe News—Topics of the Day.
Comedy—None.
Feature—The Scoffer—First National.
Next Week—The Greater Claim—Metro.

Loew's Columbia—
Feature—The Gilded Lily—Paramount, continued.

Loew's Palace—
Overture—Gems from Well known Operas.
Current Events — Pathe News — Topics of the Day.
Comedy — Bungalow Troubles — Sennett.
Feature—The Price of Possession —Paramount.
Next Week—The Nut—United Artists.

Moore's Garden—
Feature—The Passionate Pilgrim—Paramount.

Moore's Rialto—
Overture—"Home Sweet Home the World Over."
Current Events—Fox News.
Comedy — Scrappily Married — Christie.
Feature—Officer 666—Goldwyn.
Next Week—The Concert—Goldwyn.

ST. LOUIS

Missouri Theatre—
Overture—Popular jazz melodies.
Missouri News and Views — Selected from leading weeklies.
Presentation — By Missouri ballet and vocalists.
Feature — Bebe Daniels in Ducks and Drakes.
Comedy — Chaplin revival — The Pawn Shop.

New Grand Central Theatre—
Overture—"Robisperre."
Paragraphs—Literary Digest.
News Events—Pathe.
Prologue—Adapted from Passion.
Feature—Passion.
Comedy—Mack Sennett.

West End Lyric—
Same program as New Grand Central.

Del Monte Theatre—
Overture—Babes in Toyland.
Current Occurrences — Fox and Pathe.
Scenic.
Topical — Literary Digest Paragraphs.
Feature — The Highest Bidder — Madge Kennedy.
Comedy—Sunshine.

Loew's King Theatre—
Five acts of vaudeville.
Feature—Blanch Sweet in The Girl Montana.

Criterion Theatre—
Overture—Popular selections medley.
Views—Literary Digest.
Recent Importances — Pathe and Fox.
Feature—The Branding Iron.
Feature 2—All Souls' Eve.
Feature 3—Conrad in Quest of His Youth.
Feature 4—The Silver Lining.

ST. PAUL

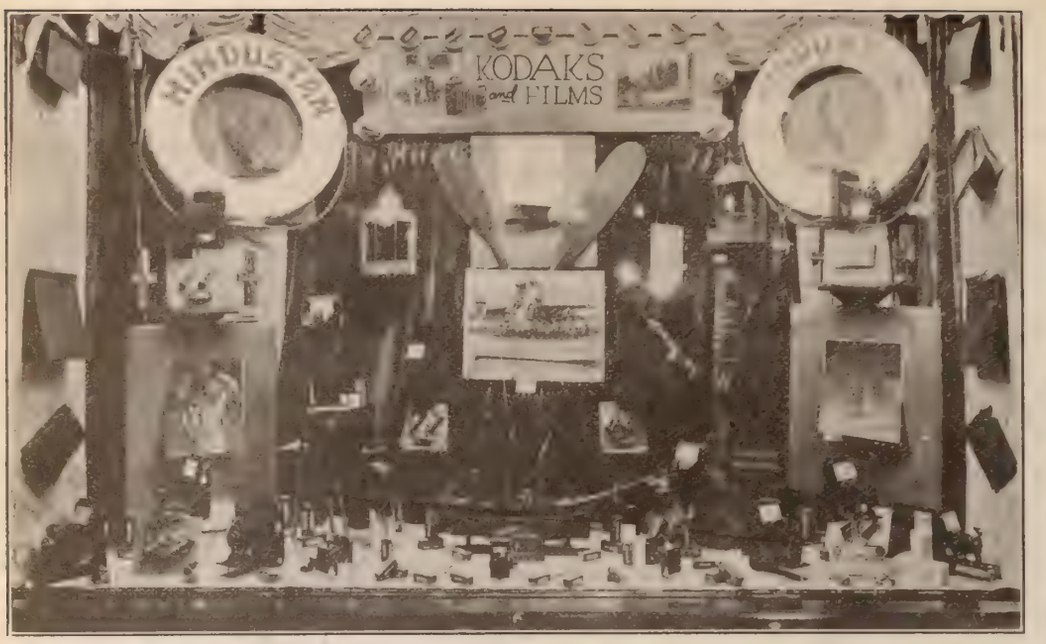
Capitol Theatre—
A—Capitol Symphony Orchestra—Overture to "Zampa," Louis Herold.
B—Capital Digest — Includes Current Events, Pathe and International News. Goldfish, Pathecolor.
C—Thrills—Kineto Review.
D—Katherine Stang—Violiniste. 1. "Serenade Espagnole," Chaminade-Kreisler. 2. "When You and I Were Young, Maggie"—Johnson-Butterfield.
E—Felix, the Gay Dog—Pat Sullivan.
F—Herbert L. Waterous — "The Lost Chord," Sullivan.
G—Thomas H. Ince's Lying Lips, with House Peters and Florence Vidor.
H—Ralph H. Brigham—Opera melodies, arranged by Mr. Brigham.
I—Organ Recital—E. J. Dunstedter. 1. "Pomp and Circumstance," Elgar. 2. "Minute Waltz" (op. 64, No. 1)—Chopin. 3. Popular Selections, including "Nightingale."

MINNEAPOLIS

State Theatre—
Overture—"The Beautiful Galathea"—Franz von Suppe.
"Saxaphone Sobs."
State Digest—
Bushkill Falls, Pa.—Pathe.
Arabian Pottery—Pathecolor.
Current Events—Pathe and International News.
Where Poppies Bloom—Prizma.
"A Little Bit of Jazz Supreme."
"Wang Wang Blues."
Pallma and His Band Supreme.
Ladies Pets—A Chester Comedy with "Snookie" the Humaneze.
The Oscard Dancers—
Dorothy Lane and George Kiddon in "Columbine and Harlequin."
Tom Moore—Hold Your Horses.
State Program continued week of March 6.
Organ—"War March" from "Naaman"—Costa.
Organ Recital—Leonard Leigh.
"A Japanese Sunset"—Deppen.
Selection from "Her Regiment" —Victor Herbert.

Exhibitors' Service Bureau—Pages 2049-2062

Manager H. A. Albright's lobby decorations for "813" when this picture played the American theatre, Butte, Mont., as told in the story appearing **on the next page**



This shows one of the co-operative window displays secured for the showing of "Lying Lips" at the Symphony theatre, Los Angeles

"Lying Lips" Gets Big Campaign at Los Angeles

"Lying Lips" received a full fledged exploitation campaign during its recent showing at the Symphony theatre, Los Angeles.

Manager H. S. Massey and Clem Pope and Larry Weingardner for Associated Producers put over many novelty stunts and secured a number of effective window display tie-ups among which is the one shown in the accompanying illustration.

Also for several days prior to the opening and continuing for every evening during the first week of the run, a big screen hung from the third story windows of the Broadway building immediately opposite the Los Angeles Examiner branch office, while screen and a projection equipment was maintained by the newspaper to show election returns, was used to show motion pictures of Thomas H. Ince reading the Los Angeles Examiner at his breakfast table followed by the trailer of 100 feet showing interesting scenes from the Ince production.

On Washington's Birthday thousands of cards were handed out which bore the statement:

George Washington's Birthday. Washington never told a lie. "Lying Lips" at the New Symphony.

Brouse Gets Newspaper Aid for Comedy Showing

Harry Brouse, proprietor of the Imperial theatre, Ottawa, Ontario, hooked up with The Ottawa Journal for a newspaper boost of the Toonerville Trolley comedy which was presented at the Imperial during the week of March 7. Arrangements were made with the newspaper for the publication of a trailer advertisement for the theatre immediately below the Fontaine Fox cartoon which has been appearing regularly in The Journal. The advertising display of the theatre measured 35 lines by three columns, this "ad" appearing directly under the current cartoon of the Fox series.

"Fontaine Fox's cartoon brought to life" was the top line of the theatre display and this was followed by an announcement that the comedy picture, "The Skipper's Treasure Garden," would be shown at the Imperial during the following week along with "Twin Beds," starring Mr. and Mrs. Carter DeHaven. Because of the nature of this programme, Manager Brouse called it a "Fun Week."

Albright Pulls Another Exploitation Novelty

On the opposite page is shown a cut of the lobby display which H. A. Albright, manager of the American theatre, Butte, Mont., designed for the showing of "813." The figures of the title of the production were used in seventy-five conspicuous places about the theatre. One of the number was on the proscenium opening curtains. The letters on this curtain were eight feet high, cut from white sign cloth, outlined in red and pinned to the plush drapes.

The series of signs served as a reminder ad having the advantage of following a slide series which afforded room for explanation of the film and a sales talk.

The lobby display shown was productive also of excellent advertising results.

Uses Anti-Censorship Material on Calendar

Another sample of a monthly advertising calendar arrives from the Idylhour theatre of Greeley, Neb.

Besides advertising the various bills, the calendar was ufilized for the reprinting of anti-censorship material recently published in the News. The Idylhour ran the copy around the four sides of the calendar proper dividing the different articles by dashes.

Simple But Effective Lobby Display for "Isobel"

Here is another artistic lobby display by E. R. Rogers, manager of the Rialto theatre, Chattanooga, Tenn.

Mr. Rogers display for "Isobel" was simple of construction and brought big returns for the amount of investment.

The entire lobby floor was covered with about four inches of white sand and the side walls were banked with real trees that had been dipped in white alabastine. Blue lights were used overhead and three big purple spots artistically located made a great contrast with the blue flood.

Here is the way E. R. Rogers, manager of the Rialto theatre, Chattanooga, Tenn., decorated his lobby for the run of "Isobel, or the Trail's End." Story appears on this page

Goldmans Campaign for "Chickens"

"CHICKENS," has been the subject of an unusual bit of exploitation on the part of Director William Goldman of the Missouri theatre, St. Louis, Mo. It was a bit of publicity which did not exceed the bounds of exhibitor's propriety and which left a satisfied feeling with the hundreds of patrons.

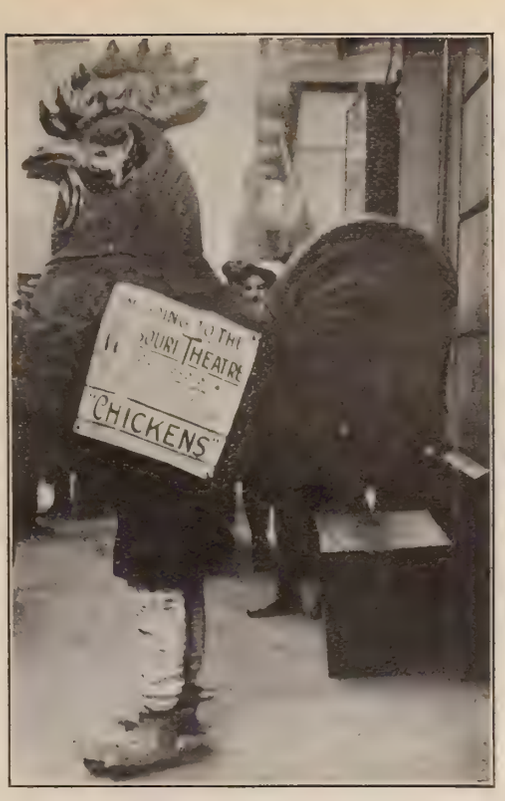
To begin with a large mailing list was notified that "Chickens were Scratching at the Missouri theatre" and that every one would "be laying to see the next week's program."

Then from each of the seventeen theatres which comprise the Famous Players Missouri Corporation's local string and which are under the managership of Mr. Goldman, were distributed a total of 25,000 cards. Each card measured about five by four inches and contained two narrow slits in the center permitting the inserting of a white feather. The card bore the following inscription:

"Douglas MacLean
Will Tickle You to Death
With 'Chickens'
At the Missouri Theatre
The Entire Week of February 27."

This part of the stunt created a prevalence of good-will in that it was easily discernable that money had been spent to advertise the production to the satisfaction of all who read the cards. A psychological coup!

The rest of the exploitation consisted in hiring a man attired in a large chanticleer dummy to parade the down-town streets of the city for the week preceding and the week of the showing. The walker bore a sign advertising the picture and created much interest among the daily crowds.



"Chicken" ballyhoo stunt by the Missouri theatre, St. Louis

Ogden Exhibitor Builds Lobby Display

Utilizing a large corner of his lobby Manager H. W. Perry of the Ogden theatre, Ogden, Utah, erected a small garden with a rustic picket fence around it, while pumpkins, squash, potatoes, carrots, stalks of corn and other vegetables were shown as advertisement for Charles Ray in "Peaceful Valley." On the day of the show Manager Perry moved the fence and garden to the front of the theatre, where he used a large cut out of Ray as a background with the corn stalks at each side in the enclosed garden. The effect produced occasioned much comment.

Ohio Theatre Uses Artistic Lobby Decorations

As an example of artistic lobby decoration, the front of the Ohio theatre, as it appeared during the run of "The Inside of the Cup," furnished a model for fellow exhibitors. According to Oscar A. Kantner, Paramount exploitation representative at Indianapolis, who assisted in the designing, the display created such a favorable impression that several of the local newspapers made it the feature of a special news story, obtaining publicity for the picture that would have been very costly had it been ordered at advertising rates.

A combination of panel work and cut-outs featured the display which covered the panels on both sides of the entrance with a horizontal strip running across the top of the entrance and joining the two together. With the artificial lights of the canopy shining down this display was just as effective at night time as during the day.

All the figures on the decorations were hand painted. The design on the panels at the two sides showed an inverted cup emptying its contents of human figures into the cauldron of life. The horizontal strip at the top of the lobby carried the title: "Winston Churchill's 'The Inside of the Cup,' a Paramount Picture."

Above this were painted cut-outs of figures from the productions and two overturned cups resting on the surface of the supposedly solid support, showing "The Inside of the Cup."

This unique design was supplemented by panel displays at both sides of the box offices and in the interior of the lobby completing what was declared to have been one of the most original as well as pleasing lobby displays ever seen in Indianapolis.

Below is a cut showing the Ohio's display as described above.

"The Inside of the Cup" lobby display originated by the Ohio theatre, Indianapolis

Here is a window display used by Ole Nelson, manager of the Majestic theatre, Grand Junction, Col., to advertise his recent showing of "Dinty"

Deardourff Pulls New Stunt

"A Small Town Idol" Given Great Publicity at Sigma Theatre, Lima, O.

C. C. DEARDOURFF, manager of the Sigma theatre, Lima, Ohio, gave "The Small Town Idol" such an extensive publicity campaign, during the week of February 20, that a new record for the house was established.

Deardourff's first move was a tie-up with the retail merchants of Lima, and with the Lima Daily News, the leading newspaper of the town, which took the form of a two-page spread issued on Sunday, February 20, the day on which the picture opened its engagement. A misspelled word idea, with free tickets given to those who presented the corrected advertisements to the Lima Daily News, brought out a crowd that blockaded the entrance to the newspaper offices. An extensive billboard campaign was also used, with 200 tack and window cards, 100 one-sheets, 7 24-sheets and big newspaper advertising space.

On Saturday preceding the opening of "The Small Town Idol" Deardourff put out a street car, a facsimile of which is here reproduced. The car ran over all the different lines of the city. Big "Deagon" electric chimes, inside the car, furnished music along the way, and brought people out from their houses to see what was happening. While the car was traversing the streets, two young men were busy tieing "Small Town Idol" cards on all machines parked in the business section of Lima.

A big display of cut-outs was used on the marquee, showing the race scene of the picture, with the track, the fences surrounding the track, and with cut-outs of Ben Turpin leading the race. Around the marquee, cut-out heads of Ben Turpin and Charley Murray danced in the breezes.

The result of this exploitation was the biggest Sunday opening in the history of the Sigma theatre.

Exploitation Balloons Used at St. Louis

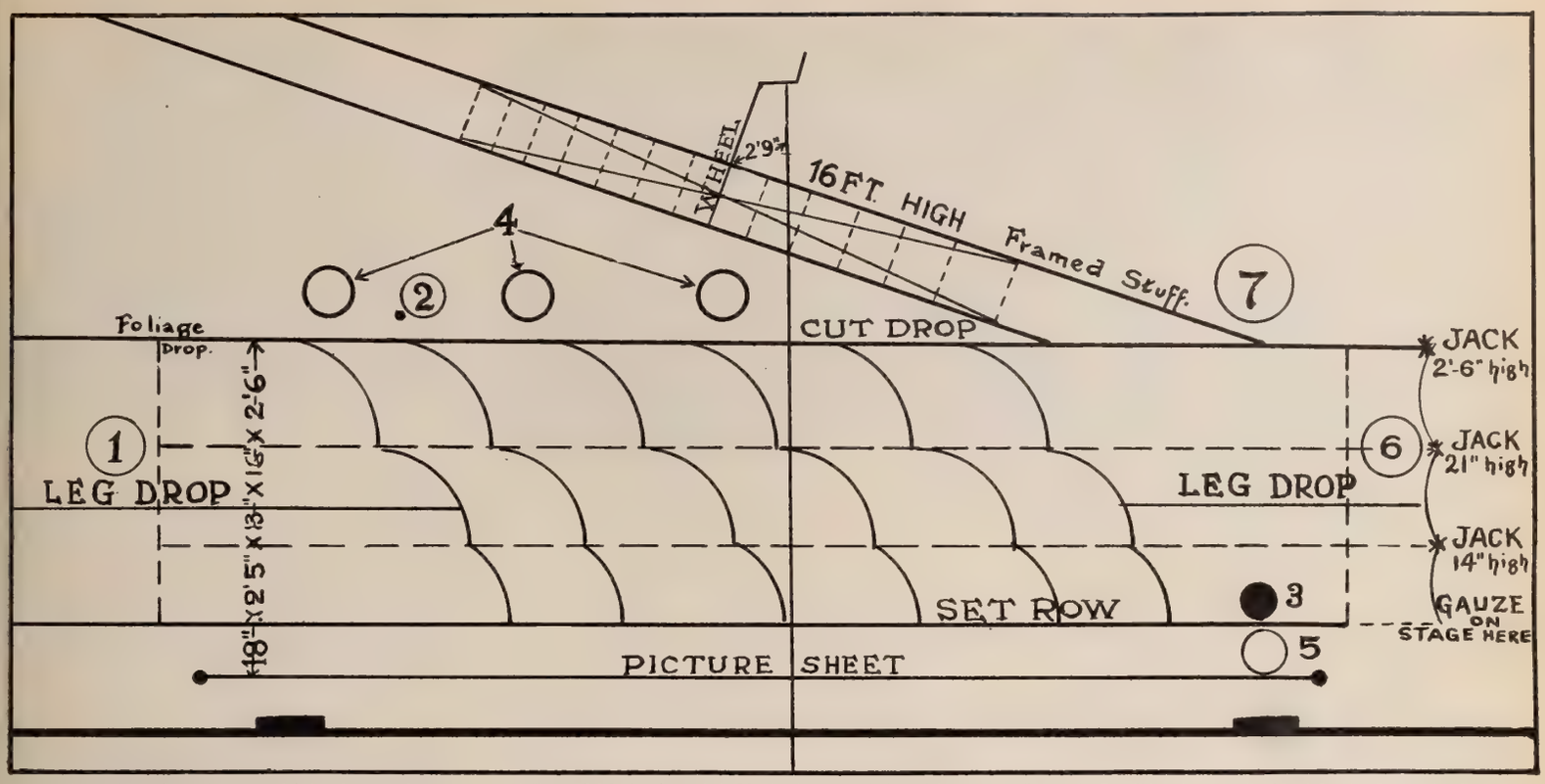
St. Louisans were introduced last Friday to another successful method of motion picture house exploitation when the management of Loew's new Kings theatre, Kingshighway and Delmar avenue, St. Louis, celebrated the removal of their interests from the down-town location of the Garrick theatre to their new premises in the residential district. The recent negotiations conducted by Marcus Loew with the Missouri Corporation of Famous Players resulted in his assuming a ten-year lease on the Kings theatre, and it was in honor of the grand opening on February 27 that the balloon stunt was held during the preceding week.

In the various local newspapers were run lengthy advertisements announcing the fact that 1,000 toy balloons would be released from the tallest down-town office building on the date designated. Each balloon would be filled with a proportion of gas and air so as to make the descent almost immediate upon their release from the building's roof. To each balloon, it was announced, would be tied a pair of orchestra tickets good on any night during opening week.

When the noon hour of the day named arrived, there were approximately 10,000 persons in the streets in and near the designated building. Traffic was so jammed that it required the combined efforts of an entire platoon of traffic officers to allay the congestion. And the rush after the freed balloons was greater than that of a hungry mob after bread. The fact that traffic was so congested for almost an hour was a subject of news value to the newspapers and in all several columns of free advertising was obtained. One of the best stunts attempted in St. Louis, was the verdict of old showmen.

BIG FUN FESTIVAL
SIGMA THEATRE - TOMORROW
ON OUR WAY TO THE SIGMA THEATRE TO SEE
MACK SENNETT'S GREATEST SIX REEL COMEDY
"A SMALL TOWN IDOL"
STARTING TOMORROW

Showing how C. C. Deardourff, manager of the Sigma theatre, Lima, O., put over "A Small Town Idol." Story appears above



Working drawing from which the prologue for "The Old Swimmin' Hole," staged by Manager Joseph L. Plunkett of the Mark Strand theatre, New York, was made. Story explaining same appears below

Artistic "Old Swimmin' Hole" Prologue

Manager Plunkett of New York Mark Strand Stages Another Artistic Presentation Number

IN the presentation of "The Old Swimin' Hole" at the New York Mark Strand theatre, last week, Managing director Joseph L. Plunkett again demonstrates how much an artistic atmospheric prologue will do in giving a picture a good send off. "The Old Swimmin' Hole" prologue was an exact reproduction of the swimming hole scene in the picture, old mill with revolving wheel in the background, water rippling on its way to the sea, boys in swimming and a fisherman sitting on the bank, the work of a master of stage craft and a rare exhibition of skillful showmanship.

From the accompanying cuts one showing a photograph of the prologue as seen from the house, the other giving the working plan for staging the scene, Mr. Plunkett's prologue and how it was staged is made available to the trade through the kindness of the Mark Strand management and the co-operation of the theatre staff.

The "boys" in swimming and the fisherman are the members of the Mark Strand male quartet.

A ripple effect played on the bathers' bodies by means of a spotlight in the flies as they threw rice at each other, giving the appearance of playfully splashing water. As the mill wheel kept revolving they lent appropriateness by singing "The Water Mill." A constable then appeared on the scene. The three submerged completely until he passed out, and when their heads bobbed out of the water (the green gauze spread on the stage to hide their bodies) the whole quartet finished with "Little Tommy Went a Fishin'." For the lighting a blue and green border was used and three green spots on each side, the right and left wings. The mill wheel was revolved by a hand crank from behind the drop.

For the benefit of those who wish all the details for reproducing Mr. Plunkett's prologue, the following explanations of the numbers appearing on the line cut working plan are made.

1. Three green spots.
2. 1,000 Watt green Tungsten.
3. Beginning of ripple effect on green gauze and indicated by the curved lines in rows.
4. Location of three of the quartette kneeling behind the last Jack.
5. Fourth member of the quartette sitting on a stage stump.
6. Three green spots.
7. 1,000 Watt green Tungsten.

The balance of working drawing instructions are available direct from the cut.

View of the prologue which Managing Director Joseph L. Plunkett of the Mark Strand theatre, New York, originated for the engagament of "The Old Swimmin' Hole"

Illustrating the "So Long Letty" exploitation stunt which G. R. Stewart, manager of the Casper theatre, Casper, Wyoming, put over as told in the accompanying article

Seattle Exploits "The Kid" in Novel Way

All Seattle has been amused by the daily parade, for two weeks, of the comedians, Henry White, a Charlie Chaplin impersonator, and little John Joy Ross, who takes off little Jackie Coogan, who appeared in the title role of "The Kid," at the Liberty theatre for two weeks.

J. Willis Sayre, advertising manager for the Jensen-Von Herberg circuit of motion picture houses, of which the Liberty is one, who thought of the idea, states that these two comedians brought more pleasure to the kiddies and even more business than was anticipated.

White and little John were a near riot as they went up and down the main streets, the boy with a placard over his tiny back advertising the Liberty attraction. White has been impersonating Chaplin for some time and has made an unusual success at this queer way of making a living. Now little John will help him for a good many weeks.

Exploiting "The Kid" with this ballyhoo at the Liberty theatre, Seattle. Story appears on this page

Stewart's Campaign for "So Long Letty"

G. R. Stewart, resident manager of the America and Iris theatres, Casper, Wyo., has recently put over an intensive exploitation campaign in the interests of "So Long Letty."

Mr. Stewart started off by the use of a small sticker with "So Long Letty" printed on it that was plastered to automobile windshields and other available places. This teaser campaign was used with discretion, and in consequence taken good-naturedly. Two days before the showing postcards with a bathing girl cut and a few lines telling the nature of the picture were sent out on a selected mailing list.

Several days before the first showing Mr. Stewart ran teasers in the newspapers using a very small "So" and a very large "Long" and another small "Letty." The day before the opening the same spaces were used with the theatre's name, title and dates.

One of the novelties which Mr. Stewart used was the placing of fifty signs reading "So Long Letty" on the books of newsboys for three days. The boys took the signs on the understanding that if they returned them in good condition on the third day they would be admitted free. This worked out excellently, as the boys carried the signs to school, and all over the city.

Engages Reader to Recite "Old Swimmin' Hole"

Arthur G. Stolte, managinng director of the Des Moines theatre, Des Moines, Iowa, adopted a prologue idea for his showing of "The Old Swimmin' Hole" that should appeal to every exhibitor who plays the picture, whether he be located in a large or small town.

Mr. Stolte engaged a good dramatic reader, made him up in the character of an old Hoosier pipe smoker and had him give the poem from which the picture was adapted. An appropriate stage setting for the number was also provided.

As the last words of the poem were spoken, the titles of the picture were screened.

Effective Prologue for "Black Beauty"

An effective atmospheric prologue for "Black Beauty" having as its basis the hunting scenes in the story and picture, was prepared for the recent showing at the Brooklyn Mark Strand theatre.

The lights gradually developed over a pastoral drop, revealing dawn sky effects with the orchestra providing the proper incidentals, such as the crowing of cocks at daylight and the twitter of awakening birds. As a clock boomed an early morning hour there was a pound of horses hoofs off stage and a clatter of chains, the snap of whips and the barking of dogs.

This effective use of effects was followed up by the appearance of the Strand Quartette attired in the scarlet hunting coats, riding breeches and jaunty cap of the fashionable huntsmen. Real dogs tugged at leashes. The huntsmen sang the quaint hunting song, "John Peel," a century old ballad of the chase.

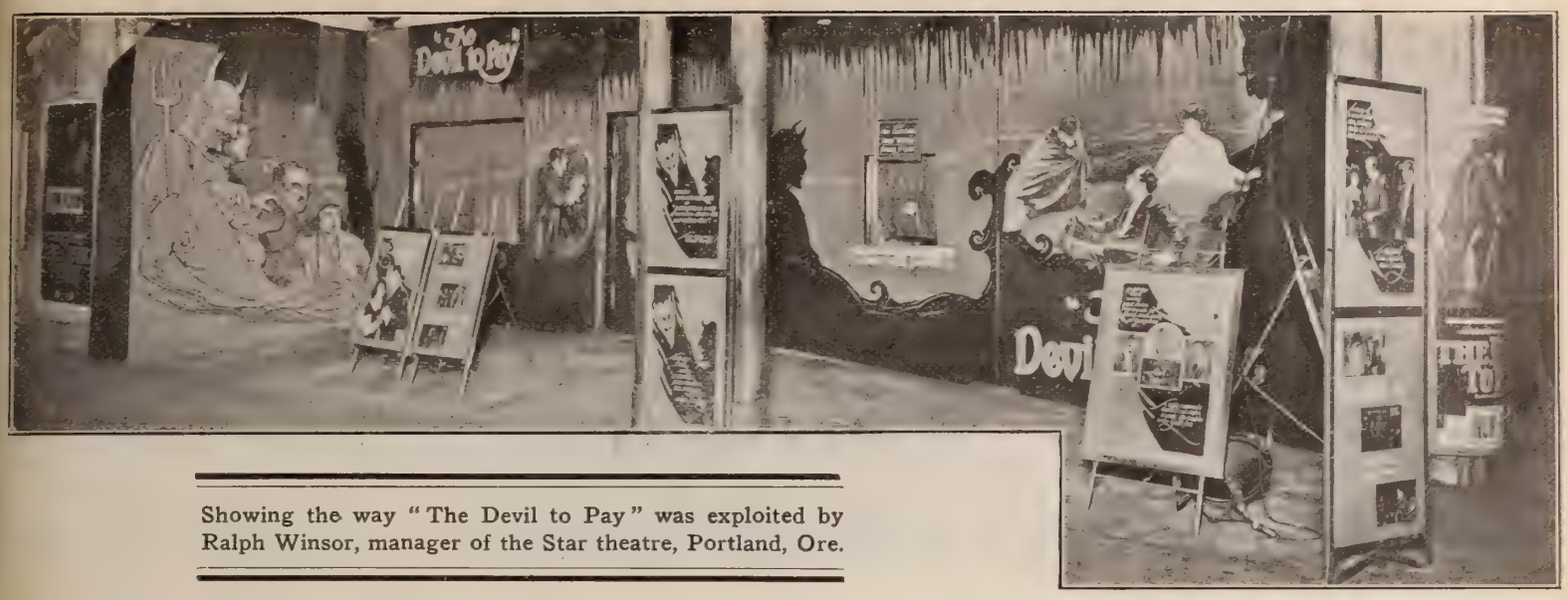
Burns Exploitation for "Kismet"

Frank Burns publicity director of the Phillips theatre, Orlando, Fla., has been doing things for the engagement of "Kismet" at the Phillips.

On this page is shown the lobby decorations for the showing. Beside the lobby display the exploitation campaign included big space in the newspapers, banners all over town, and window displays.

One tie-up with a book store included a window full of copies of the novel with several cut-outs from the production paper is a back ground. Another tie-up effected was with a phonograph shop, which furnished a machine and a "Kismet" record for use as a specialty number in the theatre for a week prior to the opening.

Frank Burns' lobby decorations for the showing of "Kismet" playing recently at the Phillips theatre, Orlando, Fla.



Showing the way "The Devil to Pay" was exploited by Ralph Winsor, manager of the Star theatre, Portland, Ore.

Reichenbach's Latest Stunt

"Outside the Law" Given Thorough Exploitation Campaign in Windy City

Simple but highly effective exploitation ideas were used by Harry Reichenbach in putting "Outside the Law" over in Chicago. In addition to the "You Are Outside the Law" 24-sheet teaser posters, and the Priscilla Dean Tam contest, which have been worked successfully in many cities, Reichenbach surprised Chicago with several novel newspaper advertisements and throwaways.

The stunt that gave Chicago a laugh was an ad printed in various Chicago papers announcing the coming of "Outside the Law" and bearing at the bottom, a half-completed cryptic inscription signed "Carl Laemmle." Readers were instructed to cut out the ad, soak it for two minutes in cold water, and then hold it to the light to read it.

After the reader had gone to this trouble, he didn't find the hieroglyphics any easier to read, but he did have it impressed up his mind that "Outside the Law" was opening at Barbee's Loop theatre the following Sunday.

Another stunt, worked by throwaways, was the printing of thousands of small heralds bearing series of incomplete letters on each side, so arranged, that, upon holding it to the light, the full announcement of "Outside the Law" could easily be read. More than 20,000 of these were distributed to Chicago school children.

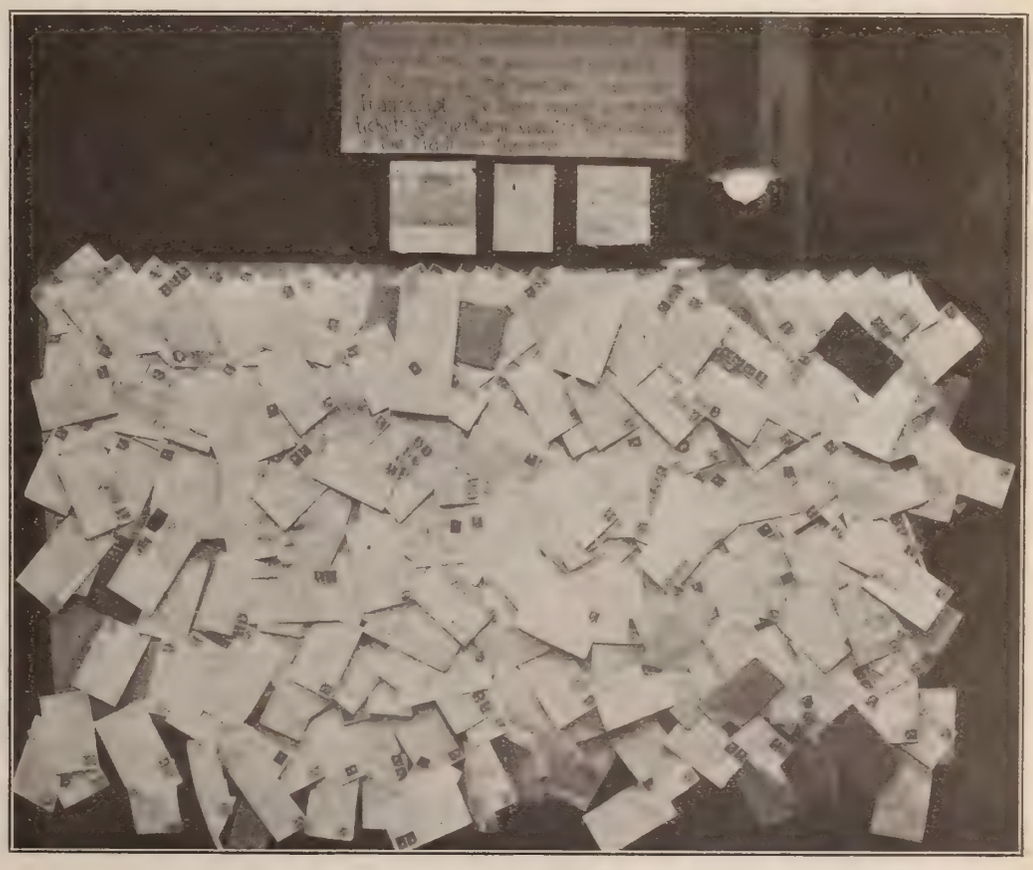
The now famous Priscilla Dean Tam stunt was worked with great success in Chicago, despite early misgivings on account of the size of the town. Reichenbach sold the idea to the Herald and Examiner, which put a clever newspaper woman to work, impersonating the Tam Girl. The paper carried two-column display stories concerning the exploits of the Tam Girl for more than a week. Besides making her appearance in many prominent Chicago places and stores, she visited all the leading theatres, including the chain of moving picture theatres operated by the Ascher Brothers.

The Priscilla Dean Tam contest was augmented by many department store window displays containing models posed in the Priscilla Dean Tam.

The lobby and entrance display which helped to attract patrons to the Loop theatre consisted of a series of cut-outs of Priscilla Dean, the most striking of which was a six-foot cut-out of Miss Dean's head, mounted over the marquee and recognizable for several blocks.

Albany Book Store's Feature "Erstwhile Susan" Displays

One of the book stores in Albany, N. Y., has this week featured a collection of gowns worn by Constance Binney in "Erstwhile Susan" in connection with original illustrations from several leading motion picture magazines, as well as autographed photographs of film stars and several original motion picture scenarios. The exhibit attracted much interest, although Albany exhibitors failed to take advantage of its exploitation possibilities.



Here is a picture of the letters received by the Journal-Transcript of Peoria, Ill., the writers trying for a prize offered in connection with a "key" want ad stunt tie-up with the Madison theatre, during the showing of "Idols of Clay" and other Paramount pictures

Illustrating the exploitation which C. G. Becker, manager of the Virginian theatre, Charlestown, W. Va., staged for his showing of "Dinty"

Used Hush, Instead of Silence on Young Picture

Dan S. Markowitz, manager of the Rialto, San Francisco, has discovered a new silencer for noisy movie patrons. The time-honored admonition, "Silence" has lost its force by repetition, Markowitz believes. A different word, answering the same purpose and carrying no offense to the patron, has been used more effectively. Accordingly, he hung up about ten new signs bearing the word "Hush" instead of "Silence" in conspicuous positions on the walls of the Rialto. They were lit up from behind and were illustrated by a silhouette of a beautiful face, with a finger vertically across its lips.

A noticeable quiet seemed to follow the placing of these signs, according to Markowitz. The inveterate pest, who reads the titles out loud, seemed to take the hint at last, and the conversational abilities of other offenders, which were a source of aggravation to those who came to enjoy the picture, were suppressed.

But this was only the initial benefit of the "Hush" signs. The real advantage came when "Hush" arrived at the Rialto for the week of Feb. 12. The patrons then realized that the joke was on them, and that the signs were merely advance announcements of the coming of the feature.

McDonald Book Marks Go Big

Manager Irving McDonald of the Fox theatre, Springfield, Mass., is a live wire in originating new and inexpensive stunts which help attract business to his theatre. One of McDonald's latest ideas was carried out for the engagement of one of Clyde Cook's feature comedies. A novelty book mark, on which was advertising relative to the comedy, was distributed about the city generally and especially to the local schools and at the library. The stunt went over so well that it was necessary to order more book marks from the printer before the demand died down.

Albany Exhibitor Giving "County Fair" Big Exploitation

In connection with "The County Fair," which has been booked for a week's run at the Clinton Square Theatre, in Albany, N. Y., Fred Elliott, owner of the house extended his advertising and exploitation not only to every business house and residence in the Capitol City, but to several adjoining counties. Mr. Elliott sent two men with placards to every city and town in the vicinity of Albany, while tags bearing the words, "Closed. Gone to the County Fair," were used on the doorknobs of Albany business houses and many of its residences. Lobby displays and frames were used at the theatre and several of the city's hotels.

Becker Holds "Dinty Day" Celebration

When "Dinty" played Charleston, W. Va., Manager C. G. Becker, of the Virginian theatre, through the co-operation of the Charleston Daily Mail, the city's leading newspaper, based his exploitation upon a special "Dinty Day."

Previous to the showing Manager Becker carefully arranged a most successful exploitation campaign in the planning of usual extensive publicity, a most attractive lobby display creating a Chinese atmosphere, and the first day of the showing a "Dinty Day" far Charleston newsboys.

An unusual interest was created throughout the entire number of the newsboys of the city by an offering of prizes to the boys selling the most copies of the Daily Mail. Each of these boys carried on his back a 11x14-inch cloth sign with various readings: "Dinty Day, I'm out for special 'Dinty' prize for selling the most Mails today, buy your Mail from me." They were also instructed in the sale of their papers to shout: "Dinty saves a girl from Chinatown, see it at the Virginian." Following the sale of this edition of the Daily Mail a parade was arranged to take place at 6:30 P. M., forming at the office of the Daily Mail, parading throughout the city's main thoroughfares and on to the Virginian theatre where they attended a special newsboys' performance. The boys were headed by a band and during the performance were otherwise given special attention. Prizes to the winners, five in number and ranging from $5 to $2 were distributed.

Naturally the Mail gave the newsboys and their show a lot of free publicity, much of which landed on the front page.

Lobby decorations showing good use of cut-outs during the showing of "The Sportsman" at the Peoples theatre, Portland, Ore.

Here is another exploitation stunt which O. L. Meister, manager of the Whitehouse theatre of Milwaukee, used to aid in putting over "Colorado"

Floral Display Presents Attractive Exploitation Opportunity

Floral displays furnish the most attractive of all windows and for that reason are very much prized for exploitation tie-ups. With this axiom in mind, Harry Swift, exploitation representative for Paramount Pictures in the Albany territory, went direct to the leading florist for a display when he wanted to exploit "The Right to Love" for the Rialto theatre, Amsterdam, N. Y.

The florist decorated his window with ferns, shrubs and cut flowers. The artistic effect was heightened by two mirrors against the wall that seemed to show a double window display.

The topmost fern of the layout reached almost to the ceiling of the store. Wicker baskets and lattice work added to the artistry of the window. The tie-up was established in stills of Mae Murray in the leading role of the production and by posters, the largest of which read:

"You have The Right to Love all the flowers for their Wondrous Beauty and to see 'The Right to Love,' a Paramount picture, at the Rialto theatre."

The picture played a three-day run to more than average business.

Boy Scouts Get Business for "Doug's" Picture

The Boy Scouts of Fremont, Ohio, were royally entertained by the management of the Strand theatre of that town, during the showing of "The Mark of Zorro," which, besides creating a great deal of comment in the town resulted in the management obtaining much front page newspaper publicity.

Five troops of scouts with their Scout masters, in full regalia, paraded from their headquarters, through the main streets of the city to the theatre, carrying banners, inscribed "We are on our way to see 'Doug' at the Strand theatre." Many others joined in the march and the house did remarkable business.

Roche Has New Tie-up Idea

Dan Roche, Paramount exploitation representative in Chicago, concocted a good line that put over a tie-up for "The Inside of the Cup," playing at the Randolph theatre recently.

Having arranged a tie-up with the Buck & Raynor drug stores, which serve noon luncheons, Roche improvised the line which appeared on the posters in the windows and above the counters:

"Try Our Drip Coffee and Then See 'The Inside of the Cup,' a Paramount Picture at the Randolph Theatre. No Grounds for Complaint in Either Case."

The four drug stores are located in the loop district, at the corners of State and Madison, LaSalle and Madison, State and Randolph and State and Van Buren. To any one familiar with Chicago's business district any further word on the value of these locations is unnecessary.

Leader Theatre Has Fine Lobby Display

Simply taking window cards, one sheets and three sheets and making cut-outs of them, added materially to the attractiveness of the exterior exploitation that was done by the management of the Leader theatre, of Washington, D. C.

The entire front of his theatre was profusely decorated with small pictures of Douglas Fairbanks, in his character of "Zorro" in the "The Mark of Zorro." These small cut-outs having been made from the window card designs that were distributed by the Artists' branch office in Washington.

He also used a man disguised as a bandit to do antics about the theatre which attracted much attention and interested the school children in the picture distributing small advertising cards at all the school houses.

This "Mark of Zorro" lobby display is by the Leader theatre of Washington, D. C.

This shows the stage setting and the characters which took part, a specialty number at Grauman's theatre, Los Angeles, used as a prologue fo "Paying the Piper."

Lieber "Man, Woman, Marriage" Campaigr

Circle Theatre, Indianapolis, Bases Exploitation on Appeal of Picture to Women

RALPH LIEBER, managing director of the Circle theatre, Indianapolis, made the initial showing of "Man, Woman — Marriage" for the Middle West a social event, and adopted a novel policy in exploiting the picture, the keynote of which was "art."

From the start it was decided that the film held a greater appeal for women than for men, so the exploitation campaign was directed toward interesting the women of every social estate in the city. As direct work toward this end, Mr. Lieber supplemented an extensive advertising campaign on the billboards, in the newspapers through "throwaways" and in store windows, by sending letters to fifty different women's clubs and organizations and by issuing 100 engraved invitations to women picked from the Blue Book for the Monday evening showing. The letter to the clubs pointed out that "Man, Woman—Marriage" has a distinct and definite bearing on the advancement of women's clubs throughout the United States.

These letters were typed individually and addressed personally to the head of each organization. Many of the clubs promised to bring the matter to the attention of their membership at regular meetings and many did.

More than sixty of the women responded, some bringing their husbands. They were met at the door by Mr. Lieber, clad in evening clothes, and were seated in a specially reserved section.

The prominence of the guests lent a prestige to the picture which was very valuable. It started all the club women to talking. It got into the newspapers and started most of the other women in town to talking. Then they all started for the Circle apparently.

Although the invitation stunt was the outstanding feature of the exploitation, the picture was well "sold" to the public before this was staged.

The backbone of the advertising campaign rested upon the really wonderfully set of drawings which Leone Bracker prepared to exploit the picture. The Circle bought fifty billboards two weeks before the premiere and ran "copy" which consisted only of reproductions of these Bracker pictures. Not a line of explanation appeared with them. They were so striking as to form the most interesting form of teaser campaign. A week before the presentation the theatre was able, through the high class of the Bracker pictures reproduced on posters bearing a simple announcement that the film would be at the Circle the following week, to place them in approximately 100 downtown show windows which publicity seekers seldom have been able to break into heretofore. The posters were of such merit that one of the art stores in which they wer exhibited had a number of calls from cu tomers who desired to purchase them. Sev eral other stores sold theirs after the pul licity value had expired. Other show wi dows were filled with 300 stock windo cards, and the suburban district was co ered with 200 one sheets. Twenty thou sand throwaways were distributed.

The advance newspaper campaign wa started four days before the opening an was brought to a climax on Saturday, wit half pages in all the daily newspaper During this same period the outside ac vertising was tied up with the theatr through four large reproductions of th Bracker drawings on easels in the outc lobby. The posters attracted more atter tion than any ever displayed in the Circ lobby before, it was said.

"Kismet" lobby decorations during the recent engagement of this picture at the Majestic theatre, Boston, Mass.

Lobby display for "Black Beauty" by the Palace theatre, New Haven, Conn. Story appears below.

Children Submit Drawings

Palace Theatre, New Haven, Conn., Puts Over Great Stunt for "Black Beauty"

THE opportunities that "Black Beauty" presents for exploitation have been fully exemplified by O. C. Edwards, manager of the Palace theatre, New Haven, Conn. A drawing contest, with the famous "Black Beauty" of the novel as a model to be used, was inaugurated that got the attention of the city's school children and most of their parents.

Mr. Edwards offered two separate sets of prizes—one for the boys and girls of the grammar schools and the other for the High School pupils. The prizes ranged from $25 down to $1, and totaled $100. The special requirements were that all drawings were free-hand and each signed by the contestant's teacher. The drawings were to be the child's conception of "Black Beauty," drawn in any position, in pencil, crayon, pen and ink, or in colors.

Showing two of the prize drawings which were submitted to the management of the Palace theatre, New Haven, Conn., as told in the story appearing above relative to the exploitation of "Black Beauty"

In sending the photograph (above) of the lobby of the Palace theatre showing some of the drawings submitted in the contest, Mr. Edwards wrote:

"In the photograph of the lobby something like 300 of these drawings are shown. You can derive an idea of the interest that the drawing contest aroused when I tell you that we received just a few short of 1,000 drawings; so many that it was utterly impossible to show them all. The best were selected for the big lobby exhibit.

"The drawings were put on exhibition two days before the engagement of 'Black Beauty' opened here at the Palace, and I have never seen anything in all my show experience that attracted the amount of attention that these drawings and the result of the contest succeeded in doing."

Sororio Gets Good Publicity with Unique Scheme

Co-operating with the newspapers and at the same time obtaining features for lobby displays and publicity matter is a policy that is being successfully followed by Thomas D. Sororio, general manager of the Strand theatre, Lowell, Mass.

Recently the Boston American, which has the largest daily circulation of any afternoon paper in Lowell, conducted what they termed a "Loveliest Girl Contest," the purpose being to award three prizes to the girls selected as combining the most in intelligence and beauty of any in New England. Thousands of photographs were published and the contest aroused wide interest.

After the winners had been selected and the prizes awarded, Manager Sororio obtained large copies of the photographs of the three winners, and they provided the basis for one of the most interesting lobby displays that he has ever presented in his theatre. There had been so much talk by the public about the selection of the winners, and such a wide variance of opinion as to the relative merits of the trio picked, that when the three clear and large photographs were displayed, there was a general rush to view them.

The three photographs were displayed in large frames on a velvet background, offering a beautiful contrast.

Altoona, Pa., Theatre Gets Local Merchant's Aid

"If you fail to read these advertisements of Altoona's live merchants, you will pay 'The Penalty' of missing some real bargains."

That was the slogan, in large type, printed clear across two pages of the Tribune of Altoona, Pa., in the issues of Monday, Feb. 7, and Wednesday, Feb. 9, the first and last days of the showing of "The Penalty." The double-page truck was occupied with advertisements from a dozen of Altoona's most prominent merchants, with the Strand theatre's ad for "The Penalty" in the middle.

Real Mill Wheel Used in Prologue Number

Real water splashing over a revolving mill-wheel added to the effectiveness of a prologue which introduced "The Old Swimmin' Hole" at the Brooklyn Mark Strand theatre. Tons of aqua pura poured through a pipe back stage gurgled over the old-fashioned turning mill wheel, while the Mark Strand male quartet in bathing suits lolled in a make-believe pool. The quartet sang melodies incidental to such a setting, developing an atmosphere for the picture which was invaluable.

Reisenfeld Presenting Prologue for "Gilded Lily"

The Rivoli program this week has as one of its principal supplemental numbers a musical act under the title of " Melody Land," serving as a prologue for the current week's feature, " The Gilded Lily," that again demonstrates Managing Director Hugo Reisenfeld's versatility and genius.

" Melody Land " turns attention to Mr. Reisenfeld as the composer of the score to " Betty, Be Good," the Casino musical comedy success which had its debut in May last year. The little music and dance gem is made up of some of the brightest spots of " Betty, Be Good "—" Just Listen to My Heart Beat," " Tell Me, Daisy," " 'Tis in Vain," " Keep the Love Light Burning " and "You Must Be Good Girls," and is a complete musical comedy in abbreviated form.

Grace Foster, soprano, and Georges Trabert, tenor, assisted by the Rivoli ensemble, sing the popular melodies, and Vera Myers and Paul Oscard, dancers, assisted by a group of artists, appear in the number. A delightful stage setting of soft draperies and tinted lights makes a charming frame for the musical comedy gem.

Above is a cut showing the players appearing in " Melody Land " and illustrating the general character of the prologue, an especially appropriate number for "The Gilded Lily," a story of a chorus girl with many of its scenes laid in a cabaret.

Roche Has New Tie-up Idea

A still photograph, taken from Roscoe (Fatty) Arbuckle's "Brewster's Millions," gave Dan Roche, Paramount exploitation man at Chicago, the idea for a real tie-up. One of the pictures on the production showed Fatty listening to a record played on a Victrola.

Reproduction of "black hand" herald used to advertise " Lone Hand Wilson" at the Bandbox theatre, Chicago

On the strength of this still, Roche, who had not yet seen the picture, went around to the territorial headquarters of the Victor Talking Machine Company and sold them on the idea of a window display tie-up throughout the Chicago territory.

The stills showing Arbuckle with the phonograph were used extensively and every Victor dealer in the district, under orders from the sectional district manager, arranged a window display on "Brewster's Millions" with the one still as the groundwork for the display. It got a lot of free advertising for exhibitors in the territory playing "Brewster's Millions" and demonstrated again the potency of paying attention to the small details.

"Black Hand" Herald Get Chicago's Attention

Lloyd Lewis, who is handling the pul licity on " Lone Hand Wilson " for Unit Photoplays, the Chicago distributors, entitled to credit for one of the clevere exhibition schemes put over in the Wind City recently and which helped to mak the week's run at the Bandbox theatre on of the most successful that house has en joyed.

Pedestrians throughout the loop distric of Chicago were startled one morning b finding scattered at different points, tucke under doorways and pasted on windows what seemed to be a message from th " Black Hand." A plain sheet of pape on which was imposed a facsimile of a hu man hand and a message in crude writing " Lone Hand Wilson," was the mean Lewis took to focus attention on the pic ture. With a printer's roller, some black ink and his own good right hand, Lewi prepared the Black Hand messages. One thousand sheets were run off, and late one evening scattered carelessly at various corners throughout the loop district, tucked under doors of big office buildings, left in lunchrooms, and, in fact, were placed at every point whereby they could be accidentally stumbled upon and seen.

The Police Department was kept busy one whole afternoon answering telephone calls from discoverers of a " Black Hand plot," and then gradually it began to dawn on the people of Chicago that, instead of a Mafia uprising, they were face to face with Lester Cuneo's first picture.

The stunt worked out perfectly, and with a minimum of expense and a little effort Lewis was enabled to make " Lone Hand Wilson " stand out vividly from the other pictures being shown in the loop district of Chicago.

Cut from a photo taken of a scene in the prologue number for "The Gilded Lily" being presented at the New York Rivoli theatre this week

Personal Letter Idea Gets Results for Jackson

The personal idea is being tried out with excellent success in the exploitation of pictures by Mervyn W. Jackson, director of publicity of the Strand theatre, San Francisco.

Three pictures recently exploited in this manner are "Love," "Lying Lips" and "The Texan."

For "Love" Mr. Jackson used an alleged personal letter from Miss Claum in which along with announcement of the initial showing of the picture in Frisco, etc., a request was made that those who saw it should write Miss Glaum giving her their opinion as to its merits.

For "Lying Lips" a letter from Thos. H. Ince along the lines of the trade announcement by Mr. Ince relative to his opinion that the picture is his greatest achievement, was used.

On "The Texan" the letter was signed by Mr. Jackson himself and contained many words of praise for the production.

The letters are sent out to the members of the Strand's selected mailing list and have brought excellent results.

Another Exhibitor Uses Plane to Deliver Films

Harry Blanchard, owner of the Capitol theatre, Davenport, Iowa, prides himself on having an aviator for a friend, so when playing "The Perfect Crime" he arranged for the Associated Producers' Chicago office to deliver a print of "The Perfect Crime" by aeroplane.

Naturally enough Mr. Blanchard wanted the film delivered the first day the picture was to be shown, so he and Goldman arranged for the aeroplane to leave Chicago at eleven o'clock in the morning, and promptly at that hour Mr. Tonte, booker at the Chicago office, with the film tucked safely under his arm, "kicked off" for Davenport, Iowa.

Mr. Blanchard already announced in his theatre and to the Davenport newspapers that the print would come by aeroplane, so when word was received that it had left Chicago everybody was on the "lookout," great crowds assembled in front of the theatre.

This "Adorable Savage" lobby display is the work of James B. Mason, manager of the California theatre, San Diego, Cal.

Schade's Plan for Exploiting "The Kid"

George Schade, owner and manager of the theatre which bears his name in Sandusky, Ohio, has revealed the stunt he is going to use to exploit "The Kid." This is his idea:

He is going to get a local youngster about four years old to impersonate Chaplin; cane, shoes, moustache, baggy trousers, etc. A photograph of the impersonator will be enlarged and placed in several of the most desirable display windows in Sandusky, about three weeks before the showing. The name of the youngster, and his parents, will comprise the only caption on the photo for the first eleven days.

Ten days before the opening of "The Kid," the caption will be changed to the announcement of the showing.

It is suggested that exhibitors secure as many photos as possible of small children imitating Chaplin. As a usual thing, parents will be glad to see the pictures of their children on display and a world of good human-interest advertising can be aroused through this system.

Utica Theatre Presents Prologue

A PROLOGUE of primeval Indian life was used in connection with the showing of "Behold My Wife," at the Avon theatre, Utica, N. Y.

With an appropriate scenic setting, Elsie Stevens, brought from New York for the role of an Indian girl, enacted the original prelude. The stage was first lighted to represent the hour before dawn, with Miss Stevens making her appearance from a tepee a part of the stage setting.

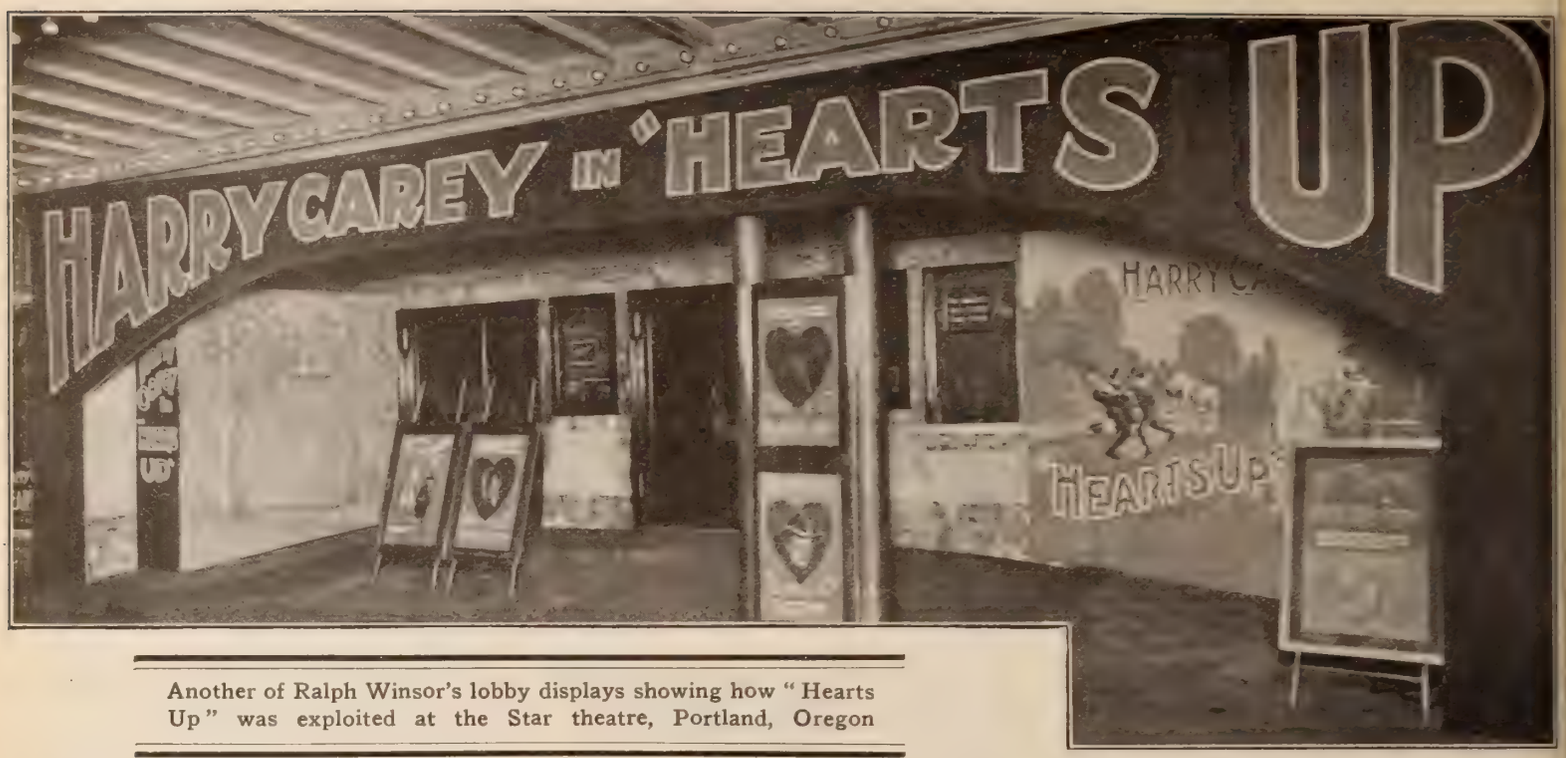
There followed a brief presentation of Indian costumes ranging from an exhibition of skill with bow and arrow to the lighting of the fire in the old-time custom by rubbing two pieces of wood together. In reality this was accomplished by deft manipulation of the electric lights, but so vivid was the impression that half of the patrons maintained that the girl on the stage had started the fire herself and one of the local papers actually described the prologue in this manner:

The scene came to a close as the Indian girl, after crooning redskin melodies over her breakfast, folded up the tepee and wandered off for another day's travel. The entire act only lasted ten minutes and when it was completed the audience evidenced its enthusiasm.

The scenic settings for the scene were especially worthy of note. Harry Swift, Paramount exploitation representative for the Albany territory, had arranged for the presence of Miss Stevens, and her ideas were followed out to a large degree in the arrangement of the stage. The forest atmosphere was reproduced by use of stage sets. The tepee occupied an elevated position by reason of specially constructed props forming ascending steps. The tripod from which the kettle swung, suspended over the fire, was located to the left.

"Behold My Wife" played an entire week at the Avon theatre. The prologue was so successful that it was duplicated when the picture was shown at Amsterdam, N. Y.

View of the prologue number staged for "Behold My Wife" showing recently at the Avon theatre, Utica, N. Y.



Another of Ralph Winsor's lobby displays showing how "Hearts Up" was exploited at the Star theatre, Portland, Oregon

Artistic Prologue Presented at St. Paul

Manager Calvert's Presentation Number for "The Devil" in Detail

IN presenting "The Devil" at the Capitol theatre, St. Paul, no attempt was made to create a prologue for the picture from any of its scenes. Managing Director Calvert chose to precede the feature with a special stage setting, and the character of Mephistopheles for his soloist, who sang "Le veau d'or" (The Calf of Gold) from "Faust."

The opening of the velvets disclosed the set, masked in by a cut arch which formed the first drop. The second drop consisted of a cut window, draped, and the third drop served simply as a red backing for the set. The most important stage properties used in this number were a profile piece with flowers worked into the top of the panel to form a tapestry effect, and two large candles in profile. But one piece of furniture was used in this setting. It was a tall chair of simple design, draped in burnt orange velvet. Two half circle steps formed a pedestal at the bottom of the profile piece on which the soloist stood. The profile piece was painted blue and green and gold.

The first drop was stone gray, the second blue and gold and the third red. The candles were illuminated with small flame lamps which had been dipped in dark amber and red. One candle was placed at each side of the large profile piece, and dark green velvets were draped on each side from the profile piece to the candles.

In creating his lighting effects for this presentation, Mr. Calvert lighted the front piece with blue foots at full, lights up one-third and green up one-half. The set itself was lighted with two open arcs, blue left stage and two open arcs, violet, right stage. On a spot platform, left stage, were placed two arc spots in dark amber cut to flood the panel in the large profile piece and the soloist. A hanging spot in violet was placed directly above the soloist.

The illumination back of the cut window consisted of two open arcs, light red, left stage, and two open arcs, right stage, one of light red and the other of light amber. This portion of the lighting scheme shaded the third drop from dark red at the bottom to light red at the top. A border placed directly above the set was in dark blue full up. The ground cloth was blue.

Velvet curtains closed the number, which ran two minutes and ten seconds.

This feature of the program was but one of a series of artistic stage settings for musical numbers, which Mr. Calvert has been building from week to week for Finkelstein & Ruben, at the Capitol theatre, St. Paul.

The soloist used in connection with this number was Herbert S. Waterous, basso, who is under the direction of the Bendix Music Bureau, of New York City.

Here is the lobby display which the Rivoli theatre, Portland, Ore., used for the showing of "Outside the Law"

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Novel Exhibitor Aids for "Hope Diamond"

A new plan of direct aid to the states right buyer has been worked out by the Howells Sales Company in connection with their first release, a stirring fifteen-episode serial, "The Hope Diamond Mystery."

Plans have been made for an extensive campaign of trade paper advertising which will cover in every selling argument that will present the picture properly to the exhibitor.

This advertising will be designed in such a way that it will be available for the states right buyer to use in putting the picture over in his territory with the exhibitor.

Each of the plates used by the Howells Sales Company, Inc., in its trade paper campaign will be turned over to a stereotyper and plates and mats made from the original. These plates and mats will be available for the states right buyer mortised so that he can insert his own copy in the openings.

This is said to be the first time in the history of the business that such advertising service has been offered to the states rights buyer by which he gets the advantage of the high priced artists and high priced plates which the trade paper campaign calls for. This service will be supplied to states rights buyers free with the exception of the usual minor charge for stereotype plates and mats.

Jacquelin Film Making Comedies

Jacquelin Film Company, the latest producing unit to enter the Chicago field, is working on the third of a series of one-reel comedies of the better class, at the Reelcraft studios, Chicago, the first two pictures having been completed, according to Sales Manager W. H. Engleman.

Joey Marshall and Cecelia Jacques are being featured in these one-reelers, which are high class productions built around real life incidents, somewhat along the lines of the Drew comedies.

The policy of distribution will be announced at an early date by Sales Manager Engleman.

New Pinnacle Comedy Ready for Market

"The Ting Tong Man," the fifth of the series of Pinnacle Comedies starring Max Roberts, has left the cutting room and is now on its way to the Independent Films Association in Chicago for distribution on the state rights market.

A Timely Kineto Review

Central American War Increases Interest in Panamanian Subject

"PANAMA," a Kineto Review to be released by the National Exchanges all over the United States on March 21st, is believed to be an especially timely subject because of the military situation in that country. The newspapers these last few days have been full of the impending trouble between Panama and Costa Rica, and one of the first situations with which the new Secretary of State, Charles Evans Hughes, is dealing concerns Panama.

This Kineto Review begins with the ruins of the ancient city of Panama, founded in 1519. Passing the ruins with all its old stories of buccaneers, the audience is shown the ancient King's Bridge, where Columbus founded a colony in 1502. The pictures then shows the Leper Colony at Palo Seco—a dangerous visit for the photographer, but extremely interesting and safe for theatre audiences.

"Panama" also shows the late General Gorgas, who made the Isthmus the "healthiest place in the world," and a notable group of other dignitaries who attended a visit of the American fleet.

President Porras of Panama is seen boarding the U. S. S. Pennsylvania to greet Admiral Wilson and also Admiral Rodman. The erstwhile Secretary of the Navy, Josephus Daniels, and Gov. Stevens of California are seen calling on Admiral Rodman.

An especially interesting detail is a condensed picture showing the passage of the fleet through the Canal. The actual operation took nine hours; the pictorial version of it takes just sixty seconds.

C. B. C. Secures French Series for America

American distribution rights for a series of four big French dramatic pictures, have been secured by the C. B. C. Film Sales Corporation. The first picture on this series, which is called "The Nightingale of Paris," is to be released shortly, it is announced.

These pictures are to be offered by C. B. C. to state right distributors, as a result of a belief on the part of Joe Brandt and Jack Cohn, of that company, that the barriers against foreign-made pictures have been swept away, and their value for the American market demonstrated beyond any doubt.

The four pictures which C. B. C. has secured are said to be French in every detail, with their locale laid in France, and are interpreted by one of the most noted French players.

ANNOUNCEMENT is made by the Kineto Company of America that all Kineto Reviews, which are being released through National Exchanges, Inc., will be issued with a complete and carefully worked out musical score. This is believed to be the first time in motion pictures that short subjects have been scored musically and it is looked upon as a disinct step forward and one which will prove popular with the exhibitor, who will be able to obtain the correct atmosphere for the presentation of his short subjects.

A novel scheme has been worked out by Kineto in regard to the manner in which the cue sheets will be issued. Instead of printing but one cue sheet, three will be made. The first is intended to be used by the largest theatres and is compiled for big orchestras. The second will be used in houses which have an orchestra of six or eight or ten pieces, and the third is compiled for such theatres which have only a piano or organ. In addition, Kineto has decided that instead of printing merely the name of the piece to be used it will describe the atmosphere which it is aimed to create, so that, should the suggested music be unavailable for an exhibitor, he may be able to find an appropriate substitute.

These scores are being prepared by Charles D. Isaacson, music editor of the New York "Globe" and the "Motion Pictures News." Scores on "Thrills," "The Emerald Isle," "Panama," and "The Holy City" will be sent to all of the National Exchanges, and scores on the remaining seven subjects which comprise the first series of Kineto Reviews, will follow.

Dominant Pictures Buy Group of Pictures

Jacques Kopfstein, general manager of Dominant Pictures, Inc., announces that his company has bought a group of productions made for the United States Amusement Co.

Included in the group are: "Think It Over," Cathrine Calvert and Richard Tucker; "When the Heart Calls," Frank Mills and Cathrine Calvert; "A Man and the Woman," Edith Haller; "The Mask of Virtue," Cathrine Calvert and Richard Tucker; "The Price of Her Soul," Naomi Childers and Wyndham Standing and the Joe Welsh classic," "The Peddler," with Joe Welsh and Cathrine Calvert.

Attractive Press Book for "Hearts Aflame"

An unusually attractive press book, according to an announcement from Clark-Cornelius Corporation has been prepared for their latest release, "Hearts Aflame," by C. J. Verhalen. This production is being released on the territorial plan and is in six reels, starring Jane Novak.

The tone of the production has been carried throughout the book, according to the statement and is in harmony with the quality of the production itself throughout. It is claimed to be replete with the sort of information that will be necessary to put the production over in a big way.

Aycie Pictures Formed in New York

The Aycie Pictures Corporation, a new concern headed by Aaron A. Corn, B. H. Bernstein and M. Lewis, has been formed to state right and manufacture motion pictures. The company will have offices in New York City.

The Sales Staff, headed by Jerome Lewis, have already reported territorial sales on the Spur Series of fourteen two-reel Western dramas, which are their initial releases.

Border Film to Make Two Reel Westerns

The Border Feature Film Corp., of Bisbee, Arizona, announce that they are starting production on a series of two-reel Western subjects, which will star Grant Merrill, who will be supported by Peggy Parkan. They state that they will use the towns of Tombstone, Charleston, Douglass and Bisbee, all situated near the Mexican border, as the locale for their Western stories.

THE following sales on the independent market have been reported during the week:

Franklyn Farnum series, "The Galloping Devil," "The Struggler," "The Fighting Stranger," "The Hunger of the Blood," "The Last Chance," and "The Raiders," (Canyon Pictures Corp.) to I. E. Chadwick, of the Merit Film Corp., for Greater New York and Northern New Jersey.

"Hearts of the Range," (J. J. Sameth) to the Crescent Film Co., of Kansas City, for Western Missouri and Kansas.

"Hearts of the Range" to the Arrow Photoplays, of Denver, for Colorado, New Mexico, Wyoming, Utah, and Southern Idaho.

"The County Fair" (Guy Croswell Smith) to George M. A. Fecke, of the Motion Picture Distributing Corp., of Boston, for New England.

"The Handicap" (Victor Kremer Feature Films) to Motion Picture Distributing Corp., for New England.

"The Woman Untamed" (Elmer J. McGovern) to Motion Picture Distributing Corp., of New England.

"Honeymoon Ranch," (Bert Lubin) to Motion Picture Distributing Corp., of New England.

"Dangerous Love" (C.B.C. Film Sales) to the Midwest Film Exchange, of Milwaukee, for the Milwaukee territory.

"The Victim," (C.B.C. Film Sales) to the Standard Film Service, of Cleveland, for Michigan, Kentucky and Ohio

"Mad Love" (Victor Kremer Film Features) to the Great Northway Film Corp., of Utica, N. Y., for Northern New York.

"Mad Love" to Superior Screen Service, of Chicago for Northern Illinois and Indiana.

"Voices" to Superior Service, of Chicago, for Northern Illinois and Indiana.

"The Handicap" (Victor Kremer Feature Films) to Theatre Owners Corporation for Minnesota, North and South Dakota.

"The Handicap" to Lande Film Distributing Co., of Cleveland for Ohio and Kentucky.

"The Handicap" to the Quality Film Corp., of Pittsburgh, for Western Pennsylvania, and West Virginia.

Texas Guinan series (Victor Kremer Feature Films) to Richards and Flynn, of Kansas City, for Western Missouri and Kansas.

Texas Guinan series to New York Independent Masterfilms for New York City and Northern New Jersey.

Texas Guinan series to Strand Features, of Detroit, for Michigan.

Texas Guinan series to Famous Pictures Sales Co., of Pittsburgh for Western Pennsylvania and West Virginia.

"A Hawk's Trail" (Louis Burston) to Richards and Flynn, of Kansas City for Kansas and Missouri.

"Cowboy Jazz" and the Midget comedies (S. and E. Enterprises) to the Commonwealth Photoplay Corp., of Boston, for New England.

Midget comedies to Penn Film Service of Pittsburgh for Western Pennsylvania and West Virginia.

"Cowboy Jazz" and the Midget Comedies to the Merit Film Co., of Detroit for Michigan.

Sales Disprove Depression

J. J. Sameth Believes Number of Buyers Show Falsity of Reports

"THE best proof that there is no such thing as depression in the Independent field is evidenced by the number of sales made during the last week by independent producers," said Joseph Sameth, of the Forward Films Distributors, Inc. "In every section of the United States, exhibitors are crying for film but are demanding only those productions which have a box office value plus clean entertainment.

"A year ago it was common gossip that the state rights field was a 'dumping ground' for films which the larger producers were ashamed to market under their own trade names. What has happened during the past six months has convinced the independent merchant that this fallacy no longer exists, and nothing but features demanded by exhibitors and the paying public find their way through independent channels.

"The independent market is no longer a fly-by-night proposition, but on the contrary holds an enviable reputation in the motion picture trade of today. State rights exchanges, now that they have achieved this success, can maintain in only one way, and that is to give the exhibitor only first-class features at the lowest possible prices.

"I am immensely pleased," continued Mr. Sameth, "by the manner in which state rights buyers have purchased 'Hearts of the Range.' The executives of the Forward Film Distributors, Inc., have done everything within their power to create in the independent field a feeling of honesty. That the field has taken to this policy is further proven by the five sales made this week which were consummated on our say-so and not by screen examination. I hail 1921 as the banner year in the state rights field."

Some of the 7,000 people who greeted Clara Kimball Young when she appeared in front of the office of the Tulsa World, at Tulsa, Okla., where she made one of her highly successful personal appearances

Neal Hart Film Nears End

"God's Gold" Said to Be Independent Films Star's Best Picture

ALL interior scenes of Neal Hart's newest five-reel production for Independent Films Association have been "shot" and the company left its studios in Hollywood this week for Balboa, Cal., where under the direction of Webster Cullison the final scenes of the production will be filmed.

Hart's latest production, "God's Gold," is described as a powerful and gripping story of the sea. The story, which is from the pen of Arthur Henry Gooden and adapted to the screen by the author, presents Neal Hart in the role of a sea captain.

"God's Gold," presents thrills and exciting situations galore, among which is the burning of two schooners off the coast of San Francisco; a fight between a gang of mutineers and savages, and many other incidents that for a time tend to obstruct the hero in his effort to save his sweetheart held captive in a bandit's nest. How he overcomes all obstacles and detetmines that God's real gold is the girl he rescues makes one of the most appealing, exciting and stimulating stories that Independent Films Association declares has ever been offered to state right buyers. "God's Gold" will be released about April 1.

LOOK!

AT

SID SMITH

IN

Hallroom Boys Comedies

Supported by

HARRY McCOY

STARTLES YOU
THRILLS YOU
MAKES YOU LAUGH
MAKES YOU HOWL

The Hallroom Boys Comedies Are Being Featured in the Best Theatres in the World

They'll Go Over Bigger and Better Every Week Until They Are the Best Two-Reel Comedies in Your Theatre

Mr. Johnston, I agree with you

You certainly hit the nail square on the head in your editorial in your issue of The M. P. News of March 12th where you said—"The industry is in a state of transition today. Its machinery is being changed all around—to get away from volume production, and into the fewer and bigger attraction stage. Pictures—the better kind—are being made by complete and trained staffs of specialists. No ego—no alibi—no domination by any one individual. The exhibitor must be allowed to select for the public—and the distributor from the producer. All other methods are uneconomic. If one producer owned all the theatres and only his pictures were shown, motion pictures would quickly degenerate into unprogressive, unprofitable attractions. Why insist then that an exhibitor must book all of one producer's pictures?"

I have said that for years. I'm glad you printed it. It backs me up in my fight against monopolistic concerns who are attempting to swallow the whole industry; who are trying to corner the market. I have said it before and I repeat it here—fewer and better pictures, sold and booked on the open market, is the new force that's coming. The independent field is the infant giant that will soon grow into a colossus. Then big picture making will be on "the best man wins" basis. Then no producer will use as a club his good pictures to force exhibitors to take pictures they don't want, in order to get the good ones. When that day comes, and it is almost here, there will be merit to every picture and that's the basis on which I am now making my new pictures.

Other stars are beginning to see that monopoly means ruin to the industry. Several have told me that they will soon be producing and releasing their pictures independently. Then the industry will see pictures of merit, for independence will bring forth talent these stars never dreamed of. In all my career I have never produced pictures like "Hush" and my latest and most artistic success to be released shortly, "STRAIGHT FROM PARIS." I urge all exhibitors to view these productions on the screen so that I may prove my claim to bigger and better pictures and only five a year.

Clara Kimball Young

P. S. *See "Hush" and you'll book it. See "STRAIGHT FROM PARIS" and you'll see my finest picture of years. Any Equity Franchise Holder will screen both pictures for you, or communicate with EQUITY PICTURES CORPORATION, Aeolian Hall, New York, and watch for my talk next week.*

AN announcement of interest to the exhibitors and picture public will be forthcoming from the Independent Films Association within the next few days, according to word from the Independence City studios, Hollywood, Cal., this week, where, it is stated, Eddy Eckels, president and general manager of the Films Association, has practically closed negotiations with a prominent film producing company for a series of James Oliver Curwood stories.

"Life Mark" Is First Specialty Release

H. Slutzker, president of Specialty Photoplay, Inc., announces "The Life Mark," a five-reel society drama, as the initial state rights release of this company.

"The Life Mark" will be offered on the independent market at a low figure in order to fill the long felt want for good but cheap productions. Specialty Photoplay, Inc., expects to dispose of this quickly and then offer another feature of the same calibre as its second release.

Marguerite Clayton, featured in many productions by various companies, is starred in the "Life Mark," which is described as a romance of two continents. An excellent cast including Emory Johnson, Virginia Ware, Carl Stockdale and True Boardman lend good support to the production, which was supervised by Enoch von Pelt.

Kipling Exchanges Are Rapidly Expanding

Kipling Film Exchanges, Inc., are rapidly expanding their business activities, according to Richard Kipling, who was in Chicago last week where he purchased two features, "The Woman He Chose," and "Reckless Wives" for release in California.

Mr. Kipling announces that the Kipling Film Exchange in Portland is now being managed by Theodore Johnson, and that at Los Angeles by Ray Perry, who formerly was associated with Sol Lesser, and that within a few days a manager will be signed up who will have charge of the San Francisco exchange.

Mr. Kipling brought with him the prints of his new five-reel Western, featuring Carlyn Wagner, "The Battlin' Kid," and while in the East also plans to get new pictures for the Richard Kipling Enterprises.

"Thrills," Kineto Review, Well Received

"Thrills," the first Kineto Review released by the Kineto Company of America, Inc., through the National Exchanges, Inc., has been received most enthusiastically by the various branch exchanges, it is announced.

"The Emerald Isle," the second release of the Kineto Reviews, comes in very handy on account of the holidays in the second half of March. "The Emerald Isle" is described a particularly beautiful scenic of the Southern part of Ireland.

Federated Gets Hallrooms

First Release Through Federated to Be Issued Within Sixty Days

C. B. C. FILM SALES, of New York City, announce that their series of Hallroom Boy Comedies have been sold to Federated Film Exchanges, through whom they will be released in the future.

Hitherto Hallroom Boys Comedies have been distributed by the C. B. C. Film Sales Corporation. The first release through Federated has not been definitely settled as yet, but it is said that it will probably take place within the next sixty days, and will probably be the ninth comedy on the series. This has not been titled yet. The deal covers future releases and will have no bearing on current releases.

Harry Cohn, who is personally producing these comedies on the Coast, states that he has made arrangements for the expenditure of all the money necessary to make Hallroom Boys Comedies the greatest two-reel comedies on the market. He has lined up some stories of an original and entertaining type, which, it is said, will prove proper vehicles for the exploitation of the talents of Sid Smith, who, because of his work in recent Hallroom Boys Comedies, has been pronounced one of the greatest stunt and comedy artists in pictures.

Mr. Smith has signed a long-term contract with Hallroom Boys photoplays, and has been insured for a large sum.

Attractive Posters for Billy West Series

The success of Billy West, the Joan comedian who is producing two-reel comedies for state right distribution, is said to be reaching sensational proportions. Among the reasons for the great number of bookings on the West two-reelers given by Joan, is the effectiveness of the posters used by exhibitors. That the original posters on the West comedies are largely responsible for the excellent box office income reported by exhibitors, was shown this week from a number of statements from state right distributors and exhibitors received by Joan.

One of the most effective accessories on the West comedies, reports stated, was the rotogravure window card, 22x24 inches in size. The one-sheets on each Billy West release are equally catchy. For West's first release, "Sweethearts," the illustration shows the Joan comedian and his leading lady, Ethelyn Gibson, in an embarrassed position on a park bench. For West's second release "Service Stripes," a prison scene is used. For "He's in Again," a reproduction of a particularly humorous scene of Billy West, benignly "under the influence," is shown. For the "Conquering Hero," the fourth and last Billy West release, a mock heroic pose of the hero dressed in coat of mail and spear in hand, with his foot solidly planted against the breast of his vanquished foe, while the heroine gazes admiringly at the victor, gives an effective idea of the laughs in the comedy.

Bill Wing Will Write for Independent Films

Bill Wing, who was formerly scenario editor for the Selig studios, has been engaged by Eddy Eckle, president and general manager of the Independent Films Association, to write screen stories for Neal Hart, Pete Morrison, Ray Gallagher and Max Roberts, who are producing pictures for the Eckles' enterprises.

Wing's latest effort is a five-reel gripping story, titled "The Phantom Riders," and is being considered as the next starring vehicle for Neal Hart.

Pre-Release Showings at Competing Houses

"The Woman in His House," the first Louis B. Mayer production to be directed by John M. Stahl, has established a precedent in Los Angeles exhibiting history, by being shown in two competing theatres on pre-release showing. The Ambassador Theatre, the Gore Brothers and Sol Lesser, opened with the feature on Feb. 12, and the following Wednesday it opened at the Mission theatre, managed by Harry David.

A circumstance in connection with the simultaneous showings that makes it a remarkable occurrence is that both the Ambassador and the Mission Theatres maintain a $1.50 top scale of prices. Reports from both the theatres covering the days both were running it—it concluded its run at the Ambassador on the night of Feb. 18th—declared that capacity houses had ruled at every performance.

Chatburn Enterprises Opening Offices

The T. W. Chatburn Enterprises are opening offices for the distribution of state rights pictures in Los Angeles and San Francisco.

The Los Angeles office is now open and is in charge of L. E. Kennedy who was formerly manager for Pathe and Fox in this district. This exchange expects to handle only the biggest of state rights pictures.

The first release will be about February 15, and will be B. A. Rolfe's super production, "Madonnas and Men."

"Welldon" Agency Perfects Staff

Catering as publicity, advertising and exploitation engineers, George L. Fecke and Miss Edith Gwynn, who have formed "Weldon," have perfected arrangements by which every phase of motion picture work can be carried out successfully by their experienced staff. Believing that the independent picture has at last reached a commanding position in the industry, "Welldon" will specialize on State Rights features.

Stage Play Is Confused with Lesser Picture

To correct a false impression current among exhibitors, Irving Lesser, of Los Angeles announces that he is producing a film version of "Peck's Bad Boy," and that he has under control all the works of the late George W. Peck. Jackie Coogan is starred in the production and Irving S. Cobb is now writing the titles.

The presentation of a three-act play of the same name by a stock company in the Middle West caused the confusion on the part of exhibitors, states Mr. Lesser.

It is likely that Mr. Lesser will arrange for another starring vehicle for Jackies Coogan to closely follow on the heels of the Peck film. Nothing definite has been done regarding a second Coogan production, however.

Hawaiian Prologue for "The Woman Untamed"

Ralph Gervers is producing an elaborate Hawaiian musical revue, which will be used as a prologue for Elmer J. McGovern's photoplay of the South Seas, "The Woman Untamed," which stars Doraldino. Well known dancers and stage players will be included in the cast and a Hawaiian quartet will furnish the music, which is now being written.

Aywon Will Have New Comedy Series

Nathan Hirsch, president of the Aywon Film Corporation, announces that he has just completed arrangements for the production and release of a series of fifteen two-reel comedies starring Jimmy Aubrey. Territory is already being contracted for and several state rights buyers have signed up.

Aywon will also release a series of Western features in five reels, to be known as the "Diamond Dot" series.

Attractive Titles in Callahan Comedies

Jimmy Callahan, star of the Callahan Comedies, which will be handled by Robert W. Priest, of the Film Market, Inc., is very enthusiastic over the comedy titles written for his first three two-reelers by Tom Bret. Mr. Callahan and Mr. Priest invited several "hard to please" friends to look at the comedies in a projection room and were elated over the fact that many laughs greeted the pictures.

Newspaper Reviewers Feature Short Reels

Increased attention is daily being given to short subjects in the Broadway houses by the reviewers in the New York papers. When "Nature's Handiwork," one of the Kineto Reviews, was shown at the Capitol theatre recently several papers featured this subject as being more interesting than the feature. The Kineto Reviews have been playing quite regularly at the Capitol and have been winning an enthusiastic response on the part of the audience.

CANYON PICTURES CORP. reports during the past week the sale of the series of six Franklyn Farnum pictures to T. E. Chadwick, of the Merit Film Corp., of New York, for the Greater New York and Northern New Jersey territory. This series includes "The Galloping Devil," "The Struggle," "The Fighting Stranger," "The Hunger of the Blood," "The Last Chance," and "The Riders."

Pacific Film Enlarging Coast Studios

With the expenditure of $40,000 on the new administration buildings, stage and work shops, the plant of the Pacific Film Company, of Culver City, California, will cover seventeen full city lots, making it one of the most commodious and complete studios in Southern California.

Work is being rushed on a new stage, 100 by 130 feet. The executive offices will be in the modern Spanish style of architecture, with a patio occupying the space in the center to afford light and ventilation for every room. This open space will be converted into an exotic garden, being planted to rare semi-tropical trees, shrubs and flowers. New dressing rooms will be included in the betterments, while ample provision will be made for the accommodation of laboratories, carpenter and paint shops, property rooms, etc.

The present production program of Manager John J. Hayes includes a single reel George Ovey comedy each week. These are filmed under the White Cap banner, with Arby Arly playing opposite the well-known laugh maker. With the completion of the new buildings at the studios, five-reel features will be added to the output. The administration building will front on Venice Blvd.

George Kleine Produces Howell Serial

The release of "The Hope Diamond Mystery," the fifteen-episode serial being distributed on the states rights market by the Howells Sales Company, marks the re-entrance of George Kleine into active participation into the affairs of the motion picture industry again. George Kleine was one of the earliest and most successful of the pioneers of the business and has been responsible for some of the greatest successes in the history of the screen.

The Howells Sales Company is so enthusiastic over the exploitation possibilities of "The Hope Diamond Mystery," the fifteen-episode serial which they are distributing on the states rights market, that they have issued a challenge to the entire industry.

They are making the statement in their trade paper advertising on this picture that this serial has greater exploitation possibilities than any other picture ever made and calling on the states rights buyer to make them prove the assertion.

Record Publicity for Star

A RECEPTION from press and public that has seldom if ever, been accorded other screen stars, was given Clara Kimball Young, the Equity star on her visit to Nashville, Louisville, Tulsa and Oklahoma City last week. Newspapers confessed that Miss Young broke all records for publicity and popularity in their respective cities. Nothing of its kind had ever been seen before. Even as much as a week before her arrival, the press heralded her coming from front-page headlines. Mayors, Governors, Military and Civic officials, the shining lights of society hastened to extend their courtesies to their guest.

Leaving Dallas she boarded the train for Nashville. As the party approached the suburbs of the city, they found a notable delegation of city officials awaiting them with a special train. Arriving in the Tennessee capital a multitude greeted the Equity star. Not before Miss Young made a fitting speech of acknowledgement of their reception was she allowed to proceed to her hotel. Here she began a round of honors that did not end till the next evening, when she left for Louisville. As in Houston, San Antonio and Dallas, the Mayor presented the star with gold keys to the city, and the ceremony was followed by an address by Miss Young from the balcony of her suite to the mobs below in which she attacked censorship of the movies. Luncheons by the Rotary Club, Kiwanis, Knights of Pythias and other organizations followed. Miss Young made a tour of the principal industrial plants and shops of the town—all of which was faithfully recorded in the daily press. As in her previous visits, every opinion the Equity star pronounced, whether on politics or fashions, was 'swallowed whole' by the dailies. When she made her personal appearance at the Old Mill theatre in the evening, it was necessary to use the police reserves to hold the mobs.

An even greater ovation awaited Miss Young in Louisville. Front pages of the Post, Courier and Herald announced her arrival and printed photographs. A battery of staff cameramen pursued her every motion. Reporters were lined up at the Hotel Snellbach, where her comments on her opinion of the city and her views on motion-pictures were eagerly recorded. After being presented with the keys of the city by Mayor Briggs, she was the guest of the Kiwanians, where she was voted an honorary member.

A special train was ordered when Miss Young left Louisville for Tulsa, Oklahoma, her next stop. Meanwhile, the City of Tulsa was abustle with preparations for their visitor. Mayor Evans arranged with the Passenger Agent of the Frisco lines to post placards in trains, on platforms and generally throughout the city to the effect that the public should turn out in royal fashion to meet Clara Kimball Young at the station.

The climax of her reception came a half hour later, when one of the most effective "stunts" ever manipulated was performed. Milton Crandall, the Equity exploitation director and press agent of Miss Young on her tour, conceived the idea of having a public demonstration in honor of Miss Young staged at the office of the Tulsa World. A platform was set in front of the center window of the building and Miss Young stepped out of the window on to the platform. The novelty of her appearance was the talk of the town. As the public reception took place in front of the newspaper building, naturally that paper was filled with headlines of Miss Young's fame. A throng conservatively estimated at 7,000 greeted the appearance of Miss Young before the World office.

Mayor Evans presented her the keys of the city. The crowd had been forming for two hours before Miss Young's emergence from the window to the platform. Special police were detailed for the occasion. Her exit from the window on to the platform was electrifying. A front page of the *World* impeded her exit, so that Miss Young had to burst through the front page of the *World* to get to the platform.

In the meantime, Crandall had staged a gala reception for the Equity star in Oklahoma City, her next destination. Announcements and placards posted in all stores and bill-boards called upon the public to give Miss Young the reception of her life. A lavish reception was arranged at the State Capitol, where Governor Stephenson, Secretary of State Morris and the Legislature were to welcome her.

At the first opportunity the reporters besieged the Equity star and quoted her at length on matters feminine. In the afternoon a reception was given Miss Young in the Huckins Hotel by the ladies of the capital, and in the evening Miss Young spoke effectively against iron-clad censorship before the American Legion, Y. M. C. A., and other organizations. She was the guest of the most exclusive stores of Oklahoma City the next day, and columns of announcements by various shops asked patrons to come and greet Miss Young in their establishments.

To date, Equity states, the amount of publicity, both newspaper and mouth-to-mouth, that Clara Kimball Young has received in the two weeks of her tour of the Southwest is more than any other star ever received from a personal appearance in the same territory.

Return to Normalcy Is Seen

Glutting of Market Reacts for Good, Says Manheimer

FOLLOWING the recent announcements of the J. W. Film Corporation anent the launching of their first big special, "Every Man's Price," in which Grace Darling has the leading role, E. S. Manheimer, who is handling the distribution of the J. W. series of specials, states many letters of congratulations on his policy of big independent, dignified productions for the state rights market at this particular time, were received.

According to a statement by Mr. Manheimer, he believes that the time was never more propitious for the launching of high class drama than at present. "In the matter of getting our productions ready for the market and setting the time for release," says Mr. Manheimer, "I have pursued a 'watchful waiting' policy. For the past several months, as we all know, conditions in the film industry, as in all other lines of business, have been rather chaotic, with the result that the downward trend of prices brought to light a number of inferior pictures that had been laying idle in the vaults for many months. The owners of these pictures saw the opportunity to cash in on them by taking advantage of the existing unstable condition, on the assumption that ridiculously low prices and attractive terms would blind the independent exchangemen as to the inferiority of the productions offered.

"The result was that the market during the past six months has been cluttered with all sorts of productions and all sorts of propositions, which put the independent exchangeman in the position to dictate his own terms.

"Instead of stimulating business and giving the independent exchangeman the opportunity to keep his exchanges going without any heavy outlay of actual money, as claimed by those who were ridding their shelves of the accumulation of years, it reacted with the force of dynamite and the state rights man found himself in the unhappy position of having a lot of worthless junk in his exchange that he could not move. These one-picture distributors simply passed the buck on to the independent exchange and took the chance of getting a percentage on whatever bookings the state rights man was able to put over on the unsuspecting exhibitors.

"However, this procedure was not altogether an ill wind, for it cleaned up the market of the fly-by-night pictures and made a clear road for the bona-fide better productions of the legitimate producers and distributors.

"Being firmly convinced that the trend of the times portend to an immediate return of normalcy in the film industry, it is with all confidence in the astuteness of the live state rights buyers that I am offering them the first of the J. W. series of genuine specials, "Every Man's Price," a Burton King production, which will be followed at definite intervals by other productions of equal power, dignity and box-office strength."

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

William H. Strafford, of the Rothacker Industrial Division, who directed the four-reel picture of the Chazy Central Rural School

Douglas Rothacker to Tour New England

Douglas D. Rothacker, manager of the Rothacker industrial division, is spending several weeks in the East. After a stay at the New York office he will proceed on a trip through New England. He plans to spend several days in Washington, conferring with government officials on educational films, which the Rothacker Company is producing for the film library of the United States bureau of mines.

George D. Baker Confers on Next Production

George D. Baker is in New York and going over plans for the S-L Picture to follow his production of "Without Limit," adapted from Calvin Johnston's "Temple Dusk," and scheduled for release through Metro. In conference with Mr. Baker is Arthur Sawyer.

Herbert Lubin, head of the S-L organization, has Mr. Sawyer under contract to make five George D. Baker productions for release through Metro.

Minneapolis Manager for Ass'd Producer

F. B. Warren, general manager of Associated Producers, Inc., announces the appointment of Julius F. Brett of Minneapolis, resident manager for the A. P. organization. Mr. Brett was at one time Minneapolis manager for United Artists.

Al Christie's Fine Cast

Well Known Players to Appear in New Robertson-Cole Comedy

IN "See My Lawyer," the new super-special starring T. Roy Barnes to be released by Robertson-Cole, Al Christie, the producer it is said, has selected a cast of unusual excellence.

T. Roy Barnes, who stars in the role of "Bob" Gardner, has been a comedian on the legitimate stage for more than five years. One of his early stage successes was the interpretation of the same role in which he now appears in "See My Lawyer." Grace Darmond, who plays opposite Mr. Barnes, has appeared on the screen in dramatic roles. She was starred in the Robertson-Cole release "What Every Woman Wants." Her first venture into the realm of comedy was in "So Long Letty."

Lloyd Whitlock is seen in a sympathetic role. Mr. Whitlock played in "One Man in a Million," the George Beban feature. The pretty brunette, Jean Acker, has one of the principal roles. Miss Acker played with Sessue Hayakawa in "An Arabian Knight" and later appeared in other productions.

J. P. Lockney, who plays the role of an inventor, is a veteran of the stage and screen. He has appeared in a number of Robertson-Cole productions.

For more than thirty years Bert Woodruff, who plays the role of the eccentric alienist, has been trouping all over the world. He began his theatrical career playing juvenile leads for David Belasco.

Ogden Crane, also in the cast, has been before the camera for six years and for fifteen years on the legitimate stage.

Nita Naldi, playing the role of "Passion," in George Fitzmaurice's Paramount picture, "Experience"

Indians to Exploit Film

Chiefs Who Appeared in Neilan Production Will Tour Country

ARRANGEMENTS for what is expected to prove one of the biggest national publicity stunts in connection with the presentation of a photoplay are now under way for Marshall Neilan's next release through Associated First National Pictures, "Bob Hampton of Placer."

As a special advance ballyhoo for the film the Publicity Department of First National in association with Pete Smith of Marshal Neilan productions is arranging for the appearance in twenty-one first run cities throughout the country of various famous Chiefs of the Blackfeet Indians who took part in the screen presentation of the Randall Parrish book at Glacier Park, Montana.

There will be four complete troupes comprising six well known Indians each in charge of a special publicity man. These units are at the disposal of the exhibitors and will take part in many different publicity stunts that will prove exceptional advance advertising for the film.

Present plans include not only the use of the Indians for advance stunts three days before the picture opens but also the appearance of these braves in special prologues for the picture during the initial presentations in each of the twenty-one cities.

The four companies of Indians will be divided so as to appear in different parts of the country as follows: Company Number One will cover St. Paul, Minneapolis, Duluth and Milwaukee; Company number two, Chicago, St. Louis, Kansas City, Omaha and Des Moines; Company number three, Pittsburgh, Buffalo, Cleveland, Cincinnati, and Detroit; Company number four, New York, Boston, Philadelphia, Baltimore, Washington, D. C., Brooklyn and Newark.

Each publicity man in charge of one of the Indian troupes will cooperate with exhibitor in putting over special stunts to act as advance ballyhoo for the film.

New Episode of Roland Serial March 20

Pathe announces that the second episode of "The Avenging Arrow," the new Ruth Roland serial, will be released March 20th. It is entitled "The Enemy Strikes," and it is said, shows no slacking of speed in action of thrills.

Mayer Buys Story for Anita Stewart

"The Price of Happiness," by Florence Auer, has been secured by Louis B. Mayer as the next starring vehicle for Anita Stewart. The scenario is now being prepared by Finis Fox. Edwin Carewe will direct.

Ince Launches Test for His "Find of 1921"

Thomas H. Ince has launched a competition in several leading cities of the United States for the purpose of determining which lady of the land is to be the "Ince Find of 1921." Mr. Ince, it is stated, has selected fifty-two representative cities of the country in which he will conduct the competition at some future date. It has already been tried out in Atlanta, Ga., in a tie-up between the Criterion theatre of that city and the Atlanta Constitution. Girls between the ages of 16 and 30 residing in the state of Georgia were requested to send in their photos to the Criterion management. A board of judges, consisting of prominent citizens of Atlanta, selected five of the photos sent in. The candidates selected are to be given free screen tests, the prints of which are to be sent to Mr. Ince. When the test prints from the other sections of the country, in which the competition is to be tried out, are forwarded and compared by Mr. Ince and his advisers, the final selection will be made. A report from the Associated Producers' headquarters declares that much newspaper space has already been secured by the competition and that additional newspapers are joining every day.

Fox's Chicago Office in New Quarters

A statement from the New York headquarters of the William Fox Film Corporation announces that its Chicago office is now "operating at full speed" in its new quarters on Wabash Avenue under the command of C. W. Eckhardt.

Pathe News Scores a Beat on Inaugural

Thomas H. Ince presents "Beau Revel," featuring Florence Vidor, a Paramount picture

Fox Special Arrives From West Coast

From Fox New York headquarters comes word that the film of that firm's production, "Queen of Sheba," has at last arrived from the West Coast studios, and after a private showing of the big subject, Fox officials are of the opinion that they have the greatest screen spectacle ever produced.

It took the labor of thirty-five hundred people to adapt the great story to the screen. In addition to these, there were concerned in its production 15 principals and a ballet of 100 dancers. The horses number 300 and camels 50, while 31 chariots and 150 tents figured largely in the making of the great picture. The story was written by Virginia Tracy, the well-known short-story writer.

The direction of the spectacle was entrusted to J. Gordon Edwards, who directed "Cleopatra" and "Salome" for Fox.

ROBERTSON-COLE announces that it has just published an unusually attractive campaign book for its Pauline Frederick starring production, "The Mistress of Shenstone," which is ready for release. On the cover are shown Miss Frederick and Roy Stewart, who plays the leading male role in the picture. This front cover can be used by the exhibitor in his lobby display. The second page shows a set of ten lobby photos.

There are two pages of exploitation suggestions, including information on the extensive tie-up arranged with Grosset and Dunlap, the New York publishing house. Pictures of the supporting cast, the musical setting for the picture, items of interest about the story, cast and author, display ads, catch-lines and a list of accessories are also included in the press-book.

BEGINNING with the Strand theatre, New York City, at 7.40 P. M., and ending with the Majestic theatre, on 185th Street, at 10 P. M., the Pathe News placed a print of its "Inauguration Special" into virtually every motion-picture theatre of prominence in Brooklyn, Jersey City and Newark, N. J., on the night President Harding was sworn in at Washington. This fact was further augmented by the fact that the Pathe News was the only reel to show the inauguration in Chicago on the Sunday following, according to a statement from the Pathe headquarters, which further declares that the reel reached intermediate points, including Cleveland and Cincinnati, hours before any other reel.

By rushing the negatives from Washington to Jersey City by aeroplane, and then using automobiles in distributing the prints to theatres in New York, Brooklyn, and Jersey City, the Pathe News was enabled to make its rapid time.

Following receipt of the Pathe News special by the Strand theatre at 7.40, a print arrived at the Rialto at 7.50, and at the Capitol theatre at 7.58. The Brooklyn Strand received its copy at 8.18, the Academy of Music, Jersey City, at 7.45; the Newark, Newark, N. J., at 8.40; Goodwin, Newark, 8.50, and the Brandford, Newark, at 8.57.

Samuel Rothafel, managing director of the Capitol, sent the following letter to the editor:

"I beg to acknowledge the fact that the pictures of the Inauguration

Has Full Views on B'way Evening of March 4th

arrived at the Capitol at 7.58 Friday evening, nearly two hours ahead of the next release which in itself is quite an achievement, and I congratulate you upon your enterprise."

Joseph Plunkett, managing director of the Strand, wrote in the same vein.

"Owing to a heavy snowstorm Saturday morning, Pathe News was prevented from placing its Inauguration Special in Cleveland and Cincinnati that afternoon. An aeroplane bearing 100 copies of the Pathe News special, left Jersey City at 2 o'clock Saturday morning, bound for Cleveland and Chicago. The plane also carried prints for the Far West. It was Mr. Cohen's intention to get a print into San Francisco by Monday, but the snowstorm which drove his plane down half way to Cleveland made this impossible. However, the prints did reach Chicago, Sunday, and San Francisco should have received its copies Tuesday evening, at the latest, which would set a record for speed in film distribution.

Mr. Cohen made elaborate plans for covering the inauguration. He had five cameramen on the job, and Al Richard, his assistant. Mr. Cohen chartered an aeroplane, to carry one set of negatives from Washington to the Pathe News laboratory in Jersey City. Richard's job was to assemble another set of negatives and rush it to the mail plane, which left directly across from Washington in Maryland.

President Harding took his oath at 1.25, and twenty minutes later Cohen was at Bolling Field, ready to start for West Side Park, Jersey City. Richard was heading for the mail plane station, where the start was to be at two o'clock.

The editor's machine got away perfectly, but while still over Washington developed engine trouble, and made a forced landing. Again it started, only to be forced down. Nearly an hour and a half was thus lost, so that the mail plane got away before Cohen's pilot finally got started.

Pathe had a special messenger waiting at Heller Field, Newark, where the mail plane landed. He had a Post Office permit to obtain the Pathe negative immediately. He was rushed from Newark to Jersey City by speedy automobile and arrived there five minutes before Cohen landed at West Side Park.

This was before five o'clock. At 7.10, the first print was ready, and was started by special messenger, in a taxicab, for New York.

The other prints for the big Broadway houses were started at intervals of a few minutes.

By two o'clock Saturday morning, more than 100 prints were ready for the special plane, which would have gotten into Cleveland Saturday forenoon, had it not been Beach, Cal.

"Outside the Law" Going Big

Reports Tell of Record Breaking Box-Office Returns

REPORTS from Barbee's Loop theatre, where "Outside the Law" recently had its Chicago premier, bring to light the fact that Universal-Jewel production, starring Priscilla Dean, broke all previous box-office records at that theatre. William S. Barbee, manager of the theatre, continued the show until after midnight, in order to take care of his first day's crowds.

Similar reports have been received at the Universal home-office concerning the opening of "Outside the Law" in other cities. H. M. Rouda, manager of Asher's Merrill theatre, Milwaukee, wired to Universal praising the picture highly and making it known that the Milwaukee opening had to turn as many away as could be accommodated in the theatre. The week's run was characterized as exceptional, despite unusually strong opposition.

In Montreal, the management of the Holman theatre had to call the police to restore order, it is stated, so insistent were those pushing their way to the box-office. The theatre filled up in less than an hour, men and women almost fighting to reach the entrance, the management of that theatre said in a telegram to Universal. The S. O. R. sign also called out for succeeding days, he asserted.

Mr. Sam Harding, manager of the Liberty theatre, Kansas City, Mo., also sent word that the Priscilla Dean picture has established new records for him. He characterized the picture, as the most wonderful melodrama he had ever played, and as a great money maker.

The Rivoli theatre, Portland, Ore., established a precedent with "Outside the Law," and for the first time in its history, held a picture over for the second week. Dave Brill, manager of the Portland office of the Universal Film Manufacturing Company, has reported record breaking showings in five other towns in that territory.

Another theatre which is said to have had exceptional success with the Dean picture, is the Standard theatre, in Cleveland. In that city, "Outside the Law" had to buck unusual opposition, including "Forbidden Fruit," "The Love Light," "The Country Fair," "The Truth About Husbands," and "Way Down East."

Among other theatres which have reported unusual success with the Tod Browning-Priscilla Dean picture are the Bijou theatre, Racine, Wis., where Manager Owen McKivett lauds the picture as the biggest production of the year; the Ellanay theatre, El Paso, Tex., where the manager broke records despite increased admission; the Wigwam theatre, Reno, Nev., which had its biggest week in fourteen years; the Laughlin theatre, Long Beach, Cal.

A new picture of Marguerite Armstrong, playing opposite Eric Von Stroheim, in his new Universal-Jewel production, "Foolish Wives"

Scenes from "The Little Fool," Metro's production of Jack London's story

Book Lists Paramount Films

Outlines Production Plans for Coming Year and Half

TO enable Paramount exhibitors to show their patrons what attractions they can expect at their favorite theatres for the next year, the advertising department of Paramount Pictures this week issued a strikingly illustrated booklet of sixteen pages outlining the company's production plans for the next eighteen months. Embracing the names of some of the world's famous authors, who are now writing directly for Paramount, as well as the names of the stars and directors who dominate Paramount Pictures, the booklet furnishes exhibitors material which will enable them to talk about attractions which they will book for several months to come.

The booklet not only details the pictures to be released by Paramount up to September 1, but also gives an extensive description of most of the big specials to be included on the Paramount schedule for next season.

Notable among the productions listed for the year commencing in September is "The End of the World," a mammoth masterpiece, many of the scenes of which are laid in Shanghai. This picture will mark the initial appearance of Betty Compson of "The Miracle Man" fame, as a star under the Paramount banner as the result of a five year contract which this chic actress recently signed with the organization.

Among the other productions promised are: "The Affairs of Anatol" which Cecil B. DeMille has just completed; "Peter Pan," Sir J. M. Barrie's most notable play; "Montmarte," a vivid, spectacular drama of the French capital; "Laurels and the Lady," by Leonard Merrick, which will be produced as another Cecil B. De Mille super special; "The Great Impersonation," from E. Phillips Oppenheim, which Director George Melford will contribute to the Paramount program; "Experience," the film version of the famous stage play directed by George Fitzmaurice in which Richard Barthelmess will play the leading role of "Youth"; "The Wanderer" from the stupendous stage production of the same name; "Ladies Must Live," the second Paramount picture directed by George Loane Tucker, who made "The Miracle Man"; "Peter Ibbetson" immortalized on the stage by the artistry of the two Barrymores; "Is Matrimony a Failure," David Belasco's greatest stage farce given adequate treatment for the screen; and "Bella Donna" adapted from Robert Hichens gripping story.

The list of specials on the Paramount schedule as revealed by the above compilation, is supplemented by further productions which make up the releases, in part, for the coming year. These include such offerings as: "Back Pay" from Fannie Hurst's story; "The Shulamite," adapted from Edward Knoblock's drama; "Everything for Sale," an original story by Hector Turnbull; "Uneasy Virtue," in which Gloria Swanson will be starred; "The Bride's Play," a Cosmopolitan production of stupendous beauty; "Amos Judd," the psychic melodrama by the late John Ames Williams, former editor of "Life"; "The Lifted Veil," an adaptation from the English playwright Henry Arthur Jones; "The Blue Room" from the story by Cosmo Hamilton; "The Conquest of Canaan," Booth Tarkington's famous novel in pictures with Thomas Meighan in the stellar role; "The Hell Diggers," a picture starring Wallace Reid; "Memories" from an original story by Edward Knoblock; "Cappy Ricks," Peter Kyne's lovable character in pictures; "Gasoline Gus," a comedy in which Roscoe (Fatty) Arbuckle will star; "The Trouble with Women," an adaptation of the humorous Lucien Cary story in the Saturday Evening Post; "Vendetta," Marie Corelli's greatest novel the cast for which will be a revelation; and "You Can't Fool Your Wife," by Hector Turnbull for a George Melford production.

Lynch Circuit Engages Hodkinson Release

"The Truant Husband" will be played over the entire Lynch Circuit of theatres beginning with a full week's showing at the Rialto, Atlanta, Ga. This is Rockett's Film's feature released by Hodkinson.

Margarita Fisher, star of the "Flying A" special, "The Gamesters," an American Film picture

William Nigh Finishes Dramatic Features

William Nigh, who has earned the reputation of directing pictures with a highly human and intensely dramatic appeal, this week completed his latest production at the Selznick studios in Fort Lee, N. J., made under the working title, "Why Girls Leave Home." The story is an original one written by Nigh himself, who always prepares the working scripts of the productions on which the handles the megaphone.

William Nigh is noted as a director of big, wholesome human interest pictures, and he has also made several big spectacular productions. Picture play-goers will recall his careful direction on the picture based on Ambassador Gerard's famous story, "My Four Years in Germany." Among the most notable pictures which he has directed are "Notorious Gallagher," "The Yellow Streak" and "The Fighting Roosevelts."

Playing the stellar role in the picture just completed is dainty Maurine Powers. The story was written by Mr. Nigh with Miss Powers especially in mind, and it was the unanimous opinion of all who saw her work that her role will prove a distinct sensation, when the picture is released. Mr. Nigh is already at work on the scenario of his next picture in which Miss Powers will be starred.

Increased Interest in Hudson Bay Pictures

Coming of milder weather has stimulated the interest in the four single-reel pictures forming its Hudson Bay Travel series, according to an announcement from Educational. The third of these pictures is on the March schedule, and the fourth is still to be released. These pictures were made by Educational's own expedition with the fullest cooperation of the Hudson Bay Company.

"A Tale of the Fur North" was the first of these, followed by "Hides and Go Seek" and "Its a Great Life—" which vividly portrays life in the arctic and incidentally shows the vicissitudes of the camera man. The fourth of the series, to be released in April is "An Esquimotion Picture."

METRO
ANNOUNCES
BERT LYTELL
In the screen version of Richard
Ganthoney's famous play . . .
A MESSAGE from MARS
Achieves the most searching and telling
characterization of his brilliant career.
METRO

IT WAS WELL HE HAD HIS LAUGH

For Horace Parker was to go through much, to learn a great deal about life and love and his own shortcomings before he would laugh again... The messenger saw to that..... He had to...

Bert LYTELL
in
A MESSAGE *from* MARS

From Richard Ganthoney's internationally celebrated stage play. Scenario by Arthur Zellner & Arthur Maude.

a MAXWELL KARGER *production*

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Dir.

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729 Seventh Avenue, New York

New House Book Educational Releases

In Chicago the Tivoli, the new Balaban and Katz theatre which has just opened is playing both comedies and scenics for Educational. S. Barret McCormick, managing director of the Ambassador, the new trial theatre in Los Angeles, which is devoting its entire attention to premier showings only, and for a single week, has adopted Kinograms as its news weekly and has featured Educational scenes practically every week since its opening.

In Atlanta the new Howard is making a specialty of Christie Comedies and other subjects. The State in Minneapolis, which recently opened its doors, is playing a greater portion of both the comedies and scenics. In Cleveland where Loew's Park and Loew's State theatres recently opened, the first run of all the comedies and scenics are booked by the Loew theatres and have long been a feature in the older houses. Many of them have been transferred to the two new theatres.

The Stanley theatre, Philadelphia, is using some Educational product each week. According to Educational at least six new theatres which will be opened within as many weeks will have its product on the opening bills.

Edwin Carewe Finishes New Stewart Vehicle

Under the direction of Edwin Carewe, the final scenes were completed for Anita Stewart's latest Louis B. Mayer-First National attraction, "The Invisible Fear." The story, by Hampton Del Ruth, was prepared in scenario form by Madge Tyrone. Supporting Miss Stewart are Walter McGrail and Alan Forrest.

Eschmann Is Promoted by Pathe Exchanges

Pathe has just announced that Edward A. Eschmann has been promoted from feature sales manager to assistant to Director of Exchanges Elmer Pearson. Mr. Eschmann has been with Pathe for three years, having joined the organization in 1919 as branch manager in Chicago. A year later he was appointed to the office of feature sales manager.

Associated Gets Mae Murray

Contract Signed for Release of Four Big Specials

IT is announced from the offices of Associated Exhibitors, Inc., that contracts have been signed for the release of four big special productions featuring Mae Murray and directed by Robert Z. Leonard. This is the first production announcement from Associated since its reorganization with Mr. Arthur S. Kane as chairman of the executive committee and is understood to be the forerunner of a series of important developments in that field.

A combination of Western capitalists acting in association with Leyford Gates, the author of several popular novels, and Boyd Gurley, well known for several years as a publisher of newspapers in the West and the Middle West, will begin motion picture production on a large scale with the series of big specials with Miss Murray.

Work on the first picture will begin immediately in the Amsterdam Studios in New York City, and all of the pictures will be made in the East, according to present plans. Four stories by prominent authors are under consideration for adaptation to pictures at the present time, and it is likely that the first picture directed by Mr. Leonard and in which the vivacious Mae Murray will be seen will be the work of one of the best known woman authors in the country, according to the statement issued.

Mae Murray, four of whose coming special productions will be released by Associated Exhibitors, according to the terms of a new contract just entered into. Robert Z. Leonard will direct her

"The recent pictures in which Miss Murray has appeared have been so successful, we feel those now to be made along the same lines of big production directed by one noted in his art will be great cards for Associated Exhibitors," stated Arthur S. Kane, chairman of the executive committee of Associated, after signing contracts with Mr. Gates. "We are confident that the combination of Miss Murray and Mr. Leonard in a production such as is assured under the present producing arrangement will be of great value to the exhibitors the country over."

Mr. Gates, who is himself the author of "Pirates of Penitent Bay," "Within the Seventh Veil," "David Garrick, Jr.," and several other novels and plays, is personally selecting the story from which the initial picture is to be made. He feels that Miss Murray has not yet had the strength of her ability stressed, and he believes her first picture for Associated Exhibitors will be even more suited to her talents.

"We have watched the growing popularity of Mae Murray and Robert Leonard and her convincing success in 'Idols of Clay,' 'On with the Dance' and her latest 'The Gilded Lily,' finally impelled us to seek her services for our first production," Mr. Gates stated. "We found it necessary to assure her beyond question of the quality of the pictures in which she will appear, and she is now enthusiastic in her certainty of splendid results.

"We feel that in Mae Murray we have one of the biggest box office drawing cards of the day in her type of big production and in Mr. Leonard we have one of the ablest directors. We are determined that the stories will match the ability of both and we confidently look forward to an exceptional series of pictures."

Ass'd Producers in Big Deal

Will Distribute Four Frothingham Films Within Year

F. B. WARREN, general manager of distribution of Associated Producers, Inc., announces the signing of a contract with J. L. Frothingham, of Los Angeles and New York, for the distribution by A. P. of four J. L. Frothingham Productions within a period of a year, the first release to be made a month hence in April. This contract was closed in New York last week by Mr. Frothingham and Mr. Warren and the first production is now announced to be Peter B. Kyne's highly popular story, "The Ten Dollar Raise," with an all-star cast, including Marguerite de la Motte and Pat O'Malley.

The J. L. Frothingham productions to be released through Associated Producers are to be directed by Edward Sloman, reputed to be a careful director with a fine sense of continuity and dramatic intensity. One of the best productions of the past two years, Stewart Edward White's famous story of the Dakotas, "The Westerners," was the work of Mr. Sloman, and other widely known and popular productions he has directed include "The Sage Brushers," "Mutiny of the Elsinore," "Burning Daylight" and "Blind Youth."

Mr. Frothinghams productions for A. P. release will be made, as have his past productions for other organizations, at the Brunton studios in Los Angeles, and will have at their command all of the fine facilities that Robert Brunton has created at his big California plant.

Tentatively April 24 has been set as the release date for "The Ten Dollar Raise," and a heavy preliminary exploitation campaign will be made in behalf of this initial production for the big A. P. distribution. The Frothingham productions will be sold by Associated Producers either under a four-picture unit contract or singly on a spot-booking basis as the country's exhibitors themselves desire. The contract executed with Mr. Frothingham is similar to the one recently signed with King Vidor for the distribution by A. P. of four King Vidor special productions within a period of a year.

J. L. Frothingham, who will distribute four productions a year through Associated Producers

"Our contract with these two producers is in keeping with the announcement made when Associated Producers was formed a year ago," said Mr. Warren. "We said at that time that this organization was open and accessible to producers of fine standards and determined output and that it would provide such producers with a marketing system that would be kept clear of entangling alliances."

Mr. Frothingham's first production, "The Ten Dollar Raise,' has been in production for six or seven weeks and the camera work on it was completed March 1.

Peerless to Represent Pioneer in Canada

Another increase in its distributing work is recorded by the Pioneer Film Corporation through the consummation of arrangements with the Peerless Films, Ltd., which enterprise will represent pioneer in Western Canada.

The Peerless Films, Ltd., has its main office in Winnipeg and also operates in Calgary and Vancouver. Pioneer is now represented in six offices in the Dominion of Canada.

The pictures on the right and left give an idea of the magnitude of "Man, Woman—Marriage," the Allen Holubar picture presented by Albert A. Kaufman for First National release. Dorothy Phillips, the star, is shown in the center

Film Featured in Celebration

GREENFIELD, Indiana, birthplace and former home of James Whitcomb Riley, declared a two-days' municipal holiday during the showing of Charles Ray's production of the Hoosier poet's best known work, "The Old Swimmin' Hole," at the Why Not theatre there on March 7 and 8. Parades of children, with appropriate exercises were a feature of each day, and during the six performances of the motion picture production it was estimated that nearly every resident of the whole county was present at the theatre.

The affair resulted in a double success, one for the party in the city which arranged for the holidays, and the other for Associated First National Pictures, Inc. Mayor Ora Myers, and others in Greenfield, have been working consistently for many months arousing interest in the establishment of Riley Park on a plot of ground just on the outskirts of Greenfield which includes the stream and the site of the pool which furnished the inspiration for "The Old Swimmin' Hole." The production of a film version of the poem offered an opportune attraction for a special celebration by the city and was taken as such. From the standpoint of the producers, and distributors of the film, the attention

"Old Swimmin' Hole" Seen in Author's Native Town

which the event attracted from news pictorials and national news agencies gave the film production the widest variety of publicity of the better sort.

Mayor Myers found a willing coworker in Floyd Brown, the manager, of the Indianapolis exchange of Associated First National Pictures, Inc., and a date was decided upon which made the showing of the picture in the poet's birthplace the premier of the production in the Indiana territory. Jack Pegler, of the First National Home offices, who was in Indianapolis in connection with the opening there of the Allen Holubar "Man-Woman-Marriage," also went to Greenfield to attend the publicizing of the event.

The universal appeal which the Riley poems have for children gave the one for the campaign which was adopted. Mayor Myers issued a proclamation declaring the dates of the showing of the picture to be "Riley Movie Days," and called upon the public to observe them as far as possible as holidays.

The school authorities and teachers were next interviewed on the proposition of making it possible for the children to be his guests, those attending the Greenfield schools at the matinee on the first day of the showing, and the other school children in the entire county on the second day. Tickets, especially printed, were issued to the teacher of each class and were distributed to the children.

Greenfield has but two newspapers, one daily and one weekly, and after the enthusiastic support of the school children had been enlisted the newspaper campaign was started. Half pages were taken by the theatre in both the local newspapers for the formal announcements of the showing of the production at the local theatre on both of the Riley Movie Days. Throwaways were also used, especially in the schools, to aid the children in letting their parents know exactly what they were going to see.

The two days rapidly took on the aspect of a big municipal holiday and when the merchants and other business men got in back of it the rest of Indiana, which reveres Riley almost as strongly as does Greenfield itself, took notice. Newspapers throughout the state published notices of the event, and during the two days celebration the out-of-town attendance nearly equalled the local population

Dwan Company Busy o "Johnny Cucabod"

Allan Dwan is keeping his cor pany working night and day "Johnny Cucabod" his third A sociated Producers release. This the third week the picture has be in production and the lot looks if a circus were camping out, many animals are being used in t various scenes. The story w adapted from the Saturday Ev

Donald Crisp on Tou for "Locations"

Director Donald Crisp and h assistant, Claude H. Mitchell, ha been making an extensive tr through the Riviera and Italy, pro pecting for suitable locations f the Donald Crisp production Cosmo Hamilton's "The Prince of New York," for Famous Pla ers-Lasky British Producers, Ltd.

Marines in Metro's Battle Scenes

The Fifth Marines, who mad such a record for themselves i France, repeated their experienc in storming a camera-guarde trench for the new Metro presen tation of "The Man Who," whic Maxwell Karger is producing wit Bert Lytell as the star.

B. Hampton Presents Fine Cast

BENJ. B. HAMPTON has assembled for "A Certain Rich Man," his next production for Hodkinson release, a cast of capable players. This production of Allen White's well-known novel was directed by Howard Hickman, assisted by Elliott Howe.

Heading the list of screen favorites comes Robert McKim, who handles the role of "John Barclay" with rare artistry, according to W. W. Hodkinson. Mr. McKim is known by motion picture followers everywhere. Some of his most recent releases include "The Mark of Zorro," wherein he appeared in the support of Douglas Fairbanks; "The Dwelling Place of Light," another Benj. B. Hampton production which has created much favorable comment; "The Spenders," still another Benj. B. Hampton picture, made from Harry Leon Wilson's widely-known novel, and "The U. P. Trail," probably Mr. Hampton's greatest success.

Opposite Mr. McKim is seen Claire Adams, who recently appeared to such great advantage in "The Spenders," and "The Dwelling Place of Light." In the role of "Bob Hendricks," the juvenile, will be seen Carl Gantvoort, a new-comer to the shadow stage, who is a discovery of Benj B. Hampton's. He appeared on the musical comedy stage opposite Hazel Dawn, Christine Macdonald, and Mitzi before being "discovered" by Mr. Hampton.

Another sterling player included in the cast is Joseph J. Dowling, "the miracle man of the screen," who has appeared in a number of Hodkinson releases, namely, "The Spenders," "The U. P. Trail," "The Breaking Point," and "The Kentucky Colonel." Lydia Knott has the role of John Barclay's mother, while Frankie Lee and Mary Jane Irving, two of the most lovable kiddies on the silver-sheet, are seen as young Neal Ward and young Janet Barclay in a sort of prologue to the picture. These characters, grown to maturity, are portrayed by Gordon Dumont, and Eugenia Gilbert, respectively, both players of ability. The rest of the cast includes Harry Lorraine, J. Gunnis Davis, Charles Colby, Walter Ferry, Flemming Pitts, Grace Pike and Jean Hershold.

Benj. B. Hampton is also engaged in the screening of Zane Grey's best known novel, "The Man of the Forest."

Edward A. Eschmann, who has just bee appointed Assistant Director of E changes of Pathe

FOR THREE WEEKS

we've been telling you about the tax on copyrighted music *played for purposes of profit* by motion picture theatres. As we anticipated, thousands of exhibitors have posted themselves on the subject, and the result is a constant inflow of applications for licenses to publicly perform copyrighted music. The justice and fairness of the Society's contention is now freely admitted by many who heretofore have denied it.

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A scene from "Oh, Mary, Be Careful!" a Goldwyn picture starring Madge Kennedy

Inauguration Views Shown

International Cleverly Combines Views of '13 and '21 Ceremonies

WHEN International News Reel No. 18, containing pictures of the inauguration of President Harding, were thrown on the screens of Broadway theatres, March 4, a few hours after the actual ceremonies in Washington, the New York audiences were treated to a novelty. The Harding inauguration pictures were immediately followed by pictures of the Wilson inauguration, taken eight years ago, and which showed in strange contrast to those of today.

The double inauguration pictures were possible to no other news reel, as International has the only negative in this country of the first Wilson inauguration, according to word from that organization. They show Wilson smilingly accepting the high office from William Taft. His vigor and cheerfulness are in strange contrast to the pictures of 1921, in which he could not conceal his broken health and careworn appearance.

The 1913 inauguration pictures obtained by International News are said to have been the first movie news picture exhibited the same day as being taken. E. B. Hatrick, now general news manager of the International News, conceived the idea of putting the inauguration pictures on the screen in Washington, the same day. The same pictures were shown in New York the following morning. It is significant of the progress of the news reel business that the time has been cut down to a few hours from camera to screen in the case of important news.

Record Shipment of Films

Paramount Sent About 1,500,000 Feet Abroad Week of February 14

A NEW record for film shipments was established by the foreign department of the Famous Players-Lasky Corporation during the week of February 14th, according to an announcement made by E. E. Shauer, assistant treasurer and in charge of the foreign department. In that week approximately 1,500,000 feet of film were placed on board ships in New York harbor for all corners of the world. Shipments to England, Denmark, France, Germany, Sweden, Brazil, Japan, Australia, Cuba, Argentina, Chile, Mexico and other countries were included in this big lot of film. This is enough to provide 187 two-hour shows, which if run the average 240 times, would equal 44,880 distinct performances.

Placed end to end, these 1,500 reels of film would measure approximately 300 miles. The insertion of foreign titles and the inspection of these Paramount films before shipment required approximately 375 hours of the combined labors on the part of a large force of inspectors and laboratory employees. An average large sized shipment for one week to all foreign offices and distributing agencies of the Famous Players-Lasky Corporation would be 500,000 feet.

"These extraordinary shipments of Paramount film indicate that the export business, in so far as the Famous Players-Lasky Corporation is concerned, is in a healthy state," said Mr. Shauer. "They indicate also the confidence of our foreign agents and distributors in the conduct of their business during the present year. A constantly increasing demand for Paramount Pictures, despite the present unsettled exchange conditions is the best evidence possible that the foreign demand for the highest grade American pictures will continue to grow, despite strong competition from other countries."

Goldwyn's Sub-Sea Drama

Secures Williamson's "Wet Gold" With Ralph Ince in Leading Role

ARRANGEMENTS have been completed between Goldwyn Distributing Corporation and J. E. Williamson of the Submarine Film Corporation whereby Goldwyn will release through its twenty-two branch distributing offices the newest Williamson under-sea drama, "Wet Gold." The film is stated to be a most spectacular photoplay of adventure on land, on sea and under the water, with plenty of thrills and strongly emotional drama.

"Wet Gold" was written by Mr. Williamson himself who, with his brother George, completed the system of taking motion pictures underneath the water which rests upon the basic patents obtained by his father, Captain C. Williamson of Norfolk, Va. Their first submarine pictures, taken off the Bahama Islands eight years ago, were the film sensation of the year. The system of taking beneath-the-water pictures has since been developed and perfected until the new underwater picture, "Wet Gold," rivals ordinary cinematography for clearness, for variety of scenes and for human drama. Not that all of the faction of "Wet Gold" takes place below the surface of the sea, for much of it is on the surface and a good deal on the land, but the resulting story is a sea tale that rivals the most powerful imaginings of a Jules Verne.

Ralph Ince, noted as a screen director and actor, was engaged by Mr. Williamson to direct "Wet Gold" and to act the leading male role in it. With his usual feeling for drama, sense of character and love of the picturesque, Mr. Ince developed Mr. Williamson's scenario into what Goldwyn is satisfied will be one of the biggest box office attractions of the year. Miss Aleene Burr, a new screen beauty, plays the ingenue lead opposite Mr. Ince, while many players well known on stage and screen appear in the cast.

The picture was photographed in, around and under the waters of the Bahamas where ten months were spent in obtaining the wealth of unusual picture material which went into the making of the finished film. Mr. Williamson and his associates recently completed the editing and titling of "Wet Gold" and the film will shortly be ready for trade screenings.

Call for Serials Increases

Pathe Representative After Tour Reports Demand is Increasing

POPULAR demand for serials, instead of abating after the increased demand created during the war-time period, is increasing, declares a statement from the Pathe headquarters which is based on the report of the Pathe special serial representative who has just returned to the home office after a tour of the country.

"It is a fact that during the war people became more interested in serials than ever before," he reports, "because it kept their minds focused on something other than the horrors of the great struggle. The demand for chapter-plays, thus created, has never abated. Instead it has kept increasing, and to-day it is quite apparent that the serial is at the height of its popularity. During my long trip I encountered many exhibitors who, two years ago, bore strong prejudices against the serial. To-day they are receiving their biggest box-office revenue because of their keen exploitation of the continued drama.

"Exhibitors realize that the public demands serials. It is hard to convince some, however, but no exhibitor can go back of box-office results. I met one theatre owner, for instance, who had shut his door to serial salesmen. After lengthy argument, he was convinced that serials were worth a trial, so he staged Ruth Roland in 'Ruth of the Rockies.' Now he will not do without a serial on his program. He put this attraction to the severest test, that of bolstering attendances on what were weak nights and matinees. But, as everywhere else, 'Ruth of the Rockies' proved a tremendous drawing card.

"I recently discovered an excellent example of the value of a serial in Buffalo. Two first-run houses on the same street were playing features of an equal drawing power. One of these theatres was showing a Pathe serial, and that house was 'standing them up.' The other house was doing only mediocre business. First-run houses find serials bigger drawing cards, proportionately, than other theatres."

Leaps Across Chasm on a Motorcycle

The eighth episode, "The Grill of Fate," of Pathe's latest serial, "Double Adventure," starring Charles Hutchison, shows no letup as far as thrills are concerned. "The Grill of Fate" will be released March 13. In this episode the star is seen making a daring leap across a chasm on a motorcycle.

Edw. Scanlon in Funny "Torchy" Role

There is nothing particularly new about the phrase that "one's face may be one's fortune," but it is especially applicable to Edward Scanlon, who will soon be seen in the latest Torchy comedy entitled, "Crowning Torchy," now being filmed with Johnny Hines in the title role, and which is scheduled for early release through Educational.

Fox News Reports Big Booking Business

In the middle of what is regarded as a period of depression, Fox News announces that it is doing more business than at any time in its history; that bookings are considerably heavier than last Fall, when trade was admittedly booming, and that only last week all records were broken by Fox News in the price paid for a week run.

Wallace Reid Starts New Production

Wallace Reid has begun his new picture adapted from Byron Morgan's auto story, "Watch My Smoke," which will be a Paramount release, directed by Frank Urson. Oak Knoll, the famous millionaire section of Pasadena, Cal., is the location for the opening scenes, but shortly the company will be in the studio for a lot of important scenes.

Latest Rolin Comedy Is "Running Wild"

"Running Wild" is the title of the next Rolin Comedy featuring Eddie Boland which Pathe will release March 20th. Eddie Boland plays a happy-go-lucky role of a "young fellow trying to get along without work, worry or wrinkles." He is assisted in his comedy antics by Ethel Broadhurst, Jean Hope, Lilymae Wilkinson, Dagmar Dalgren, Norma Nichols, Del Lorice, and the Rolin Comedy comedians.

Government Director at Rothacker Plant

H. Foster Bain, Director of the United States bureau of mines, came to the Rothacker Chicago laboratory in company with M. F. Leopold, bureau safety engineer, who has supervised a number of educational films produced by the Rothacker industrial division for the bureau.

Mr. Bain came to Chicago from New York following a convention of mining engineers which he addressed and at which a number of Rothacker-produced bureau of mines films were shown.

A scene from "Bob Hampton of Placer," a First National release

Has Modernized "East Lynne"

Ballin Presents Old Story in Present Day Atmosphere

ONE of the interesting features in connection with the Hodkinson release of Hugo Ballins latest production, "East Lynne," is in the modernized version of this classic story that is offered to the screen public. The original novel, by Mrs. Henry Wood, first published in 1861, clothed its characters in the costumes of that day; so has every one of the numerous dramatizations of this tale. In the Ballin-Hodkinson picture, however, the director-producer has modernized the story entirely, from the clothes worn by the players to the railroad trains, automobiles and other modern inventions which are revealed in the screening.

"I would never lose enthusiasm for the motion picture production of any story which was inherently a costume story, that is where the scenes are laid in countries whose natives wear clothes other than ours of the present day, or in such a remote past that the costumes were radically different from those in fashion today. So, in 'Pagan Love,' my first production released through W. W. Hodkinson Corporation, I felt no hesitation in clothing the Chinese characters in their national costumes, and I am convinced that their appearance did not at all detract from the continuous grip of the story on the beholders. Similarly, in the picturization of stories of comparatively remote days, the fact that the characters are in costumes other than those we wear today need not necessarily detract from the interest of the story provided the costumes are subordinated to the action of the photoplay.

"In 'East Lynne,' however, we had an entirely different problem. The costumes of 1861 were fundamentally very similar to those of the present day and such differences as do exist would have been so minor that they would have annoyed and distracted the attention of the audiences if they had been shown on the screen. Basically, the story of 'East Lynne' is a story of all time—and that is the main reason for its undimmed popularity after all these years. For these two reasons, however, my production of 'East Lynne' is strictly modern in every aspect. There may be some who believe that the thousands who have read the book and have seen the play with the old costumes may be somewhat taken aback at seeing East Lynne clothed in the garb of 1921. But I am sure that this fact will add rather a pleasant innovation which will result in the audiences being able to follow the story more closely since there will not be present any of the distraction which would arise from the petty differences in costume which have been evolved in the last sixty years.

"'East Lynne' is a story of today just as it was a story of 1861 and as it will be a story for further generations to come. Clothing the film production in modern day dress and surroundings will, I am sure, make it all the more acceptable to the patrons of photoplay theatres."

Hugo Hallin, director and producer of "East Lynn," a Hodkinson release, telling Mabel Ballin and Edward Earle how to put it over

W. W. Hodkinson declares that Grosset and Dunlap are republishing the original book in connection with the photoplay. Through its sixty-five branches, this firm will effect a wide distribution of the book.

The following wording appears on the jacket and the title page of the book:

"Photoplay Edition Republished in Conjunction with Hugo Ballin's Modernized Screen Production, Featuring Edward Earle and Mabel Ballin—a Hodkinson Release."

The cover of the book has been printed in four colors and numerous scenes from the picture have been used as the illustrations.

J. Parker Read Special on Way

Producer Expects His New Film Will Be Best Done Yet

FRED NIBLO, director, and C. Gardner Sullivan, newest member of the Associated Producers, are collaborating with Louise Glaum and J. Parker Read, Jr., in making what Producer Read hopes will prove his best screen production to date.

"Not only do I expect my next picture starring Miss Glaum to be my finest to date," says Mr. Read, "but I hope to make it the greatest work of my career. I purposely have held up the production of this story at an earlier date for several reasons, among the fact that I did not have sufficient time, while supervising the production of my Louise Glaum and Hobart Bosworth productions, to devote myself as completely as I would have liked to my current work.

"I have engaged Mahloon Hamilton, who plays opposite Miss Glaum in 'Find the Woman,' my latest Louise Glaum release, for the masculine leading part in support of Miss Glaum. Donald MacDonald will be the 'heavy' and Gertrude Claire will have the mother part. There are a number of well known feminine players also in the supporting cast and Charles H. Stumar, who has been in charge of photographing my Louise Glaum productions since 'Sahara' again will be my cinematographic chief.

"If this picture costs more than $300,000 and takes more than five months in production I will feel that the expenditure will not be out of proportion with the value of the story.

"Miss Glaum's popularity has been established through the various productions I have published via the W. W. Hodkinson and Associated Producers distributing systems, and I am confident that this forthcoming production with the many splendid exploitation angles that already are shaping up will bring her into the public eye as the foremost emotional actress of the American screen."

Charles H. Kyson is in charge of Mr. Read's architectural program for the production.

Mr. Read's promotion department has started the creation of a huge publicity and accessory scheme which will be aimed at attracting exhibitor and popular interest throughout the making of the picture and culminating in a gigantic broadside of publicity a week in advance of the production's national release date, it is declared.

The actual details of the story and its title are being withheld. At present the production is known at the Thomas H. Ince studio, where Read makes his Associated Producers specials, as "J. Parker Read, Jr., Production No. 8."

"Topics of the Day" Aid Anti-Blue Law Fight

CONVINCING arguments against the Sunday Blue Law movement are being presented in subtle quotations in "Topics of the Day," and are meeting with widespread approval from exhibitors, who see in this short subject a powerful weapon for moulding public opinion against the Blue Laws.

Harry M. Crandall, the Washington exhibitor, on behalf of the District of Columbia Exhibitors Association, is among those who recently praised the Pathe release. He states that "Topics" have done splendid work in combating the Blue Sunday movement.

Historic Meuse in the Pathe Review No. 94

"The Valley of Memories," a Pathecolor presentation in natural colors, makes Pathe Review No. 94, released March 13, one of the most interesting issues of recent date. Through the warm spring sunshine of 1914, a Pathe cameraman traveled slowly along the Meuse river, stopping here and there to take views. The film thus made presents a visual history of landscapes now sadly changed, of once-beautiful villas now turned to dust through the ravages of war.

"Black Beauty" Wins Favor

Critics of New York Dailies Are Highly Favorable in Opinions

New portrait of Corinne Griffith, Vitagraph star, soon to be seen in "It Isn't Being Done This Season"

"BLACK BEAUTY," the Vitagraph release, received favorable comment from the reviewers of the New York dailies during its recent run at the Strand Theatre on Broadway. The New York morning *World* had this to say about the production:

"It is a far better product than the book itself, and it is probable that Anna Sewell would say as much. Must be considered as one of the fine pieces of motion picture work of the season. A picture play long life."

The New York *American* made the following comment:

"Charm and good taste—the production and direction teem with them. 'Black Beauty' is the sort of wholesome entertainment that builds sturdy tissue in the interesting picture industry."

The New York *Morning Telegraph* greeted the picture as follows:

"Right after two weeks' run of 'The Kid' the Strand Theatre presents this week 'Black Beauty'—another of the best pictures of the season. The picture is so refreshing in its atmosphere, so kind in its message and so clean in its purpose that it cannot fail to captivate the hearts of motion picture patrons."

The New York *Herald* expressed the following opinion:

"The presence of the various stable characters makes this picture one of the alluring novelties of the season. A very attractive production which, in the immortal words of any clothing advertisement, is 'fitted to customers of all ages.'"

New York *Daily News* commented as follows:

"It's a job to be proud of, I think, having made 'Black Beauty' into a picture which will please infant and adult, a job which so easily might have been badly done, but is not.

Mid-West Enthused by Lloyd's New Comedy

Associated Exhibitors report the receipt of telegrams of the most enthusiastic character from important distributing points on the arrival of prints of "Now or Never," the first Harold Lloyd feature comedy produced for that organization. The verdict wired from Chicago reads:

"'Now or Never,' first release of the Associated Exhibitors series of Lloyds, far surpasses any comedy ever made. Should command the biggest prices ever paid for any kind of subject. Should stand for indefinite and continuous runs in all big key centres. It will be the comedy sensation of the country."

Chandlee and Laub Are in New Quarters

Due to the necessity of obtaining larger offices and cutting rooms, Harry Chandlee and William B. Laub have moved from the sixth floor of the Leavitt Building to the eighth floor and are at present engaged in the editing and titling of a number of World, Peerless and foreign features.

James Hogan Returns to Dwan Studio

James Patrick Hogan, for some time assistant to Mr. Dwan, but recently lured to the Fox lot, is back behind his old megaphone at the Hollywood studios. He will co-direct with Dwan on the new production just started, the tentative title of which is "Johnny Cucabod."

From the review on "Black Beauty" in March 12th issue of Exhibitors Herald.

Vitagraph has one of the prize pictures of the year in "Black Beauty."

The picture, both for the familiarity of its story and for its intrinsic artistic value, should sweep the exhibiting world not only in near months but for years to come.

Black Beauty" is a novelty in manner of presentation. Its titles tell the story in first person by the horse, Black Beauty, and they faithfully follow the book's wording. Mr. and Mrs. George Randolph Chester have gracefully and effectively added enough to the story to make stronger its slight thread of romance, and have transformed it into charming screen entertainment by adding to rather than subtracting from its charm.

The film has all the required elements of screen appeal: comedy, suspense, drama and pictorial beauty. There is naturalness about the characters as the cast portrays them that makes them live as really to the beholder as one's intimate friends and associates.

It is vividly human and in its manner of presentation is stripped to the absolute artistic essentials. Every scene and every movement are made to count.

From the exhibitor's standpoint "Black Beauty" should be one of the greatest money-makers of the year. It should go over big in both the first-run and the neighborhood house.

First view of Will Roger's latest starring vehicle on the Goldwyn program, "The Guile of Women" (left and right) and (centre) a scene from "A Tale of Two Worlds," from Gouverneur Morris' story of the same name.

Paramount Magazine to Be Modified

THE Paramount office announces that, commencing with the release of March 6, a radical change will be made in the Paramount Magazine.

Instead of the 1,000 feet, which now consists of three or more tabloid subjects, the Paramount Magazine in the future will be 500 feet in length, the footage to be taken up entirely with a cartoon comedy.

These comedies, it is stated, will be complete features in themselves and will be quite novel in form, introducing real characters who will carry along the comedy action with the cartoon figures. They will be written and executed by the members of the Paramount Magazine cartoon staff, Earl Hurd, Pat Sullivan, Frank Moser and Henry D. Bailey, all of whom have top-notch reputations as creators of screen cartoons. These four artists will work in rotation.

The present schedule of one release each week will be maintained.

A Special Song Tie-Up for "East Lynne"

The W. W. Hodkinson organization announces an important tie-up for Hugo Ballin's screen version of "East Lynne." The aria, "Then You'll Remember Me," originally in the score of "The Bohemian Girl," plays an important part in the incidents of the plot of this famous story. Fred Fischer, Inc., a well-known musical publishing house, will republish copies of the famous song in connection with the presentation of the motion picture version of "East Lynne." The front page of the song will carry a photo of Mabel Ballin, who plays the heroine in the picture, and will give credit to the Hugo Ballin production and its release by Hodkinson.

The publication of this song will be timed, it is said, to have it appear in connection with "East Lynne Week," which is being celebrated by exhibitors throughout the country during the week commencing March 27.

Goldwyn Items from the Coast

DIRECTOR WALLACE WORSLEY has completed the photography at the Goldwyn studios on the first Leroy Scott original photoplay, "The Night Rose." It is a tale of underworld life in New York City, with Lon Chaney and Leatrice Joy in the most important roles. Both Mr. Chaney and Miss Joy have been retained by Goldwyn to play the leads in a new photoplay to be directed by Wallace Worsley.

Julian Josephson, associate editor at the Goldwyn studios here, is writing the continuity for "Hungry Hearts" in collaboration with Anzia Yezierska, the author. Rapid progress is being made and it is expected that the making of the photoplay will get under way at an early date.

The cast for the screen version of Rupert Hughes' novel, "The Old Nest," which Reginald Barker is directing, will be one of the greatest ever assembled for the interpretation of any motion picture, declares Goldwyn. Molly Malone, M. B. Flynn and J. Park Jones have been added to a cast which already contained the following names: Helene Chadwick, Dwight Crittenden, Mary Alden, Cullen Landis, Louise Lovely, Richard Tucker, Nick Cogley, Fanny Stockbridge, Laura Lavarnie, Johnny Jones, Buddy Messenger, Lucille Rickson, Robert DeVilbiss, Marie Moorehouse and Billie Cotton.

Select Fine Cast for Rupert Hughes's "Old Nest"

Will Rogers, his director, Clarence Badger, and the company making the Elmer L. Rice original, "Doubling for Romeo," returned this week from Jackson, Cal., where they went to take exteriors. Rogers has been the village hero of Jackson since the arrival of the company, when the lariat throwing star gave a big benefit for charity. People came to Jackson from miles around to see the popular Goldwyn star. Roland Rushton has been added to the cast.

Rita Weiman, well-known novelist and playwright, who came to the Goldwyn studios several weeks ago to finish her first original scenario, "The Grim Comedian," and to study screen technique, has decided to remain here while Frank Lloyd directs her first Goldwyn picture. Production will start very soon.

Victor Schertzinger, who has recently been directing the Tom Moore pictures, is preparing to begin production on "Beating the Game," the second original photoplay written for Goldwyn by Charles Kenyon, immediately upon the return of Tom Moore and his bride, Renee Adoree, from their oneymoon in Honolulu. Production is expected to start on St. Patrick's day.

Director E. Mason Hopper and the company filming "Look Before You Leap," the screen version of Thompson Buchanan's successful stage comedy, "The Bridal Path," have returned from their second trip to Santa Barbara, where the exteriors were taken. They are now working at the studio on some comedy scenes which will be decidedly out of the ordinary.

William A. Brady, president of the National Association of the Motion Picture Industry, visited the Goldwyn studios last week and conferred with Abraham Lehr, vice-president in charge of production.

Mary Roberts Rinehart has completed for Eminent Authors an original scenario called "The Glorious Fool," production of which is expected to start soon.

Gertrude Atherton has completed the novel version of her first original photoplay, "Don't Neglect Your Wife!" In book form it will be called "Honor."

Leroy Scott has completed another original photoplay manuscript, "The Mother," and Arthur F. Statter is collaborating with him on the continuity.

Christie Forces Speeding Up

AS the result of the visit of E. W. Hammons, president of Education Film Corporation and its distributing subsidiary, Educational Film Exchanges, Inc., to Los Angeles it is announced that Al Christie, head of the Christie Film Company, will devote his entire attention for the next six months and the entire resources of his organization to the creation of one and two-reel comedies for release through Educational.

Although both parties are reported to have been entirely satisfied with relations since they came together, it is said that the understanding between the producing company and the distributing organization has been made all the more complete.

In addition to his supervision of the entire product, Al Christie will devote his personal attention to the direction of two reelers. He has recently completed two of these pictures, "Man vs. Woman," featuring Dorothy Devore and Neal Burns and the largest cast that has appeared in a Christie Comedy; and "The Reckless Sex," with Dorothy Devore and Earl Rodney and what is said to be the most elaborate cabaret setting that motion pictures have seen. The latter is on the schedule for the latter part of March.

Christie Organization Concentrates on Educational Issues

Word comes from the Coast that he is now handling the megaphone on "Sneakers," in which the settings are said to be sumptuous and in which more than two hundred players take part. In addition to the adult players remarkable baby and dog actors are promised.

"Red Hot Love" featuring Neal Burn and Vera Steadman is another two reeler which is nearing completion at the Hollywood plant, this one under the direction of Scott Sidney. William Beaudine is at work on "Short and Snappy," featuring Bobby Vernon and Eddie Barry, the first time two male featured players have appeared in the same Christie picture. When these are finished these three directors will start on a new trio of pictures.

Joseph H. Gilday, the new Famous Players-Lasky Chicago district manager

So. California to Hold First Nat'l Week

The southern California territory, which includes Arizona, is to have an Associated First National week, beginning March 27 to April 3, according to decree issued by David Bershon, manager of the local exchange.

Work on preparation for this was started a few days ago and more than 100 bookings for the week have already been made. It is predicted that by the opening date of the week, the Los Angeles exchange will be booked 100 per cent, for there are less than 125 possible bookings for the week as there are only 310 theatres in the territory. Manager Bershon has borrowed from the San Francisco territory exchanges all possible prints and has wired New York office of Associated First National for additional ones. The territory will use as high as ten prints on many current subjects.

Buck Jones Completes "One-Man Trail"

Buck Jones has just finished a new Western picture for William Fox. It has been titled "The One-Man Trail." Jack Strumwasser supplied the story, and William K. Howard made the scenario. Bernard Durning was the director. Beatrice Burnham plays opposite Buck Jones and Helen Rosson with James Farley have prominent parts.

Vignola Feature Released

"Straight Is the Way" Released March 6; Has Interesting Story

THE ouija board has a lot to do with the development of the story of "Straight is the Way," the Cosmopolitan production which was scheduled for Paramount release March 6. The story, moreover, owes its origin to some very real "spooks" if "spooks" ever are real, which are said to seem to inhabit the locality of the Summer home of the author, Ethel Watts Mumford, at Sands Point, Long Island.

Mrs. Mumford's story was originally entitled "The Manifestations of Henry Ort," and although the principal characters are crooks, the criminal element in the story has been so modified that the effect is one of charm rather than repulsion. Two crooks go to a small town in search of loot, and they come in contact with a widow and her charming niece who are in the grip of a loan shark. The women appeal to Ouija for information regarding a mythical treasure, and the crooks, who overhear the plea, not only contrive to make the treasure quite real but succeed in working out their regeneration as well.

"Straight is the Way" was directed by Robert G. Vignola, the scenario having been written by Frances Marion. The combination of their talents was in large measure responsible for the big success the picture scored during its recent engagement at the New York Rivoli. Managing Director Hugo Riesenfeld pronounced it one of the most wholesome and delightful pictures he had ever seen, and this was the verdict expressed also by practically every patron of the theatre during the week, as well as by all the newspaper and trade press critics.

Matt Moore, who has such a sterling performance in "The Passionate Pilgrim," has the leading role, and Gladys Leslie, formerly starred by Vitagraph, plays opposite him. George Parsons plays the second crook and Mabel Bert is seen as the aunt whose trust in Ouija is implicit. Fine character portrayals are also given by Henry Sedley and Van Dyke Brooks.

Kinograms in Fast Service

Gets Views of the Inauguration to Screens in Very Rapid Time

IN a statement just issued from the headquarters of the Educational Films Corporation of America, the report is made that "with the exception of New York City and New England," Kinograms achieved "several hours start on any other news service" in getting views of the inauguration ceremonies to the screens. The statement from Educational's home-office in New York follows:

"In Washington itself Kinograms were the only pictures of the inauguration to be shown the same evening and these were seen at Keith's theatre, Crandall's Metropolitan, Moor's Rialto and Loew's Palace. In Philadelphia, Baltimore, Pittsburgh and many other cities Kinograms claims to have been hours ahead of every other service and to have had practically exclusive showings.

"When arrangements for the inaugural pictures were made, Educational decided that it would be best to attempt to serve the greater portion of the country rather than New York and the extreme East alone. So, instead of having the negatives shipped to New York and incurring that loss of time and then the additional delay in shipping the prints back over that distance, laboratories were engaged in Washington, the negatives retained there and prints for the entire country forwarded from that point.

"With the exception of New York City and New England, this gave Kinograms several hours start on any other news service. Before ten o'clock Friday night the full set of prints for every point had been dispatched and were in express cars. In addition many points which had been informed of the policy ordered additional prints.

Catherine Calvert and Director Tom Terriss discussing a scene in "The Heart of Maryland," which Mr. Terriss recently completed for release by Vitagraph

Different Locale in "The Rent Collector"

Larry Semon is said to have introduced an entirely different atmosphere into his current comedy, "The Rent Collector," now being produced at Vitagraph's western studio. In contrast with his latest picture, "The Hick," now just reaching the market, he has taken the tenement section of a large city for his locale in "The Rent Collector."

The same pretty girls as usual will be seen in this forthcoming picture, but not in the cage environment.

"Connecticut Yankee" to Open in N. Y.

The New York premier of Fox Film Corporation's presentation of Mark Twain's "A Connecticut Yankee in King Arthur's Court" will take place at the Selwyn theatre on Monday, March 14th. Fox officials are authority for the statement that no production they ever made has aroused the amount of interest among exhibitors generally that the "Connecticut Yankee" has aroused thus far.

Much interest is evidenced in the New York presentation of the "Connecticut Yankee" by the local film trade, which owing to the unusual nature of the production, is following its fortunes for possible indications of an imminent swerving of the public's taste to the new historical, satirical comedy of the "Connecticut Yankee" type.

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"An hour and a quarter of good solid entertainment. Story good, good heart interest, no padding, has good box office value. Settings deserve special mention. No possible flaw in lightings or photography. Star and support all that could be desired. A notable achievement."—*Trade Review.*

"Strongly entertaining melodrama, unusually well staged."—*Moving Picture World*

"Excellent from every angle. Direction masterly, cast splendid. . A gripping story."—*Weekly Film Review.*

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This is the third Associated Exhibitors production. Like the others it was made by exhibitors for exhibitors with *your* box office and *your* public in view.

It follows "The Devil," one of the outstanding successes of the business, and like "The Devil" offers ample proof that Associated Exhibitors are keeping the faith; that their announced policy when they started business of producing and presenting *better* pictures of *bigger* box office value was not mere idle words but a statement of honest, earnest policy which is now being carried out.

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The Associated Exhibitors is *delivering;* thousands of box offices are the witnesses.

"What Women Will Do" is a bigger picture for your better business. *Let the picture itself make good the claim; see it!*

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

"Short Subject Nights" Held in Michigan

MORE than fifty of the smaller cities of Michigan have been introduced to the novelty of "A Short Subject Night" during the past month as the result of the activities of the Detroit office of Educational Film Exchange, Inc., according to a statement from Educational Films' headquarters in New York. While in Detroit, though the entire Butterfield circuit and in many of the other cities the entire comedy, scenic and special product is said to have been booked solidly, it has remained the policy of many of the smaller cities to show only a feature, or a feature and a comedy or serial. Therefore, this step was taken to familiarize the motion picture going public with achievements of the one and two-reel subject.

The program supplied these theatres includes "The Race of the Age," the exclusive two-reel record of the victory of Man o' War; a two-reel Educational comedy, "The Art of Diving," in which Annette Kellermann shows her art before the ordinary motion picture camera and then by slow motion; and one of the scenics. This supplied a program with a total length of six reels. The Detroit office reports that many theatres have declared that they intend to establish a short subject night as a part of every week's program.

George Beban Playing 3 Weeks in Chicago

George Beban, star of "One Man in a Million" which is being distributed by Robertson-Cole as a super-special production, is playing three full-week stands in Chicago in March. Mr. Beban is with the production continuing his series of personal appearances.

Mr. Beban opened in Chicago at the Riviera theatre, which is controlled by Balaban and Katz, on Sunday, February 27th. He is to move to the Tivoli theatre, another house controlled by the same company. He will end the Chicago appearances in one of the houses managed by Ascher Brothers on the week opening Sunday, March 13th.

Sails for Cuba to Open "Big Four" Office

Max Ehrenreich, who has been identified with the New York exchange of United Artists Corporation ever since its organization, sails for Cuba on March 12th, to open the first branch office of the "Big Four" in that part of the world.

The office in Havana that will be opened by Mr. Ehrenreich will be the first of a series of offices that will eventually distribute the "Big Four" product in Cuba, Porto Rico, The Bahama Islands, Jamaica, Haiti and the Windward and Leeward Islands.

On the left is Tom Meighan in a scene from "The Easy Road," a Paramount picture, and on the right a scene from "The Call of Youth," a Hugh Ford production of Henry Arthur Jones' story for Paramount

Woody for "Clean Pictures"

Realart Chief is for Films Suitable for All to See

THE only type of picture that will succeed and survive in the future will be the clean production, suitable for the whole family, according to John S. Woody, general manager of Realart.

"There can be no doubt that at the present time there is a definite resentment against crime pictures and pictures playing up the sex appeal," said Mr. Woody recently.

"That is evident from the present agitation for censorship. Such pictures are suggestive and furnish reformers with effective weapons with which to attack our industry.

"If this resentment, which is smouldering, bursts into flame, it will threaten the very existence of motion pictures. For it will affect not only the objectionable class of productions, but all others as well.

"In some sections this feeling is developing alarmingly. Governor Miller, of New York, has just come out in favor of state censorship. He objects to pictures because, as he puts it, 'too many of them have an obvious appeal to the morbid and the sensual.'

"'My children, as others,' the Governor is quoted as saying, 'are all interested in moving pictures and occasionally prevail upon me to go with them. With very rare exceptions, it so happens that when I have gone with them the picture has not appeared to me to be suitable for children, young people or, in fact, anybody to see. I haven't any doubt,' he adds, 'they ought to be censored, but have not yet given the question as to how it should be done, any serious thought.' Nevertheless the Governor expressed his pleasure over the fact that the legislature is considering the question.

"Heretofore," continued Mr. Woody, "censor boards, which have sprung up throughout the country, have many of them been smothered by the weight of public opinion. But now the tendency is to support these very institutions.

"Furthermore, this tendency is growing and will become much stronger unless immediate steps are taken to remove objectionable elements from pictures. The screen must be clean; it must be kept clean, and the cleaning process must be begun at once.

"Sex appeal, it seems to me, has long been accepted by scenarists and directors as love appeal, and acting with this belief they have given their pictures to the public. It is not sex appeal that the screen wants; it is the love appeal, and between these there is a vast difference.

"I firmly believe that the type of that is going to succeed is the clean, wholesome picture, suitable for presentation to the whole family. That is, and always has been Realart's belief. It was the aim we had when we started producing pictures, and it is our aim now. Our slogan is 'Clean entertainment for the whole family.'

"Removing crime and other things of similar nature from pictures does not mean that all the punch is taken from the production. It simply means that the sensuous and the morbid elements be eliminated. If a crime plays a part in the screen story it is not necessary to depict it on the screen; it can be suggested in many other ways equally effective and certainly less objectionable.

"The public, through its committees and welfare boards, is looking for good pictures—for clean entertainment. That is more than evident from the following letter sent us by the chairman of the Better Films Committee of the Chicago Woman's Aid.

"'First of all,' it says, 'I want to congratulate you upon the production of your latest picture, 'The Snob.' Such pictures being a message of better things in motion pictures, for children and I am sure there would be less agitation for censorship if producers would understand the worth of such pictures. . . .'"

"Flying A" Special Ready Soon

"Payment Guaranteed" Now in Finishing Stages

"PAYMENT GUARANTEED is in the laboratory of the American Film Company in the tinting, toning and titling stages. This means that in a week or so another "Flying A" special will be ready for sale and distribution through Pathe, in accordance with the new arrangement just entered into between S. S. Hutchinson, president of the American Film Company and Paul Brunet, of Pathe. The sales of American productions formerly have been handled by American salesmen through the Pathe Exchanges.

"Payment Guaranteed," therefore, is the first new American special to go under the new regime. It is a society drama of romance and intrigue, with an unusual human interest element which is sure to make it a success. In it there is a subtle analysis of human nature which gives depth to the drama which otherwise would be taken only as good, clean entertainment.

Margarita Fisher, the star, has a role much to her liking, and in it she is at her best. Capt. Cecil Van Auker, for the first time is seen playing opposite Miss Fisher, and is an exceedingly likable leading man. Hayward Mack, the well-known villain of many successes, also has a big part, and he makes the most of it.

Harvey Clark has a small part in this play, but in his hands it is never an insignificant one. Harry Lonsdale, Marjorie Manners and Alice Wilson complete an excellent cast.

This picture contains some unusually attractive shots of the Santa Barbara mountains where the scenes were filmed, which do credit to Georges Rizard, the American photographer. George L. Cox directed.

PATHE NEWS —FIRST!

In New York by Two Hours

Pathe News led competitors with scenes of the Presidential Inauguration in Washington by *two full hours.* Broadway's leading theatres were showing this number of the News between 7:45 and 8:00 p. m. on Friday, March 4th. Persons leaving Washington directly after the swearing-in of the President arrived in New York to find the event they had witnessed already on the screen.

"Your pictures of the Inauguration arrived at the Capitol Theatre 7:58 Friday evening, *nearly two hours ahead of the next release,* which is an achievement, and I congratulate you."

S. L. Rothapfel.

"I wish to compliment you on your wonderful efficiency. Prints of the Inauguration of President Harding were delivered to us about 7:45 p.m., March 4th, and were shown at both the Rialto and Rivoli."

Hugo Riesenfeld,
Managing Director.

For Ten Years We Have Been Tel
Best in the Pathe

In Chicago and the Middle West by Hours

Had it not been for a storm which delayed the Pathe aeroplane, the News Inauguration pictures would have been showing in the big cities of the middle west on Saturday evening, March 5th. As it was, they *showed on Sunday, hours before competition.*

Denver, Salt Lake and the Pacific Coast

At the time of going to press, it looks as though the Pathe plan to show the Inauguration special in San Francisco and other far western points on *Monday, March 7th, was to be realized.*

"Congratulations on your splendid and efficient service. Your print of the Inauguration of President Harding arrived at this theatre at 7:45 p.m. March 4th and was put right on the screen. *Such cooperation is what has made the Pathe News still first in the field.*"

Joseph Plunkett,
Managing Director,
The Mark-Strand.

ıg You That "You Get It First and
News." *You Do!*

Jessen's Studio News by Wir

FIRST NATIONAL

Charles Ray is beginning production of an original Rob Wagon story.

Oliver Morosco's initial production, "The Half Breed," is now being filmed at the Selig studios. The cast includes Hugh Thompson, Wheeler Oakman, Joseph Dowling, Ann Mat, Mary Anderson, Carl Stockdale and Herbert Prior.

Walter McGraul will play the lead for Anita Stewart in "The Price of Happiness," under the direction of Edwin Carewe.

J. D. Williams is negotiating with producers for other productions.

Carter DeHaven has purchased Oliver Morosco's stage comedy, "Marry the Poor Girl."

Final scenes have been taken for the Anita Stewart subject, "The Invisible Fear," by Hampton Del Ruth. Walter McGrail and Alan Forest are leads.

Advice from David Hartford, who is still in the north for exteriors for "The Golden Snare," is that Wellington Playter has been added to the cast. Playter has not appeared in pictures for the past year or more, owing to his association with motion picture commercial studios in the Northwest. Ruth Renick plays the feminine lead with an all-star cast which includes Wallace Berry, Lewis S. Stone, Melbourne MacDowell and Frances MacDonald.

ASSOCIATED PRODUCERS

Mack Sennet announces the completion of "Heartbalm," a fivereel romantic comedy. Another subject of the same length, entitled "Furnished Rooms," is now being edited. The studios will be closed for four or six weeks as the Paramount contract is completed and the forces are ahead on production for Associated Producers.

The Casting Director's Book of Knowledge

1921 EDITION

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This Will Be the Most Complete Issue Ever Published

Motion Picture News, Inc.
729 Seventh Avenue, New York

E. M. Asher is on his way to New York.

Charles Murray is on his way to New York to see his daughter, who is critically ill.

UNIVERSAL

Lucian Hubbard, scenario editor, announces the purchase of "Three in a Thousand," by Ben Ames Williams for Frank Mayo; "Christmas Eve at Pilot Butte," from the Red Book Magazine, for Harry Cary, and "Cabella Drives the Nail" for Edith Roberts.

Andre Marlatier has been appointed chief of photography for Universal.

The cast for "Thou Art with Me," starring Carmel Myers and directed by King Baggott, includes Allan Forrest, John Davidson, George Williams, "Smoke" Turner, Laura Pollard and Theresa Gray. The continuity is by Lucian Hubbard and Doris Schroeder.

"The Evil Half" company, directed by Norman Dawn, and starring Eva Novak, has returned from the Yosemite, where they spent two weeks.

"Renunciation," a Peter B. Kyne story, now being produced by Jacques Jaccard, will be a seven-reel special with all-star cast, which will include Grace Darmond, Harry Van Meter, Charles Brindley and Jack Mower.

Now in production are "Foolish Wives," "The Truant," "The Open Shutters," "Homeward Train," serials and comedies.

GOLDWYN

The cast for "The Ace of Hearts,' an original Gouverneur Morris story under the direction of Wallace Worsley, includes Leatrice Joy, John Bowers, Lon Chaney, Hardee Kirkland, Edward Wallack and Roy Lardlaw. Production has been started.

Will Rogers' company has returned from Jackson, Cal., after making exteriors for "The Bashful Romeo." Clarence Badger is directing. Rogers was hurt when riding a horse off of a veranda. His head was cut when the horse jumped too high and stitches were required.

Mollie Malone, Lefty Flynn and Park Jones have been added to the cast of the Reginald Barker production, "The Old Nest," an original story by Rupert Hughes.

Rita Weiman is to remain at the studio during the filming of "The Grim Comedian" under the direction of Frank Lloyd.

Julian Josephson is writing the continuity for "Hungry Hearts" in collaboration with Anzia Yesierska.

Mary Roberts Reinhart has completed an original story entitled "The Glorious Fool."

LeRoy Scott and Arthur Statler are writing the continuity for Scott's "The Mother."

Kathleen Morris is writing "The Hangman" and Gertrude Atherton is writing "Don't Neglect Your Wife."

BRUNTON

"Without Benefit of Clergy" is to be the first Rudyard Kipling story to be filmed by Brunton under the direction of James Young for Pathe release.

A delegation of thirty, representing the Mexico City Chamber of Commerce, visited the Brunton studios recently.

ROBERTSON-COLE

The Pauline Frederick company, under the direction of Henry King, and Dev Jennings, cameraman, have gone to Lone Pine for the exteriors for "The Greater Love." This is an outdoor story and a new type for Miss Frederick. The story is by Harvey Gates and the continuity was written by Tipton Steck.

Clyde Filmore, Lawson Butt and thirty-five members of the company will be in the snow-covered mountains for two weeks.

William Christy Cabanne is making the final scenes for "The Pretenders."

Sessue Hayakawa company is working at the studio with a big tenement street set.

Fritzie Brunette, William Carleton, Sam De Grosse and Edith Chapman will be the principals in the next Gasnier production entitled "Wives."

REALART

Two new subjects were put in production. Chester Franklin has a cast that includes May McAvoy, Bruce Gordon, Kathlyn Williams and Lloyd Whitlock, who will appear in the first of the original screen plays by Hector Turnbull.

T. Roy Barnes, Walter Hiers and Bertie Johns have been selected for the next Wanda Hawley picture to be filmed by Director Thomas Heffron. The scenario is now being written by Douglas Doty.

Jerome Patrick, who came West to play lead opposite Mary Miles Minter, has completed work at the studio and left for New York to play in the next Belasco stage production.

Elmer Harris, author of "Ducks and Drakes" and "The March Hare" and others, is now writing an original screen play for Bebe Daniels. Mr. Harris is in charge of the Realart scenario department.

LASKY

Agnes Ayres is going East to play opposite Tom Meighan in "The Conquest of Canaan" upon completion of Wallace Reid's "Watch My Smoke."

George Melford is making the final scenes for "The Money Master," by Sir Gilbert Parker.

James Cruze is beginning "Gasoline Gus," with Roscoe Arbuckle.

New West Coast Film Firms

LOS ANGELES, Cal.—W. A. Quincke & Co., 311 Bumiller Building — Busic Publishing—Style filed by Walter A. Quincke.

Southern Poster Rental Co. —Style filed by W. A. Cory.

Master Pictures Corp., Grosse Bldg.—W. H. Moore, Jr., elected trustee.

The Patrician Productions, Inc.—Capital, $100,000; Bessie C. Wright, Adelaide Halleck and Julian W. Wright, Hocker and Austin, Attorneys.

Keese Engineering Co., 1110 Van Nuys Building., Cooper-Hewitt Lamps—Style filed by S. J. Keese.

Kipling Film Exchange, Inc.—Capital, $100,000; Richard Kipling, Robt. A. & S. J. Sullivan, O. W. Houge, attorney.

FRESNO, Cal.—Filmart Moving Picture Corporation —Opened.

William D. Taylor is finishin "Wealth" with Ethel Clayton. M Taylor will next film "The Lifte Veil," from Henry Arthur Jone stage play.

Wallace Reid's next picture wi be entitled "Tall Timbers." Th story is by Dr. James B. Scher Frank Urson will direct and Eu gene Lewis is writing the scenari

Betty Compson is to be directe by Penryn Stanlaws in "At the En of the World."

HERE AND THERE

The Pacific Film Company starting production of the secon series of one-reel comedies featu ing Vernon Dena and Violet Joy.

Clara Kimball Young is begi ning work on "Charge It," b Irving Bacheler at the Garso studios.

Earle Williams and Elinor Fair in th new Vitagraph production, "It Can Be Done"

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

ENISON CLIFT, former scenario editor and director at William Fox's West Coast Studio, writes former associates and friends in Los Angeles, that he will remain in London to direct one or two more productions of superfeature nature for the same company which placed the making of "The Diamond Necklace" upon the responsibility of Mr. Clift. In April Mr. Clift hopes to return to Los Angeles by way of the Suez and China, which will complete his tour around the world.

The continuity written by Clift for "The Diamond Necklace" is to be issued in book form by a big London publishing house and considered one of the finest examples of screen continuity prepared in England, which, in addition to writing the story as well as the production script, Mr. Clift directed.

After being confined to his home in Massachusetts for several months on account of illness, John William Kellette is to return to the picture field and will direct two reel comedies, starring the Four Marks, who have been doing great comedy work in vaudeville. It will be the first of a series.

J. Stuart Blackton and party long since arrived in England and by now are likely in the throes of production of photoplays, starring Lady Diana Manners, noted English beauty and noble woman. The entrance of Lady Diana into motion pictures caused considerable discussion in court circles when first announced several months ago. The finished productions will be handled by Arthur S. Kane in America, who is also identified with Charles Ray pictures.

Ouida Bergere, in private life Mrs. George Fitzmaurice, who has written four stories for big George Fitzmaurice specials, is now engaged in writing the adaptation of "Peter Ibbetson," which is to be another George Fitzmaurice production, with two of Famous Players' biggest stars in the main roles. Following the completion of the "Peter Ibbetson" script, Miss Bergere will begin work on her first Ouida Bergere production. Not only will she direct this all-star picture, but Miss Bergere's own story, "Sweetheart and Wives," will be adapted by her for her first picture.

The entrance of Ouida Bergere to the directorial field at the head of her own producing unit is the culmination of several years' work as a motion picture actress, a scenario writer of note and special screen writer under contract to Famous Players to write stories to be directed by George Fitzmaurice and known as George Fitzmaurice Productions. The stories are: "On with the Dance," "The Right to Love," an adaptation; "Idols of Clay," "Paying the Piper" and her next big adaptation, "Peter Ibbetson."

Sylvia Nadina, concert star, who has also met with encouraging success as a screen artist

In the course of a few weeks Miss Bergere will disclose additional information concerning her first Ouida Bergere production, "Sweethearts and Wives."

Fred J. Butler, a few years ago stage director for Belasco interests in California stock theatres, has become a director of motion pictures. Not until after he learned to take the possibilities of screen work seriously. Nevertheless, he is now directing his son, David Butler, in a series of five-reel comedy dramas for Irving M. Lesser.

A flash back reveals a few features directed by Mr. Butler, all starring his son, such as "Smiling all the Way," "Girls, Don't Gamble" and "Sitting on the World." The first of the new series will be the adaptation of a Wallace Irwin story published in the *Saturday Evening Post*, known as "Sophie Semenoff."

A number of favorites have commenced their careers or in their early training been under the stage direction of Fred J. Butler, among them Marjorie Rambeau, Frances Starr, Florence Stone, Fay Bainter, Bessie Barriscale, Florence Oakley, Frank Bacon, Bert Lytell, Richard Dix, Ernest Glendenning, Carles Ruggles, Wyndham Standing, Harland Tucker, Richard Bennett, Edmund Lowe, and a host of others of equal note.

The mother of the star and wife of the director, known to the profession as Adele Belgarde, was a leading woman, so the histrionic ability of David Butler is more or less of a "natural happening."

J. Charles Davis, II., has joined the ranks of motion picture directors, his first picture starring Muriel Ostriche, with Walter Miller and Harold Foshay in the leading masculine roles, being complete. A second picture is now ready for the camera work, and will include Mr. Foshay, who has been placed under contract by the producing unit for one year. The first picture, entitled "The Shadow," is said to be a surprisingly good piece of work, and the second, "The Call of the Open," will soon be under way.

Director John S. Robertson, having finished cutting his big John S. Robertson production of "Sentimental Tommy," and his Constance Binney picture, "The Magic Cup," has begun work on "Footlights," starring Elsie Ferguson in Rita Weiman's *Saturday Evening Post* story, which Josephine Lovett adapted for the screen. Mr. Robertson declares this story of the theatre to be one of power and originality.

George Archainbaud, the eminent young French director, has been assigned the making of another photoplay starring Elaine Hammerstein, with a choice between title, "Handscuffs or Kisses."

Hobart Henley, selected to direct Hope Hampton in "Star-Dust," screen version of Fanny Hurst's widely read story, has completed detail work previous to studio work and, so says the good word, is ready to "shoot."

ABOUT PLAYERS

THE life of a motion picture star is a lead pipe sinecure—some times, especially when its Ruth Roland, Pathe serial star, attempting to take a rest.

Following the completion of "Ruth of the Rockies," and "The Avenging Arrow," Miss Roland set out for the east, determining, also, to spend part time in Canada. She planned to spend the last Saturday and Sunday in February with L. Ernest Ouimet, of the Specialty Film Import, Ltd., who sells the Pathe product in the Dominion.

At six o'clock Saturday evening, after a strenuous day devoted to granting interviews, with a few spare moments for fur shopping, she visited the General Hospital, where among the city's patients she distributed all the floral offerings received from varied sources, during the afternoon's activities. At seven, she took time to change to evening clothes, and attending thereafter, a hockey match at the Arena. Thence, to lead a special ball in her honor held at the Ritz. There were but eighteen dances on the program, not enough to permit Miss Roland to grant all who desired the honor, a dance, so during encores she changed partners and in the end had danced with twenty-three of Montreal's most prominent citizens. At four a. m. Miss Roland retired, only to be awakened at ten in the morning to enjoy a sleigh ride through Montreal, aside from all which, Miss Roland enjoyed a most peaceful rest while vacationing in Canada.

In connection with the growing movement to secure the cooperation of the educational authorities on behalf of motion pictures, comes the interesting announcement that Virginia Valli delivered an address on Fashion History to a body of students of dress design in Jacksonville. Before her engagement to play opposite Bert Lytell in "The Man Who," Miss Valli created the role of Lady Alice Pippinworth in the John S. Robertson production of "Sentimental Tommy," by Sir James Barrie. In this story, her role called for the costume of a gentlewoman of two generations ago.

When the Jacksonville teachers who had seen advance photographs of Virginia Valli in the costume of that period read of her visiting their city in connection with location work on "The Man Who," they immediately dispatched an invitation to address the local advanced class in design.

The interest of photoplayers in movement such as this along the precedent set by Virginia Valli will doubtless aid greatly in securing that friendly attitude on the part of educators toward the screen which is so desirable and essential in these days of film-baiting.

The Complete Register of the Motion Picture Industry

1921 EDITION

MOTION PICTURE STUDIO DIRECTORY *and* TRADE ANNUAL

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Space Reservations Coming in Rapidly

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729 Seventh Avenue, New York

Kate Bruce, who played the mother in "Way Down East," and who also had a similar part in Thomas Meighan's Paramount picture, "The City of Silent Men," has been chosen to play the part of "Youth's" mother in the George Fitzmaurice production of "Experience" for Paramount.

The high wave of popularity, upon which Vera Gordon has ridden so consistently since her first entry into screen prominence, as Mama Kantor, in "Humoresque" has now resulted in a variety of proffered engagements for her professional activities. There is a substantial talk, which has become more than a rumor that one of her earlier theatre successes will be dramatized for the screen. At the same time Edward Locke, one of our foremost playwrights, has written a comedy-drama especially for the use of the "mother artists." Peggy Shanor, well known to the screen has temporarily forsaken picture work to play with Vera Gordon in vaudeville. Miss Shanor will be seen in a forthcoming George B. Seitz production entitled "The Sky Raiders."

Lon Chaney and Leatrice Joy, who had the leading roles in Leroy Scott's "The Night Rose," have just been cast for the principal parts in Gouverneur Morris' next original screen story, tentatively called "The Ace of Hearts," which will go into production at the Goldwyn studios soon under the direction of Wallace Worsley. Chaney will be remembered for his impersonation of the legless Blizzard in Gouverneur Morris' "The Penalty." Miss Joy had the title role in the screen version of "Bunty Pulls the Strings."

Bessie Love was the guest of honor of the Associated Motion Picture Theatres of San Francisco, when the seven day carnival was conducted under their auspices. Upon the return of the popular lady to Los Angeles, she plunged back into work on her fourth Andrew J. Callaghan offering.

The already interesting combination of John Barrymore as star and Marshal Neilan, director of "The Lotus Eaters," has acquired a third stellar name in the engagement of Anna Q. Nillson to play opposite Mr. Barrymore. Already recognized as one of the very highest leaders among the featured actresses on the American screen, Miss Nillson's presence in the coming production is not only the climax of her own career, but also an additional assurance of the extraordinary merit which this picture will doubtless possess. In this triple combination of star, director and leading woman, lies the triple anticipation of a great success. Miss Nillson, striking blonde and of acknowledged attractiveness, won her recognition for screen work by her impressive dramatic powers, her earlier picture appearances being in Famous Players and Goldwyn productions. Followed several Metro successes, "The Way of the Strong," "No Man's Land" and a series of pictures under Allan Dwan, "Soldiers of Fortune," "The Luck of the Irish," and "In the Heart of a Fool."

Composer Becomes Director

Artists from all walks of life are fast becoming affiliated with the screen, often forsaking the dreams and ambitions of a life time, for a readier success in films. Among the latest is one to step from the musical world into picture activities, Raffaele Baccellieri, who is completing at the studio of Itala of American Photoplay Corporation's studio a six reel drama entitled "Faith."

Baccellieri is both author and director of his film and has cast includes Baroness Kutusha Orlova, Frank Otto, Maude Hill, Duilio Maratzi, Margaret Grayce, Madame Acerbi, Earnest Ventrella, and Raffaele Bongini. Baccellieri is an Italian by birth, coming from Lago Maggiore, that picturesque region lying near the borderland of Switzerland.

At the age of seventeen Baccellieri was a recognized ochestra leader at Milan. He has spent, however, ten years in America. He has completed two operas "La Rendenta" and "L'Ebrea," both of which have been produced, if not to the composer's liking. While director of orchestra at Brissago at Milan and in Rome, Baccellieri was first attracted to photoplays. He acted, then, as one of the assistant directors in the making of "Quo Vadis," in Rome and other productions of the Itala Torino Company, turning, eventually to America. His first independent picture, it is said promises well and is being prepared for a trade showing.

Vignola Starts Filming of Davies' Vehicle

With "Redemption Cove" completed in every detail and ready for release by Paramount in the spring, Director Robert G. Vignola has begun the production of his first single star picture for Cosmopolitan-Paramount at the International Studios, New York.

Marion Davies will star under Mr. Vignola's direction. The vehicle is a Frank R. Adams story, "Manhandling Ethel," which was published recently in the Cosmopolitan Magazine. Luther R. Reed wrote the scenario.

A light comedy-romance, "Manhandling Ethel" is the type of screen story at which Mr. Vignola seems particularly to excel. His masterful production of "Straight Is the Way" evidenced his rare gift of handling comedy, humor, and romance.

Snowy Baker to Begin Producing Shortly

Preparations are now under way for the filming of the first of the series of Snowy Baker Productions at the Selig studio. Reg. L. (Snowy) Baker, millionaire sportsman, will be the star of these pictures which will be produced by Col. Wm. N. Selig and Sam Rork. The first story has already been selected, and the cast is now being assembled. As the story is almost entirely of the outdoors and there are many locations to be found and exterior sets to be constructed, it is expected that the actual work of "shooting" will not begin for a week or two.

What the New York Dailies Said of

VIGNOLA'S

Personally Directed Special

"Straight Is the Way"

When it Played the Rivoli Theatre the Week of Feb. 20

"As diverting a piece about crooks and ladies as has come this way in a total eclipse or two. . . . with a happy treatment that distinguishes it from the thousand and one of its class."
New York Evening Post

"It is all so wholesome, so amusing and so delightfully done . . . acted by an exceptionally well chosen cast."
The Morning Telegraph

"'Straight Is the Way' is as fresh and wholesome as the clover fields near which it was apparently filmed. . . . It provides a pleasant hour's diversion."
New York Daily News

"This picture is an exceptionally interesting one of its kind—and those who sit back and enjoy a puzzler will find nothing better in filmland."
New York World

"Treated with real originality. . . . Skillful direction of Robert G. Vignola who has a special gift of putting new touches into situations."
New York Globe

"One of the most charming and atmospheric comedies shown on Broadway in many months is 'Straight is the Way.'"
New York Journal

"In acting, pictorial treatment, and in smooth flow of action, 'Straight Is the Way' proved a delightful vehicle."
New York Sun

"Robert G. Vignola who directed the production is responsible for some charming bits of light acting."
The Evening Telegram

Alan Dale says: "'Straight Is the Way' has a fascination that is quite irresistible. It is one of the very few pictures that gives you a comforting sensation of enjoyment. You bask in the pleasure of the story."
New York American

"'Straight is the Way' has some decidedly unique and clever twists that make it an extremely interesting story."
The Evening Mail

"A commendable 'control' for evoking laughter."
New York Herald

MADE FOR COSMOPOLITAN
RELEASED BY PARAMOUNT

Vignola Productions

M. P. D. A.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

ST. LOUIS

A. S. Aronson, newly elected vice-president of Goldwyn, spent several days in St. Louis as the guest of Jack Weil. He is touring the branches in the interest of the new drive on the next group of big pictures, including "Roads of Destiny" and "The Concert."

Fay Tincher, the Pioneer comedy star, spent a week in St. Louis and made several personal appearances at the Columbia theatre.

Rumors of the sale of the Famous Players Missouri Corporation's string of St. Louis theatres are still afloat. During the past two weeks the houses have been sold to everybody from the Shubert interests to S. A. Lynch of the South. Managing Director William Goldman emphatically has denied every report which has come to his ears. "There is no sale pending," he stated. "None whatever."

Robert Werner has joined Tom Leonard's Pioneer organization as general sales manager. He will make his headquarters in St. Louis. He comes from Pathe offices.

C. D. Hill will release "Small Town Idol" early in March, according to an announcement received today.

"The Last of the Mohicans" was given a private screening in East St. Louis before 150 school teachers, under the auspices of C. D. Hill, manager of the St. Louis office of Associated Producers.

William A. Shalit, sales manager of United Artists, Inc., in St. Louis, reports a greater demand for the productions of the four stars than ever in the history of the organization. "Business is good," says Bill.

Chaplin's "The Kid," is doing great business during its third week in St. Louis. A picture that stays here more than one week must be qualified to meet every expectation of a stern audience.

PROV., R. I.

Chester Gamble, a son of Lieut. Richard Gamble, the amusement censor in this city, has been made assistant manager of the Rialto theatre.

Metro week was celebrated in this state in many theatres. To assist the project the Metro Corporation used a page advertisement in the Providence Journal on Sunday and a liberal amount of space in other papers. Pictures were shown at the Rialto, Emery, Gaiety, La Sirena, Bijou theatres in this city, and houses in Pawtucket, Newport, Woonsocket, Actic and Cranston.

NORTHERN NEW YORK

The Buffalo city council has approved the plans for a larger theatre on the site of the Oriole, Nevada- and Genesee streets. It is understood that B. Vohwinkle, who has been operating the Oriole on this site for several years, will build a house with double the capacity of the old theatre.

Sid Allen, who has operated the Millard Fillmore theatre in East Aurora, N. Y., the home of the Roycrofters, for many years, has sold the house and taken over the Delmar and Scenic theatres in Medina, N. Y. The Delmar was purchased from B. Reynolds and the Scenic from M. Kearney.

B. Benny, formerly manager of the Star theatre in Messina, N. Y., is now manager of the Linden theatre, Buffalo, one of the popular neighborhood theatres on the east side.

James Cardino, manager and owner of the Kensington theatre on Fillmore avenue, Buffalo, has closed the Glen theatre, his other house in Williamsville, N. Y., temporarily. He will re-open it in the spring.

News was received in Buffalo this week of the death of Art Schmidt's mother. Mr. Schmidt is district manager of Universal branches, with headquarters in Cleveland. He is also interested in the Central Park and Premier theatres in Buffalo.

Bruce Fowler, manager of the Elmwood theatre, Buffalo, has arrived. His success is complete. He now owns a Ford coupe, including a liability insurance policy. At this writing he still lives.

According to clippings from St. Louis newspapers, Richard C. Fox, former manager of the Buffalo Famous Players-Lasky office, figured in a sensational hold-up of the newly organized Complaint Committee of the St. Louis Film Board of Trade. Five masked robbers held up seven members in the Film Exchange building and robbed them of $937 cash, jewelry valued at $1,225 and overcoats valued at $400. Fox was the heaviest loser, according to the reports. Robbers took from him $500 in cash and a diamond pin valued at $250. Mr. Fox went to St. Louis with Select on his return from London where he was connected with the Fox Film Company. He is well known in Buffalo and Western New York.

According to letters received by Buffalo exhibitors, Buffalo is soon to have a new theatrical newspaper. It will be called "Saturday Night." Lee Heacock will be editor.

Frederick Myers, assistant manager of the Buffalo Fox exchange, has been appointed manager of the same company's exchange in Albany, succeeding Jerry Spandau.

E. C. Blakeman, formerly Buffalo Pathe manager, has joined up with Realart and will be connected with one of their Western branches.

Harry E. Lotz and a crew of seven men are touring the state rounding up Realart franchises. The Buffalo office now has 154 on its list and they are still going strong.

Frank S. Hopkins, former manager of the Buffalo Universal office, will return to town from Saranac Lake in the spring to re-enter the film business. Frank has been at Saranac for over a year for his health.

Al. Sardino of the Hippodrome, Syracuse, has become associated with Ben Fitzer Productions, Inc., with offices in the Palace Theatre building, Buffalo.

CLEVELAND

George Moore, manager of the Lion theatre, Bellevue, Ohio, opened his theatre Sunday, February 27. This will be the first Sunday show at the Lion theatre since January 1. At that time, Mr. Moore closed on Sunday in accordance with the demands of the Ministerial Association. However, he stipulated, that if the motion picture theatres in the towns surrounding Bellevue were not closed on Sunday by the first of March, he would open his house again at that time. Freemont, located near Bellvue is open on Sunday. So Moore, who has given the Ministerial Association his support and co-operation since the first of the year, will again compete with his neighbors for the Sunday motion picture business. He opened with George Beban in "One Man in a Million."

The Rotarians of Ohio, representing thirty local Rotary Clubs, will witness a private exhibition of "That Something," six-reel propaganda feature, which was endorsed by the National Convention of Rotarians in session at Atlantic City, at the New Masonic hall, on March 21. Arrangements for the showing of this picture are now being made by the Standard Film Service of Cleveland, through which the feature, released by Federal Films, is being handled. "That Something" has just concluded a phenomenally successful three weeks' engagement at the Victoria theatre, Los Angeles, where it also received the support and endorsement of the California Rotarians.

J. F. Tallman, manager of the Victoria theatre, Steubenville, was in Cleveland last week. Tallman says the Victoria came across in splendid fashion for the Hoover relief campaign. "We turned over $115.35 to the fund," Mr. Tallman told, "as the receipts in full for the Washington Birthday morning matinee special, with a maximum admission of fifteen cents."

The program for the Hoover benefit matinees was furnished gratis through the courtesy of the Cleveland office of the Famous Players-Lasky Corporation, and the personal support of Fred Walters, exploitation manager out of the Cleveland exchange. The program consisted of William S. Hart in "Shark Monroe," "Fatty" Arbuckle in "The Garage," and "Let Her Go," a Mack Sennett comedy.

The Cleveland Famous Players-Lasky office furnished in excess of twenty programs to exhibitors in this territory for use in connection with the Hoover fund, free of charge.

P. A. Block arrived in Cleveland last week to take over the management of the Cleveland office of the Famous Players-Lasky Corporation, following the appointment of H. E. Elder, former branch manager, to a position of responsibility in the home office of the company. Mr. Block is not a stranger to Cleveland and Cleveland exhibitors. He was one time manager of the local Goldwyn exchange. He was more recently managerof the Chicago office of the Famous Players-Lasky Corporation.

DETROIT

The new Strand theatre in Pontiac opened recently with "The Great Redeemer." It is part of the Kleist chain of houses, seats 1,000 and is modern in every respect.

Nathan Miller, proprietor of the Barnard theatre on Chene street, was held up Monday on his way to the bank, and robbed of $350, his Sunday receipts. A Buick roadster with curtains drawn, drew up to the curb and two men, one of whom held a revolver, searched him, took the money and got away safely.

H. A. Ross, division manager for Paramount, is now in Florida where he will spend several weeks with his family.

Frank Sayles, of the Lion theatre, Muskegon, has organized a company to build theatres through the state. The first town selected is Albion with Hillsdale and Coldwater to follow.

W. S. Butterfield's new Strand theatre in Lansing opens on April 1.

Jess Fishman of Standard, has been elected president of the Detroit Board of Motion Picture Exchange managers, George Sampson, of Pathe, vice-president and Joe Friedman, Universal, treasurer.

CINCINNATI

The Romell Film Company of this city, is soon to begin distribution of a series of fairy films, made primarily for children, but with an adult appeal as well. The films are made by the Wholesome Films Company, of Chicago, and the roles are enacted by children only.

Among the more notable of these productions are "Twinkle, Twinkle Little Star," in five reels, with Zoe Ray, together with a cast of 150 children; "Cinderella and the Magic Slipper," a four-reel subject; and "Little Red Riding Hood," featuring Mary Burton. The latter is an up-to-date version of the well-known fairy tale, and with the exception of the characters of the mother and grandmother, the entire cast of 350 members is made up of children.

"Lying Lips," the Thos. H. Ince feature, has proved such a success that McMahan and Jackson, owners of the Gifts theatre, have decided to hold it over for a third week. Attendance for the two weeks ran close to 42,000, and it is still packing the lobbies every afternoon and evening. Only "The Birth of a Nation" and "Mickey" have ever run more than two weeks in a downtown Cincinnati theatre.

Nathan and Max Ascher, Chicago theatre managers, were in Cincinnati during the past week looking over their new house at Seventh and Vine streets. They were accompanied by Ed. L. Nikodem, who is to be the resident manager of the new Capitol theatre. A conference was held in regard to the opening of the theatre, and while no definite date was agreed upon, owing to condition of the structural work on the inside of the building, everything possible will be done to permit of the opening on March 17. Manager Nikodem will settle permanently in Cincinnati, as he was recently wedded to Miss Violet Howard, a young Chicago society girl.

NEW ORLEANS

Charles A. Meade, one of the most successful film exchange managers in the industry, it is said, was in New Orleans last week completing arrangements whereby he is to take over the management of the J. Eugene Pearce Exchange in Atlanta where the marked success of the independent releasing of motion picture subjects has duplicated the New Orleans branch of this service.

H. J. Hermann of Pearce Films, was in Memphis last week completing arrangements for the entire release program of Pearce films to be shown in Pantages' new vaudeville house in that city.

The new Orpheum theatre, a vaudeville house costing a little less than a million dollars and completed only about a month ago, will not operate during the summer as it was first announced would be done. The Orpheum officials probably discovered that they were going to close houses in other cities and would have no summer circuit. The house will close the middle of May, it was announced last week by Martin Beck, president, who was in New Orleans, coming from Palm Beach, Fla., with his family and Mort Singer, manager of the circuit. The party is to go from New Orleans to New York via St. Louis. Kanasas City and Chicago. Mr. Beck said the Orpheum would remain open all next year.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 20, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON.....JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS.....DEC. 11
Mediocre picture on a hackneyed theme."—M. P. News.
Exhibitor Comment—"A good crook picture.".

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.

BILLIONS (NAZIMOVA-METRO) NAZIMOVA.....DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city." "A good picture. About the usual business."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE.....DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"One of the poorest features I've ever had the misfortune to play. Story was worked to death, and star did not live up to one-tenth of her press notices. My audience was much disappointed." "A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE.....JAN. 22
"Entertaining picture made from famous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST.....JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week."
Consensus—"Good picture, good puller."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH.....NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend." "Opened big and kept up big all week. A picture that pleased everybody because it is logical."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST.....JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker." "Too fragmentary to please majority of patrons. Artistically done, however." "A very good production, splendidly acted and mounted, but which did not seem to attract average business."
Consensus—"Good picture, average puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES.....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....JAN. 1
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week." "Very good. Good business for entire week."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL.....JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News

CINDERELLA'S TWIN (METRO) VIOLA DANA.....JAN. 1
"Just misses being very commonplace."—M. P. News.
Exhibitor Comment—"This little star always draws well for me, and this was not as clever as 'The Chorus Girl's Romance,' business was almost as good. Consider it a good business-getter." "Fairly entertaining and patrons were pleased. Good business."
Consensus—"Average picture, average puller."

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction." "When I put out a poster advertising Ethel Clayton, I sit back and wait for the money to roll in—for she is one of the biggest favorites here on the paramount list. This is one of her weaker stories, but it went over in great shape." "Two days to average business."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE.....DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business." "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining." "This one went over big and the box-office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it." "Went over well, as is always the case with a Talmadge picture in my house. Some of the older folks thought it went a little too far in some scenes, and others frankly characterized it as 'raw.' But it got the money, and that's the acid test, I suppose." "One of Constance Talmadge's best and went over big at this house. Did splendid business for week."
Consensus—"Good picture, good puller."

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.
Exhibitor Comment—"One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating."

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

Box Office Reports continued on page 2114

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2091-2112

The Ultimate in Lavish Adornment. View toward the Grand Staircase, Capitol Theatre, St. Paul

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Loew's State Theatre Offers Music Program to Waiting Patrons

Lobby to Be Supplied with Music, Books and Other Similar Features

LOEW'S new State theatre, Euclid Avenue at East 14th Street, which was tendered a royal opening on ebruary 5, takes its place as one of ıe three largest motion picture houses f the country, but is surpassed by none ı beauty, comfort, design and extravaance of decoration.

Immediately upon entering the lobby, ne is struck by the gorgeousness of the uilding. The lobby, 45 ft. wide by 180 . deep, is the largest in the entire United tates. Not content with having obtaine stinction in size, Architect Thomas amb provided a series of surprises in e lobby. As, for instance, the series o ıge walnut pillars, capped with gold; the hite marble wainscoting; the beautifull ined marble fire place, in front of which brilliant hued parrot of ancient family, olds court before a large crowd of adirers; mural paintings of bright colors, l allegorical in theme, and the marvelous hite marble staircase which rises from ther side of the lobby to the artistically rnished mezzanine floor, where tea is rved every afternoon between two clock and half past four, by two pretty aids.

There is an orchestra in the lobby—mething altogether new to Cleveland otoplay fans. A 'cello, a harp and a olin offer divertissement to the patrons ıo like to stroll around the lobby and ok at the art objects that were brought om all parts of the world. Manager orge Dumont, who was brought from e Kinema theatre, Los Angeles, to take charge of the State theatre, says he has several plans for the lobby, which will be put into practice next week. Dumont is having four large tables made for the lobby. On these tables he will keep all the latest fashion books, for the ladies to look at. Also, he will supply stationery for the use of his patrons. Dumont is going about it to make the State theatre the rendezvous for shoppers.

Leaded glass casement doors open the way to the auditorium of the State theatre, where four thousand people can be seated at one time. The tone of the auditorium is Italian red. The walls are panelled in red brocade velvet. The floor is covered with a heavy red velvet carpet. Whatever wall decoration is plain, is of a light shade of cafe au lait. The red is relieved by splashes of black and gold, with a touch of light blue in the ceiling.

The State theatre is supplied with a stage thirty-five feet deep and a hundred feet wide, allowing the presentation of a big spectacle, if required.

There is a three-way lighting system installed in this new million-dollar theatre, similar to the one installed in Loew's Park theatre, which was opened just two weeks prior to the State. This system gives five distinct shades, and is used to produce lights which synchronize with the music. They appear under the balcony in elaborate sunburst effect.

Approved ventilation is assured with the installation of blowers on each side of the building, at the floor line, which feeds fresh air by means of a duct system, to the theatre, and exhaust fans at the ceiling line, which suck out the used and impure air at all times. Sanitation has been looked after with the complete vacuum system installed, electrically controlled, to all parts of the building.

Two ladies' rest rooms and two men's club rooms are supplied with all the luxury and comfort of the finest hotel or club.

An innovation of considerable interest to patrons is the fact that the State theatre has two box offices where tickets may be purchased, instead of one. Two cashiers are in constant attendance at each box office, which does away with a long line of patrons waiting to buy tickets.

Another innovation is the entree to the balcony. The balcony of the State theatre may be reached either from the foyer, or from the auditorium. The wide marble staircase of the lobby leads to the second floor. There is also a second set of grand stair cases from the auditorium, which likewise lead to the balcony. The benefits to be derived from this are manifold and evident.

Forty-five exits, all numbered, and electrically lighted, assure the patrons of the State theatre complete safety in case of emergency. But added assurances of safety were provided by supplying each exit with a separate and distinct fire escape. Under stress, the State theatre could be completely evacuated in about three minutes.

Left: The Magnificent Lobby of the State Theatre, at Cleveland, with the marble staircase in the background. Right: Proscenium arch and screen setting at the same theatre.

Ventilation—What It Is; Why Nec essary and How It Is Done

Particularly From the Standpoint of the Theatre Manager and Owne

By Henry D. Nathan

What is meant by ventilation and what is its purpose?

The Standard Dictionary defines it as follows: "Ventilation is the process of producing free circulation of air in, as by means of open shafts, windows, doors, etc., so as to displace foul air with pure." This definition is a very good one, yet it does not entirely cover the ground.

Ventilation is used in a theatre solely for the purpose of making and keeping the audience comfortable. In summer and in the warm climates, ventilation may do this alone, but in cold weather not only must the air be changed frequently but it must also be warmed in order that the theatre be free from drafts and the audience comfortable.

Ventilate in Winter as Well as in Summer

Too often do we find theatre proprietors who believe in ventilation in summer but who say it is almost or entirely unnecessary in winter. The writer believes that the expressed opinion is often only the result of the knowledge that it is more expensive to ventilate in winter than in summer because of the coal used to heat the cold entering air. There is no doubt that ventilation is absolutely as unnecessary in winter as in summer.

As we said before, ventilation is for the purpose of keeping the audience comfortable and the air which they breathe healthful. Let us therefore examine the subject with the idea of finding out what it is that makes for comfort and health.

Low Carbon Dioxide Content Not the Most Important

Until but a few years ago we believed that for health and comfort we must keep the air comparatively free from carbon dioxide. This is a gas which is formed in the lungs as we breathe—being driven out as we exhale. It is formed from the oxidation of the body tissues and is exactly the same gas as is formed when wood, gas or any animal or vegetable matter burns. If there were more than 8 parts in 10,000 parts of air which we were breathing we thought the air unfit, unclean and unhealthy—the air of outdoors averages about 4 parts in 10,000. In a sense we were more or less right, but carbon dioxide has been found to be not the most vital thing.

Humidity, Odor and Air Motion Require Most Attention

Much more important than carbon dioxide is the subject of humidity, odor and air motion. The first and last of these are most important and if maintained correctly will prevent foul and objectionable odors in a theatre. Such odors usually indicate the presence of germs, floating particles of waste matter from the lungs and large quantities of dust from off clothing and shoes of the occupants.

What Is Humidity

Ordinarily air has a tendency to absorb water vapor and will do so up to the point where it can hold no more. When this occurs it is said to be saturated and to have 100 per cent humidity. The less water it contains the lower its humidity and the greater the tendency for water in its presence to evaporate. Also the warmer the air the more water it will absorb. Winter air is especially dry when heated. Where it is not necessary to cool the persons of the audience by evaporation this very dry air is objectionable. For this reason air washers, as described later on, are valuable in winter because they relieve this dry condition—in summer they cool entering air.

Now every person's body is giving off water through the pores of the skin and in much greater quantities giving off water vapor in the breath as it leaves the lungs. To be cool and comfortable the water on our body surfaces has to be evaporated, it did not we would be uncomfortab particularly in summer.

It is therefore necessary to keep t humidity of the air at such a point—a remember the water vapor from o lung is continually raising it—that t surface water or perspiration will be eva orated and the odors carried off with and removed from the room. Too dry a is bad because it affects the nose a throat, while too high a humidity preven the evaporation just mentioned.

Air Motion and Its Effect

Evaporation of this water is increase by a decided motion of air over our bodie That is why air motion is so enjoyab and still air so objectionable. Even thou a summer breeze be warm as measured b a thermometer we will welcome it a feel cool if it is fairly low in humidi and capable of evaporating perspiratio —it will feel much cooler than it mea ures on the thermometer.

With these thoughts in mind we ca now more fully appreciate why ventilatio is necessary for theatre or buildings whe many people are closely associated f several hours in a closed room.

(Continued on page 2096)

The Chair Cover and Its Place in the Regular Equipment of the Theatr

Reasons for Using Them and Suggestions for Getting the Best Results from Their Use

SUMMER with its hot sultry days, there is an expected falling off in theatre patronage. People who have been steady patrons of the theatre look to some other source of amusement in the outside air, where conditions are more favorable and inviting than within. But capable and alert managers have discovered means whereby this patronage may not be wholly lost. One of these methods lies in the altering of the theatre's interior, with the idea of making it SUMMERY, COOL, ATTRACTIVE AND HEALTHFUL. The simple means of accomplishing this and securing the desired effect is by the use of theatre chair covers.

It is only recently that chair covers have been extensively used in theatres; no doubt one of the causes for the backwardness has been the common belief that they were an expensive proposition. This is not so, especially when considered from the point of view of economy; although the first cost of chair covers may seem beyond the means of the manager, h should consider the fact that they will las him from five to six years, or more, an by dividing the total cost of the covers b the years during which they will be use it will be found that the cost will prob ably be less than one cent per week pe chair, if the covers are used five month during the year, and correspondingly les if used through twelve months.

The cost for laundering is not hig as all perfect fit theatre chair covers ar manufactured reversible. The Circl Theatre, Indianapolis, has a seating capa city of 2,900, and all the chairs ar equipped with chair covers. Mr. S. Bar rett McCormick, former manager of th Circle, reported a cost of about 1½c. pe cover, and in his case he found it neces sary to have them laundered but once season, due to the reversible feature.

(Continued on page 2096)

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The Chair Cover as Regular Equipment

(Continued from page 2094)

is seen from this that the upkeep is a trivial item.

When this small sum is compared with the increased patronage, drawn by the inviting atmosphere of the altered interior, there is little argument for the manager to hesitate in purchasing theatre chair covers.

During the Summer season of 1920 more chair covers were installed than ever before, and 1921 will far outstrip the records of last year. So well has the manager of the Circle been satisfied with the performance of his first set of covers, that he has ordered two other sets for use during other seasons of the year.

There are two distinct applications of chair covers; one of them is for the purpose of representing the parts to coincide with the climatic conditions, the other is for the purpose of covering up the sad dilapidated parts of the old scarred chairs. In the last instance, wonderful results have been accomplished with the minimum of expense. Theatres that first lost their drawing power because of the unsightly appearances of the chair backs and upholstery, have been brought back to the public favor through the judicious application of chair covers.

There are several points that should be considered in ordering or selecting chair covers. For one thing the prospective purchaser should remember that auditorium and balcony chairs, as a rule, require two distinct and different styles of chair covers. The auditorium chair should be equipped with a cover which covers the entire chair back, while, on the other hand, the balcony chair cover should have only a "quarter back"; the reason for the latter lies in the treatment accorded to balcony chairs because of the slope on which they are placed.

There is still to be considered a most important point if the purchaser is to be satisfied; he should be aware of the fact that chairs of the same appearance vary somewhat in size. If the chair covers are to be a good fit, last long and look well, they should be made to fit each individual size of chair back. This may seem difficult at first, especially in the case of houses of large capacity, but it is essential to success, convenience of handling and satisfaction. A plan has been worked out which has simplified this measure of the seats, and it has proven accurate and has removed the tediousness of other methods.

Many instances have come to our attention where managers in ordering chair covers measured one chair and ordered covers of the one size for the entire seating capacity. You can appreciate the disastrous results of such an order, for when the covers were ready to be installed they found that only a part of them would fit. In one instance a manager of a 750 seat house in ordering covers measured one chair and ordered 750 of that size. He would have been in the same predicament had his order been filled without further investigation. Knowing the variation in chair widths, a "Simplified Instruction Sheet" used for this purpose was mailed the manager, and its return found that out of the 750 seats, 110 were the size ordered. Because of this care the manager in question is now boasting of the appearance of his house, as every one of his covers is perfect in fit and tailored to the design of his chair, and fitting each respective size.

So much for the advantage to be gained from the use of well-made covers; when the largest theatre chains specify their use for all their theatres, it has proven that they are a necessity and not a luxury. The progressive manager will seize upon this essential improvement as one of the easiest ways to hold his patronage during the hot summer months, and the returns will justify his investment. "CHAIR COVERS" have come, and are helping to make the sign of a quality theatre. The following are a few of the largest circuit houses that are now using theatre chair covers: Marcus Loew, B. F. Keith, F. F. Proctor, Shubert Theatrical Enterprises, Rolin & Clark, Ashur Brothers, Jones, Lincoln & Shafer, S. L. Lynch Enterprises, Sanger Amusement Company.

Ventilation and How Is Done

(Continued from page 2094)

Summer Weather Calls For Bo Ventilation and Cooling

Because of the fact that in summer it purely a cooling proposition it is usua necessary to supply more fresh air to theatre during those months than in wi ter. In some theatres this may even c for fans large enough to change the enti air in the auditorium once every minu during the summer and with the sa equipment restrict the quantity of fre air to 25 or 30 cu. ft. per min. p person during the winter. Such a syste requires very large fans of immen capacity but because of the fact that th are usually installed in pent houses on t roof with minimum sheet metal duct wo they are quite cheap to install. Howev larger electric motors are required a cost of operation is often 3 to 5 tim what it is with another type of syste described later on.

Typhoon System

A system such as this, often called typhoon system, usually blows fresh a in through one or two openings in the ce ing or at least very high up on the walls the foul air most often being allowed escape through the entrance doors. Du ing the winter months the entering air reduced in quantity and passed throug Vento stacks or other heating coils b fore being blown into the theatre. Se eral objections, which may or may not l

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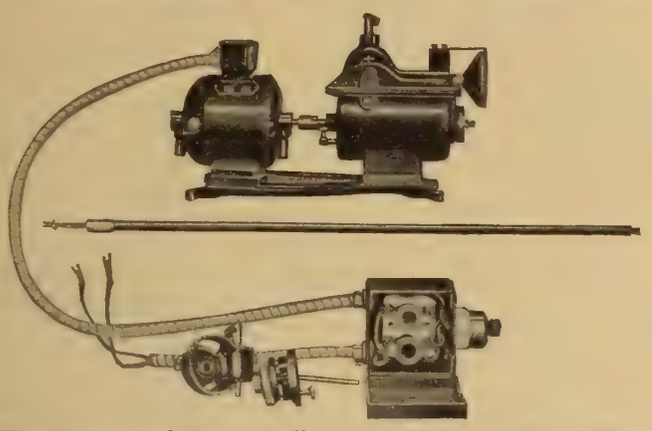

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2-Powers, 6-A Motor driven; each	$250.00
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justified to this type of system is the fact that it may be noisy, create such a rapid movement of air as to cause drafts, etc., (particularly below where it enters) and the tendency at times to cause foul smelling, tepid aid to be blown into the faces of waiting people in the lobby every time the doors are opened.

Duct Systems

Perhaps a more common method of ventilating a theatre is to use less air in summer and not depend upon the rather strong motion of air to produce a cooling effect upon the audience. In winter either system uses the same quantity of air. Such a system consists of more parts, is more complicated and necessarily more costly to install, but it has compensating features, such as better distribution of air, cleaner air, freedom from objectionable drafts, less noise and much less operating cost.

In this method of ventilation the entering air usually passes (about the same amount winter or summer) through a tempering coil first to raise its temperature above freezing, then through a spray and scrubber chamber to wash it free from dust, and then through other Vento heaters to raise it to the desired temperature. Of course in summer the heat is not turned on in these heaters. The air from such an arrangement enters the theatre free from dust and dirt and in summer at a decidedly lower temperature than outdoors. In dry climates this cooling is much more decided than in more moist ones.

Other Methods of Cooling Air

However, in many of the most modern theatres the air is cooled by either passing it through a spray of very cold water or by passing it through coils filled with some refrigerating material—the coils acting just the reverse of a heating coil. It might be well to point out here that although an air washer is installed the theatre will still need cleaning as the air gets dusty from the dirt brought in on the clothes and shoes of the patrons.

Where Fresh Air Is Admitted

In such systems the air is best admitted to the theatre through openings underneath the seats, the usual temperature in winter being 60 to 65°. Automatic thermostats controling the temperature of this entering air are located at suitable points in the auditorium. Coming in at very slow speed no drafts are created, yet the air passes up over the bodies of the audience and escapes through registers in the ceiling or side walls. This is the ideal system and has been used most successfully in theatres of all sizes.

Where for structural reasons it is impossible to get the air to the mushroom ventilators under the seats, fresh air is often admitted at the front of the theatre —or rear—and drawn off at the other end higher up. This is sometimes reversed—often the system is made reversible—and the air admitted high up and exhausted at the floor. Where the downward system of ventilation is used it may be necessary to provide other means for heating than this fresh hot air since several state laws permit downward ventilation but prohibit downward heating.

In theatres ventilated by any of the foregoing methods but little direct radiation is needed in the theatre itself, usually only enough being placed near the entering doors to warm any cold air which might enter at these points.

Simpler Systems Often Satisfactory

In many small theatres it seems hardly necessary or economically advisable to install any of these more elaborate—although more efficient—systems. In such cases a fairly satisfactory one can be installed at little expense. Exhaust fans usually of the propeller type are placed high up in the walls of the theatre and as far away from the entrance doors as is possible. Fresh air—warmed in winter by large radiators in the lobby—enters through the doors, which doors should be provided with grilled openings through which the air can pass when the doors a closed. This fresh air then passes throu the auditorium, around and about the pe ple and then out through the fans.

Such a theatre is usually heated by w type radiators placed along the side wal etc., as the entering air will not be war enough to keep the audience comfortab One objection to such a system is the lik lihood of the outer doors being left ope

Brick and Terra Cott House for Schenectady

Plans for the new theatre to be erecte in Newark, N. J., have just been cor pleted by Reilly and Hall, New York a chitects, the same firm having the co tract for the new Strand theatre, about be erected in Schenectady, N. Y. Th house will be of the stadium type, ar while not equalling the Strand in Schene tady, in size, it will have a seating capaci of 1,950, the ground floor accommodatir 1,200.

The building will cost in the neighbo hood of $350,000, and will be constructe of brick and terra cotta. The lobby to be 100 feet long and 25 feet wide, ornamental plaster and marble. Interic decorations will be of French green an gold, draperies and tapestries correspon ing.

The dome of the new house is to b quite similar in construction to that o the Schenectady Strand. Ground will b broken April 1, and it is expected tha the building will be completed in eigh months. The building is to be erected fo Joseph Stern, who is the owner of sev eral Newark houses, including the Cit theatre. Patrons of motion picture house in that city are being asked to submit name for the house, which will be locate in what is known as the Roseville sectio of Newark.

Winnipeg Sees Rialto fo First Time

A big dual event in the annals of Winni peg motion picture activities was the open ing of the city's finest theatre, the Rialto together with the first showing of Maurice Tourneur's super-serial, "The Last of th Mohicans." This picture is being re leased by the Associated Producers, Inc.

The Rialto opened its doors amid a blaze of glory on February 4. An advertising campaign of tremendous proportions, unique in many respects, was conducted for two weeks prior to the opening, first calling attention to the opening of the theatre

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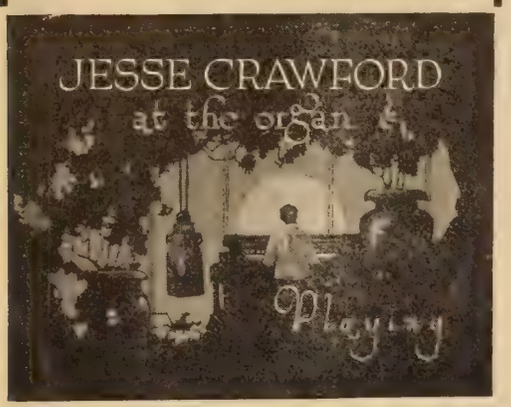

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Problems to Consider in Ventilation

N the installation of the Typhoon Cooling System one of the most important features to be considered, in order to get the desired results, is the size and location of the grills, or opening into the theatre through which the air passes before reaching the audience. No two theatres are constructed exactly alike, therefore, the problems of the Typhoon Engineering staff are entirely different with regard to the grill work, on each theatre job. It is an easy matter, however, to overcome any difficulties which may at first seem impossible to the theatre owner as the Typhoon System is so constructed that it can readily be installed in any size theatre, old or new.

Installations are usually made on the roof, although if the construction of the theatre does not allow for this arrangement, there are other locations such as the attic space, or in a room above the stage, or auditorium. There is still one more location that has in many instances proved very satisfactory, and this one is on the outside wall of the theatre near the screen.

No matter where the installation is made, it is necessary to construct the grill work, which also must be placed in its proper relation with respect to the audience.

Powers at Four Horsemen Premier

Great importance is attached to premier performances these days in order that the production may get a proper send off, and leaders in the motion picture industry, as well as those prominent in the social, political and commercial world, are invited to attend. The Four Horsemen has been announced as a "Million Dollar Picturization" with a "premier unprecedented in the annals of motion pictures." The production details includes such interesting items as a "million dollar production—six months in the making—twelve thousand persons employed—one hundred twenty-five thousand tons of steel, lumber and masonry used and five hundred thousand feet of film exposed."

The accounts of the premier presentation tell of the attendance of ambassadors, millionaires, editors, artists, professors and others noted nationally and internationally. The trade journals said, regarding this presentation: "A presentation of superlative distinction under the personal supervision of Hugo Riesenfeld, Managing Director of the Rivoli, Rialto and Criterion theatres.." It seems probable that some of the details of the preliminary preparations for the projection of a premier presentation of "superlative distinction" might be of interest to exhibitors and projectionists.

After Dr. Riesenfeld had agreed to supervise this presentation Will C. Smith, General Manager of the Nicholas Power Company, was asked to make arrangements for the projection and to supply Powers Projectors. Dr. Riesenfeld and his personal staff, Harry Rubin, Chief Projectionist, and J. La Rose, Production Manager, cooperating with Mr. Smith and his assistants arranged and supervised all the details of the installation and projection in the Lyric. The Lyric is one of New York's noted Broadway playhouses. For premier presentations it is customary to use large public halls or theatres not regularly equipped for the showing of films, and the Lyric comes under this classification. After the close of the house on Saturday night skilled workmen began placing the booth and in this, as all other details of the installation, the exact requirements of the fire and building departments were carefully observed. There is a multitude of rules, regulations and permits for installations, and all of these must be carefully attended to.

After placing the booth two new 6B type "E" projectors were installed. Projectionists know that installations take considerable time and great experience if the job is done properly. It must be done properly. The reputation of all concerned is too largely involved and the expense incurred has been too great to allow for any mishap. All Saturday night and all Sunday the entire force worked and tested their work. When Sunday night came the Lyric filled with notables, invited guests and the public, paying $10.00 a seat to see a motion picture play. Dr. Riesenfeld's assistants, Mr. Rubin and Mr. Rose, with the help of the Nicholas Power Company had completed all arrangements. The projectionists did their work well and the performance may be described as a real success. The premier performance of the Four Horsemen justified the preliminary announcement that this would be a presentation of superlative distinction. Dr. Riesenfeld, Mr. Rubin, Mr. Rose and Mr. Smith of the Nicholas Power Company are all to be congratulated.

Famous Players' Expert Visits Simplex Plant

Among the visitors at the "Home of the Simplex" during the past week, was Mr. Earl J. Denison, the official Projection and Film Engineer of the Famous Players-Lasky Company, who made a most thorough trip through this interesting plant, with Mr. E. M. Porter, General Manager of the Precision Machine Co.

Mr. Denison, who for two years has been charged with the duty of introducing and installing a standardized system of film inspection, repairing, projection and handling throughout the 30 domestic exchanges of the Famous Players Company, has made an exhaustive survey of the film damages and their origin with the result that after a 12 months' study of possible remedies, the Distributing Division of the Famous Players Company adopted the system of standardization now followed by Mr. Denison.

It might be of interest to note that all of the Famous Players exchanges controlled directly by that company, are Simplex equipped, which standardizes exchange projection throughout. For film inspection and repairing, a standardization of the splicing methods through special machines, as well as a uniform kind of cement, is followed out. This means that a Paramount film, wherever used, will contain the same sort of film patches or "splices," thereby doing away with the old method of patching according to the individual ideas of hundreds of film inspectors, each of whom made a different kind of "splice," which "splice" invariably made itself known through the passing of the film through the projector.

Mr. Denison has had a great deal of experience while doing over-sea duty for the Community Film Company, and is now preparing for a six months' period of studio projection analyzing, whereby he hopes to eliminate many of the reasons that today contribute toward the rejection of studio prints, for reasons other than inherent photographic ones, hence his visit to the Simplex plant, and consequent study of studio projection.

Many Agents Appointed by Newman

With the object in view of rendering better service to exhibitors interested in the improvement of their present hobby displays the Newman Manufacturing Co., of Cincinnati, has been appointing agents who will reach the smaller cities and towns.

Beginning at once the State of Kansas will be covered by Harold E. Roach, with headquarters in Wichita. The White Equipment Co., of Bristol, Tenn., will handle eastern Tennessee and the western portion of Virginia.

E. A. Fawcett will take care of West Virginia as heretofore. The Buhler Co., of Columbus, Ga., will continue to cover their present territory.

F. E. Naser will act as representative in Richmond, Roanoke and other points in Virginia along the Atlantic Coast.

In addition, the Newman folks announce, arrangements have been completed for the display of their fixtures in the showrooms of all leading dealers in theatre equipment.

Photoplayer for Palm Theatre, Pueblo

Approximately $40,000 was expended in the renovation and remodeling of the Palm theatre, Pueblo, Colo., to make it the most attractive in this city. The institution of a nursery with maid service, located in the theatre, has been especially attractive to mothers and has made the Palm theatre the family theatre of Pueblo.

The Robert Morton Organ is played by Mr. Leo K. Kindig and Gordon M. Roberts, which assures splendid musical talent in this territory. The instrument is played from 11 o'clock in the morning until 11 o'clock at night, having displaced a large orchestra. The photographs show the small entrance on Fourth Street and the large entrance on Santa Fe Avenue.

There are 700 seats in the auditorium, 250 seats in the balcony and 50 loges. The projection room is equipped with two of the latest type projection machines and a spot light.

Mark Swaab, associated with his father in the firm of Lewis Swaab, Philadelphia

This page will be devoted weekly to news notes of the trade

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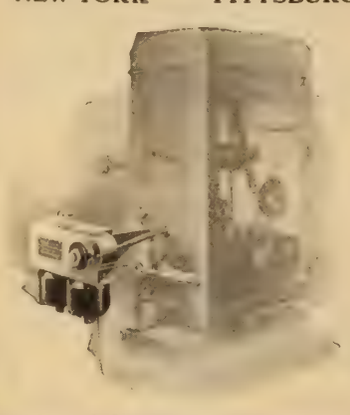

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Equipment Operating Projection Questions Answered

A Study of the Reflection Characteristics of Projection Screens

By Lloyd A. Jones and Milton F. Fillius

In the past a Screen has been a Screen and not much else. It has taken Messrs. Jones and Fillius in their paper printed below which was delivered originally before the Society of Motion Picture Engineers to identify the absolute characteristics of motion picture screens. This paper is the most helpful that has come to our attention this year.

When it is considered that the enjoyment of the entertainment offered in the motion picture theatre depends almost entirely upon the visual organs, it will be recognized that the importance of providing conditions which will result in the least possible visual fatigue to the audience cannot be overestimated. There are many factors which deserve the consideration of the motion picture engineer in order that the maximum of visual comfort may be obtained, among which may be mentioned the proper distribution of the interior illumination, the elimination of excessively bright surfaces in the field of vision, and the proper adjustment of the screen brightness. The fact that the attention of the audience must remain fixed for long periods of time upon the projected picture makes it of utmost importance that the projecting system be so adjusted that the screen brightness is neither so high as to cause visual fatigue due to glare, nor so low as to throw an undue burden upon the retinal accommodation.

The optical properties of the surface upon which the motion picture is projected determines to a great extent the ultimate efficiency of the entire installation, and hence should receive due consideration at the hands of the motion picture engineer. While there is no doubt that this is recognized, and that considerable improvement in the quality of projection screens has been made in recent years, it seem that the subject has been approached largely from the practical standpoint and that little quantitative data are available relative to the optical characteristics of the materials used so extensively at the present time.

In view of this deficiency, it seemed worth while to examine critically the reflection properties of the large number of commercial screens on the market. From the data obtained by such examination, it will be a relatively simple matter to choose the most efficient screen surface for a given installation. An examination of the commercial screens obtained showed a remarkable variation in reflection characteristics, ranging from surfaces which almost completely diffuse the incident light to screens of a very specular nature, having very high reflecting powers on the projection axis and very low values in directions departing by relatively small amounts from the normal. When the question of adapting the screen to the shape of the room in which it is to be used is considered, it will be seen that it is quite hopeless to obtain in all cases the maximum efficiency with a screen of fixed characteristics.

For instance, if the length of the room is large relative to its width, a screen of the completely diffusing type is very wasteful of light, and the necessary screen brightness can be obtained over the required angle by the use of a screen which reflects a large proportion of the incident light within a comparatively narrow angle, thus permitting the use of lower amperage in the arc of the projection machine. On the other hand, a screen of the specular type installed in a room where the length is relatively small as compared with the width will not be found satisfactory. Since the screen in this case may be viewed by a part of the audience at a relatively large angle, it will be necessary to use a high arc current in order to make the picture of satisfactory brightness for these observers. This will result in an unnecessarily high brightness on the axis of projection and may result in excessive visual fatigue owing to glare. It should be pointed out also in case the throw is somewhat short that a highly specular screen may appear of unequal brightness when viewed from a single point of observation, since the angle of incidence varies from point to point on the screen, and that for an observer relatively near to the screen the angle of observation is not constant for all parts of the picture.

The problem of measuring and specifying the characteristics of diffusing surfaces has been treated by Dr. Nutting[1] and results on several characteristic surfaces are given. The data given, however, relate almost entirely to miscellaneous surfaces, only two commercial screens being included among the materials examined by him. Recently a paper by Charles W. Gamble[2] has appeared in which he deals with the subject in a more or less general way. Here again the data given relate largely to surfaces which are not extensively used in the motion picture theatre. His results are of a qualitative character and the highest efficiency obtained is that of a mirror ground on the front surface.

Method and Apparatus

The method adopted in this investigation is quite similar to that used by other investigators and consists in measuring the brightness of the surface under examination when viewed at various angles of observation, the illumination being incident normally upon the screen surface. The incident illumination in this case was approximately parallel light, such conditions being considered as more closely approaching those existing in practice than the method used by Dr. Nutting in which case a completely diffused source subtending 1/10 of a steradian at the surface was used. In order to expedite the experimental work which involved the examination of a large number of samples, a special goniophotometer was constructed. A diagram showing the essential parts of this instrument is shown in Fig. 1.

A heavy cast-iron base, *A*, supports the arm *B*, at the end of which is carried the photometric apparatus. In order that the observer and the photometric equipment might not interfere with the illumination of the sample at angles approaching closely to the normal, the axis of observation was bent at right angles by use of the total reflecting prism *C*. A portable photometer of the illuminometer type was mounted at *D*, and the small lens *E* placed immediately in front of this photometer permitted the formation of an image of the surface under examination in the plane of the photometer cube. In case the texture of the surface was such as

Fig. 1—The Goniophotometer, with which the tests were carried out

to interfere with precise photometric settings, this lens could be displaced by amounts sufficient to eliminate the disagreeable surface texture. A rigid bearing *E* supported by the base casting carries a movable arm *G* on one end of which is mounted the lamp house *H*, while at the other end a counterpoise weight *I* is placed. A holder is provided for the sample at *J*, this is so mounted that it holds the surface of the samples being examined in the plane passing through the axis of rotation of the arm *G*. The circular plate *K* is mounted in a fixed position relative to base *A*. A pointer attached to the sample holder indicates the angle on the divided circle. By means of a pin *M* the sample holder can be connected rigidly with the moving arm *G*, so that the plane of the sample will remain perpendicular to the incident illuminating for all positions, and as the arm *G* is rotated the angle of observation alone varies. This provides for the measurement of the surface brightness at various angles of observation and fixed direction of illumination. By removing the pin *M*, and clamping the sample holder to the base, *A*, the arm *G* moves independently of the sample, and observations of brightness at a fixed angle of observation, but with a variable angle of incidence can be made. In the front of the

[1] Nutting, P. G., Trans. Ill. Eng. Soc., Vol. II., 1916, p. 92.
[2] Gamble, Charles, W. B., B. J., Vol. LXVII; 1920, p. 553.

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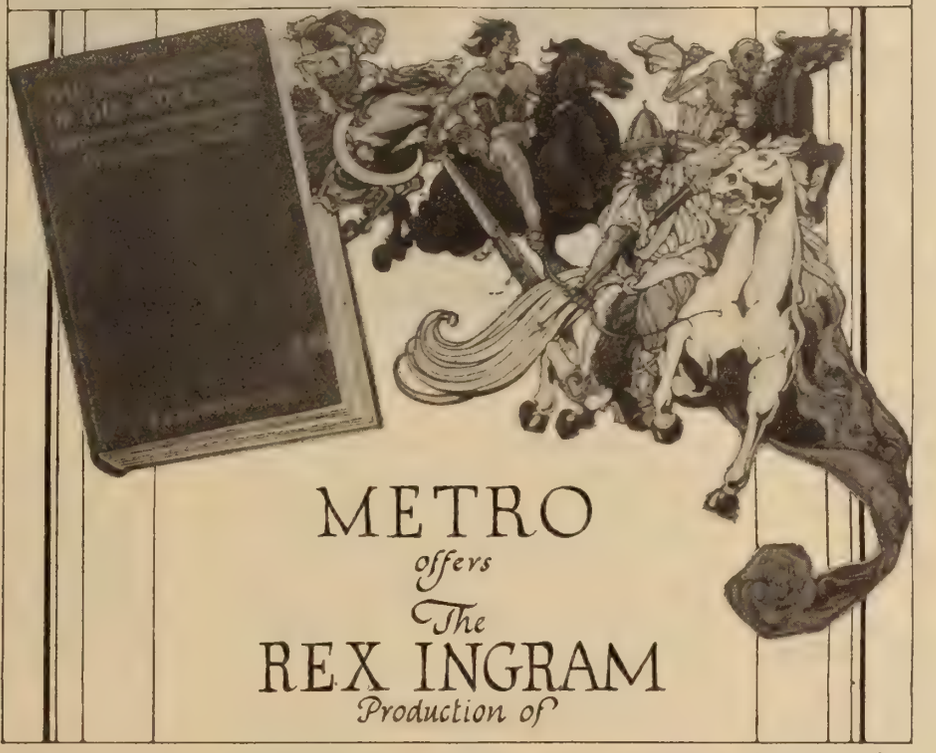

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lamp house is mounted a lens *O* of such focal length that the source *S* falls at its focus. Under such conditions the light incident on the sample is approximately parallel. The dimensions of importance are as indicated in the figure. It is also arranged that the lens *O* can be removed and in its place substituted a disk of diffusing material such as ground pot opal glass.

The dimensions are so adjusted that the effective area of this diffusing material is just sufficient to subtend an angle of 0.1 steradians at the surface of the sample under examination. A 500-watt Mazda C lamp of the concentrated filament type was used as a source for illuminating the samples. A photograph of the apparatus is shown in Fig 2. The voltage was precisely controlled in order to eliminate variations in brightness due to fluctuations in the line voltage. Brightness measurements were made at angles of observation from 0 to 70°. Three complete sets of readings were made by two observers on each screen, and the final result obtained by taking the average of all readings. In practically all cases excellent agreement between the individual sets of data was obtained.

The results are expressed in terms of the reflecting power of magnesium carbonate with normal illumination and observation as 100%. The absolute value of the reflecting power of magnesium carbonate is at the present time subject to some question and in view of that fact it was not deemed advisable to attempt to reduce the measurements of screen reflecting powers to absolute terms. The values given are therefore relative to that of magnesium carbonate. When a satisfactory value for this material is determined that data can then be reduced to absolute terms, if such seems desirable.

(To be continued)

Precision Official Away on Honeymoon

WITH E. S. Porter's famous Rolls-Royce car, used as a wedding conveyance, and with historic Tarrytown in Sleepy Hollow as a setting, and far removed from Greenwich Village, whose inhabitants truly mourn the going of their "Mayor," William C. Francke, Advertising and Publicity Manager of the Simplex Company, was married on Sunday afternoon last.

The bride, who was Miss Ester Schram, daughter of Mr. and Mrs. Frederick Schram of Atlantic City and Manhattan, is well known in the younger musical circles, and but recently finished her education at Villa Maria Academy of Frazer, Pa.

"Billy" Francke has long been a well known figure in Simplex distributing circles, and prior to his coming to Manhattan several years ago, was a well-known Boston, labor leader, politician, political writer and also editor of the famous "Boston Bean Pot." A several years' cruise on one of New Bedford's historic whaling ships can well be included in Francke's very active life, while in nearly every town of consequence in Massachusetts, his electioneering stories and oratory have been heard in behalf of every Democratic gubernatorial candidate in the past ten years, which resulted in an offer by political leaders of a deputyship in the Internal Revenue Service, which he declined.

As legislative agent for various theatrical unions in different New England states for six years, he greatly added to his acquaintanceship in theatrical circles, while as manager of the Boston Motion Picture Supply Company, he quickly gained a reputation which resulted in his being brought on to New York as E. M. Porter's assistant in the large Simplex factory.

Mr. and Mrs. Francke, together with Mr. Arthur Foley of the Boston Theatre staff, proceeded by boat to Boston, where they received the congratulations of many friends, after which, several other New England sections were visited before settling down in the brand new household in New Rochelle, until more favorable weather and business conditions will permit an extended honeymoon.

Mr. and Mrs. Wm. C. Francke. Mr. Francke is the advertising manager of the Precision Machine Co.

Program of the S.M.P.E.

An idea of the scope of the papers to be read at the Washington, D. C. convention of the S.M.P.E. is indicated by the program made public by L. C. Porter, chairman of the Papers Committee. It is understood that this list is not complete but that it will be augmented by additional papers now in process of preparation.

Demonstration of Continuous Motion Picture Projector—by C. F. Jenkins, Washington, D. C.

Demonstration of Taking Motion Pictures at the Rate of 42,000 per Minute, by C. F. Jenkins, Washington, D. C.

New Developments in the Motion Picture Field—by C. A. B. Halvorson, General Electric Co. W. Lynn, Mass.

Review of Material Presented in Other Organization of Interest to the Society, by R. P. Burrows, The Electric Sales and Engineering Co., Cleveland, Ohio.

Transmission of Tinted Motion Picture Film—by L. A. Jones, Eastman Kodak Co., Rochester, N. Y.

Projection of Arc Images of Chemicalized Carbons—by W. R. Mott, National Carbon Co., Cleveland, Ohio.

Building a Non-Theatrical Library—by L. E. Davidson, United Projector & Film Co., Buffalo, N. Y.

Theater Lighting by J. L. Stair, National X-Ray Reflector Mfg. Company, Chicago, Ill.

Studio Lighting—Messrs. Quinlan—Fox Film Company, N. Y. Max Mayer—M. J. Wohl & Co., Inc., L. I., N. Y. P. R. Bassett—Sunlight Arc Co., B'klyn, N. Y. W. C. Hubbard,—Cooper Hewitt Elec. Co., N. Y.

Motion Picture Cameras—C. L. Gregory, New Rochelle, N. Y.

Industrial Mechanigraphs—Harry Levy Corporation, N. Y. C.

New England Theatre Planned

The Empire Theatre Company of New London, Conn., which operates a chain of motion picture houses throughout Connecticut, has leased the new theatre in the Tripp block at Mystic, Conn., which the owner, John F. Noyes, expects to have ready for opening early in July. The theatre will occupy the ground floor of the building and accommodate approximately 900. While special provisions will be made to cater to the summer people, many of them New Yorkers, in that section, it is planned to have the house open the year around. G. Victor Grinnell has been selected as house manager of the new playhouse.

Woodland Invents Optical Attachments

What seems to be an invention that truly works to the added efficiency of the optical system of the projector has been brought out by John E. Woodland, chief projectionist at Fox's Folly theatre, Brooklyn, N. Y. The attachment has been submitted to this department and has been tried out under different circumstances and in every case the gain in illumination on the screen has been markedly improved. At one place where the device was tested the projectionist had been using 65 amperes d.c., but after attaching the current saver the man was able to adjust his rheostat to 45 amperes and get the same intensity of light on the screen.

It will soon be possible to make other than visual tests on Mr. Woodland's invention at which time they will be published in the NEWS.

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The Important Part of the Laboratory in the Industry

Discussed by Tom Evans, Widely Known Laboratory Expert

Editor's Note

Over thirteen years of uninterrupted activities, always at the same stand, 416-424 West 216th Street, New York City,—such is the proud record of Tom Evans, who claims the distinction of having the oldest established laboratories devoted to commercial work.

One of the outstanding features of the Evans Laboratories is its wonderful organization. Like Rome, the Evans organization was not built in a day. It took years of steady striving, infinite care, judicious discrimination and a considerable outlay of money to fashion out this splendidly trained, highly efficient and thoroughly harmonious working unit. It stands as a tribute to the perspicacity of its creator and director, Tom Evans, who, despite his youth, is one of the simon-pure pioneers of the film industry. "Tom," who but lately was Major Evans, U. S. A., has undoubtedly had wider and riper experience than most film executives.

Introductory Remarks

Has it ever occurred to you that one of the most essential branches of the motion picture industry—the laboratory—is the least spoken of? You often read about production, exploitation, distribution, etc., etc., but one seldom hears or sees anything pertaining to the real workshop of the picture.

The finished product, whether it be a short subject or a mammoth feature, invariably gives the name of presenter, producer, star, director, author, scenarioist, photographer, art director, musical director, editor, cast, etc., but nary a word is said about the laboratory that made the print. Screen credit should be given to the laboratory. If this were done it would assist in the elimination of the inferior work that is now being perpetrated by some plants. Producers should not only ask but insist upon having the name of the laboratory in each and every print of theirs. The sooner this practice is put into effect the better for the picture in general. It can do no harm and is bound to do a lot of good.

The laboratory can either make or break a production. Indifferent laboratory work plays havoc with the best efforts put forth by director and cameraman, while intelligent and able work not infrequently transforms a poor picture into one of merit.

Outside of laboratory circles very few know that the "lab" is the clinic of the motion picture and that the laboratory people are the doctors of the industry.

When a cameraman falls down on a scene exposure, when some particular effect is desired, when this or that result is wanted, when a scene is marred in some way, in fact for anything and everything that spells betterment for and of the picture, it's always the laboratory that does the fixing. When a "news beat" is made and advertised to be shown at such and such a theatre some hours after the event has taken place, it's the laboratory that speeds up with even greater activity and where everybody is on his toes feverishly working to turn out the job quickly and well.

Tom Evans

Very often the laboratory is consulted on the action and on how this scene should be handled and that scene improved. Verily the work of a laboratory is manifold and most essential. People interested in the success of the motion picture should know a little something of the workings of a film plant. It is high time that the laboratory ceased to be the "silent branch" of the Motion Picture Industry.

Handling of Negatives

As soon as a negative reaches the laboratory it is given to a person qualified to handle it. If the negative is to be cut to conform to the submitted sample print, the work is carefully done in a room especially fitted for the purpose. The negative is put on a rewinder and carefully examined. Defects, such as scratches or mars of any kind, are jotted down, and a complete report furnished to the producer or owner of the negative, so that he may know of the exact condition of his property.

After a negative has been matched to the

This is the printing room at the Evans laboratory

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(To be Continued)

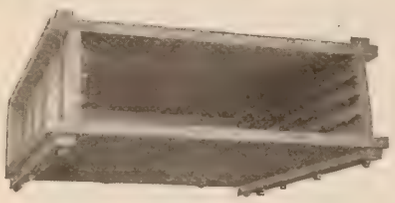
F. S. Mills, illuminating engineer at F. P.-L. studio on the West Coast. At the left he is standing back of the location switchboard consisting of 4 three pole fused switches. An operator cannot replace fuses without first bringing the switch to the off position. At the right Mr. Mills is standing beside the 40J amp.-250 volt stage switch which has the same safety features as the location board. Bothdevices are of the Westinghouse-Krantz make

Mills Makes Novel Switch Installation

The illustrations on this page show two examples of studio engineering designed and carried out by F. S. Mills, Illuminating Engineer for the Famous Players Studio at Hollywood. At the left Mr. Mills is explaining one of the location switchboards made up of Westinghouse-Krantz safety switches. Each switchboard consists of four of these 3 pole, 200 ampere, 250 volt fused switches so arranged that the "live" parts can be reached only when the switch is in the "Off" position.

The right hand photograph shows Mr. Mills standing beside one of the switch units that he has distributed around the stage floors. The feeder cables are connected directly to these switches.

In a recent issue of the Scientific American Mr. Mills had an article describing the means and methods by which certain of the unusual lighting effects are produced in motion picture studios.



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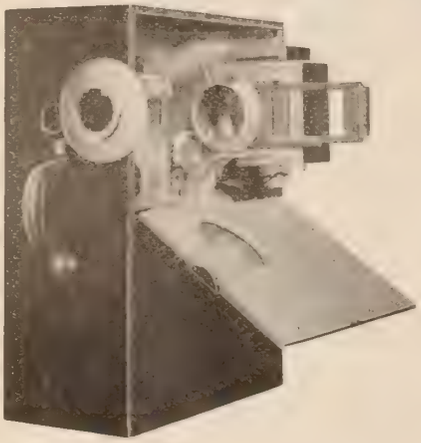

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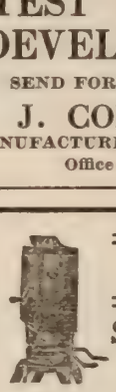

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Music and the Picture

(*Continued*)

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PICTURE-MUSICAL INTERESTS
Temporary Headquarters
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emen:

.....

dress, ...

to apply for membership in this associa-

ss..... Dues..... (herewith)

ES:

A Those of the motion picture industry seeking to broaden their appeal through music.

B Those of the music industry and musical profession seeking to widen their scope through the film.

C Those seeking to give the public a greater opportunity to hear good music.

nstitution of the Asso- ation of Motion-Pic- ure-Musical Interests

ARTICLE I.—NAME

ion 1. The name of this organization be the Association of Motion-Picture- al Interests.

ARTICLE II.—PRINCIPAL OFFICE

ion 1. The principal office shall be sit- in the city and state of New York.

ARTICLE III.—NUMBER OF DIRECTORS

ion 1. The number of its directors shall ty-five.

ARTICLE IV.—PURPOSES

ion 1. The purposes and particular ob- f this organization are to foster and de- music in the motion picture houses in a, through bringing together in one work- dy the tri-party interests, first those of tion picture industry seeking to broaden ppeal thru music; second, those of the industry and musical profession seeking en their scope thru the film; and third, eeking to give the public a greater oppor- to hear good music.

ARTICLE V.—AMENDMENTS

on 1. This Constitution may be added nded, altered or repealed only at a meet- the members of this organization by a ty vote of the members present at such g, provided notice of the proposed amend- shall have been mailed to all members one month prior to such meeting.

BY-LAWS

ARTICLE I.—MEETING AMENDMENT

on 1. The annual meeting of the mem- this organization shall be held at a time such place as the members may decide ajority vote of the duly qualified dele- present at the annual meeting preceding, he board of directors.

SPECIAL MEETINGS

on 2. Special meetings of the members organization may be called by the Pres- or by the board of directors and such meeting shall be held at such time and as the President or board of directors ever calls the meeting) may appoint.

NOTICES OF MEETINGS

Section 3. A notice of the time and place of each meeting of the members of this organization shall be mailed by the Secretary to each member at his or its last known post office address at least thirty (30) days in advance thereof, and notice of the special meeting of the members of this organization shall also state the object of the meeting and the subject to be considered thereat.

WAIVERS

Section 4. Whenever, under the provision of any of these By-Laws, this organization is authorized to take any action after the notice to its members or after the lapse of a prescribed period of time, such action may be authorized or approved, and such requirements be waived, in writing, by the board of directors.

ORDER OF BUSINESS

Section 5. At all meetings of the members, the following order of business shall be observed so far as is consistent with the purpose of the meeting, viz.:

1. Roll Call.
2. Reading unapproved minutes and action thereon.
3. Report of President.
4. Report of Secretary.
5. Report of Treasurer.
6. Report of Standing Committees.
7. Report of Special Committees.
8. Unfinished business.
9. New Business.
10. Election of directors.

The regular order of business may be changed by a three-fourths vote of the qualified delegates present at any meeting.

MANNER OF VOTING.

Section 6. At all meetings of members, all questions, except all such questions, the manner of deciding which is specially regulated by these by-laws, shall be determined by a majority vote of the qualified delegates present at any meeting duly held, and in the event of a tie vote, the presiding officer of the meeting shall cast a deciding vote. All voting shall be viva voce, except when demanded by a duly qualified delegate the vote shall be by ballot, and each ballot shall state the name of the person voting and the word "yes," if the vote be an affirmative vote, and the word "no," if the vote be a negative vote.

ARTICLE II.—MEMBERSHIP

Section 1. There shall be three classes of membership, to be known respectively as Motion Picture Industry Membership, Music Industry and Profession Membership and Non-Commercial Membership.

MOTION PICTURE INDUSTRY MEMBERSHIP

Section 2. Any individual or firm financially engaged in the motion picture industry shall be eligible for membership in this class—Class A.

MUSIC INDUSTRY AND PROFESSION MEMBERSHIP

Section 3. Any individual or firm financially engaged in the music business or musical profession may be eligible for membership in this class—Class B.

NON-COMMERCIAL MEMBERSHIP

Section 4. Any individual or organization interested in the spread of music in motion picture houses from the viewpoint of the benefit to be derived by the general public is eligible for membership in this class—Class C.

ARTICLE III.—APPLICATION FOR MEMBERSHIP

Section 1. Every individual, firm or organization desiring to become a member of this organization shall make a written request to that effect and state the classification in which he or it belongs.

ARTICLE IV.—ADMISSION TO MEMBERSHIP

Section 1. Any applicant for membership shall be admitted for membership, either by the favorable vote of the members at any meeting or the favorable votes of the Membership Committee and accepted by the President of the organization.

ARTICLE V.—DUES OF MEMBERS

Section 1. The annual dues of the members shall be two (2) for individuals and ten (10) dollars a year for corporations or companies.

ARTICLE VI.—OFFICERS

Section 1. The number of officers of the organization shall be six (6), to consist of a President, three Vice-Presidents, a Secretary and a Treasurer, who shall serve for one year.

TERM OF OFFICE OF OFFICERS

Section 2. Officers shall serve for one year or until their successors are elected.

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TIME AND MANNER OF CHOOSING OFFICERS

Section 3. The officers shall be chosen at the annual meeting of the organization or at any regular or special meeting after the term of office shall have expired.

POWERS AND DUTIES OF OFFICERS

Section 4. Powers and duties of officers shall be those usual to such offices, unless otherwise specified by these By-Laws. The President shall appoint all Standing and Special Committees except the Executive Committee subject to the approval of the Executive Committee at its next meeting and shall also appoint all Special Committees he may desire.

ARTICLE VII.—EXECUTIVE COMMITTEE

Section 1. There shall be an Executive Committee composed of nine (9) members (including the officers), who shall be elected at the annual meeting or any special meeting called for that purpose. It shall authorize all expenditure of organization's fund, not authorized directly by the organization, and shall approve all Standing Committees. It shall also, with the President, plan all activities of the organization and may appoint such Standing and Special Committees as it may desire.

ARTICLE VIII.—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees: Membership Committee, to secure and pass upon new members; Press Committee, to give out publicity concerning the organization's work; Information Committee, to gather statistics and other information regarding the use of music in the motion picture theatres and its affect on the size of audiences and disseminate same; Recommendation and Public Approval Committee, to study and make recommendations for the development of music in motion picture theatres and to secure public approval and support for those houses which adopt same.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Music Editor:

At present the greatest drawback upon theatre musicians is the long hours and the binding character of the work, making it most difficult especially for leaders and organists to find time to seek the benefit of others experiences or to offer their own ideas.

When the musician concerned is also a family man with love for his home and family, he must always sacrifice something of what he considers most valuable in order to do justice to himself and his colleagues when serving upon such a committee.

I can only say that I have read your articles each week in the NEWS that I am whole heartedly with you in the aims you are striving for, and that I feel you are in a position of authority in a field of unlimited possibilities for the good of music and mankind.

My work at the theatre and time I feel I must give to my home will not allow me to offer my services later than twelve-thirty any day, but until that time I will consider it a privilege to give all the time that you desire and in any way you wish.—*Robert Berentsen,* Piano and Organ Instructor, Brooklyn, N. Y.

Dear Mr. Isaacson:

I have the copy of your article on the motion picture theatre as a unity house of the future which I read with great interest and which so covers the idea that I had in mind that it seems useless for me to send anything to you at this time on the subject.—*Marshall Bartholomew,* New York City.

Dear Mr. Isaacson:

Since my retirement from regular church work, I have been substituting for organists in both church and theatre. I have gained the experience in picture playing and the different styles of pipe organs. I would like now to have a steady position in a theatre for afternoons only preferred.

Will you kindly put me in touch with s exhibitors in New York City and vicinity, l ing for organists.

Can you tell me where I can get a lis theatres where organs are installed.—*Wil Till,* Organist, Bayonne, N. J.

Mr. Nick McMahon, Jr., Grand Theatre, I ton, Ohio.

Dear Sir:

Your letter of recent date addressed to MOTION PICTURE NEWS has been referred t by their Music Editor.

While it is true that some of the picture porations engage Mr. Winkler to prepare t cue sheets, it is also true that he prepares to convey the idea of tempo, character, etc. asmuch as Mr. Winkler is in the publishing iness it is quite natural for him to suggest own publications, but it is also within province to substitute compositions which might consider of a better character.

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"PASSION"

Musical setting prepared by Fred Stark
(On two-hour basis)

1—S: opening. La Forza Del Destino, overture (Verdi). Introd. till C; cut to F; till G; segue.
2—S: Jeanne in millinery shop. Menuetto all'antiquo (Karganoff). E-ma part only. Segue.
3—S: Jeanne leaves shop. La Source Ballet No. I (Delibes). a: Pas des Echarpes. Start intro. a-mi.
4—S: lovers on sofa. b: Scene d'amour.
5—S: Change to outside scene. March and procession of Bacchus (Delibes). S: Jeanne meets Don Diego, cont. letter 4—ben sostenuto till letter 5; segue.
6—S: Jeanne returns to shop. Badinage (Herbert). T: Such lovely hands, etc., cont. trio, sentimental.
7—T: Sunday. Gavotte e Musette (Raff). S: Don Diego enters, cont. Musette in 4/4. S: Jeanne joins party, D. S. Gavotte. S: Du Barry and Diego reading paper. Coda from same; play in 4/4.
8—T: For two days Armand. Paroles d'amour (Tobani); after intro. cut to all. mod., and coda.
9—T: The Bal de L'Opera. Bal de Noces (from Histoires Musicales) (Burgmein). S: At fight, cont. FF. S: Jeanne carried into room. Sarabande, from same till Fine.
10—T: Lisen to reason. Rosaura (Burgmein), from "Carneval Venetien."
11—T: One morning. Minuet (Schubert).
12—T: Etienne Choiseul. Gavotte from "Iphigenie en Aulide" (Gluck)—play with string quartet only.
13—T: His Majesty the King. La Source Ballet No. II (Delibes). Start with trumpet fanfare, 1st 8 bars of: a: Scene dansee; segue allegretto from same.
14—T: The Smart Set. b: Scherzo Polka.
15—S: Jeanne joins card party. c: Pas de Guzla. S: Jeanne and Lebel dine, cont. letter B; lighter; s: Jeanne tries dancing, cont. ¾ allegretto.

Organ 10 minutes.

(After scene of street singers).

16—S: Jeanne meets king. Pastel Menuet (Paradis). T: And the order went forth. Cont. Trio, poco lento—no repeat. T: The young Du Barry had. Cont. D. S. Menuet; Coda.
17—S: Marriage scene. Bach Prelude (organ alone).
18—S: After marriage ceremony. Polonaise Militaire (Chopin).
19—T: Armand unable to find. March of the Dwarfs (Grieg); myst. all. S: Flash to minister and man. Cont. at poco piu lento till G.
20—T: After weeks of. Coronation March from "Prophet" (Meyerbeer); repeat from B to C. S: Reception room scene. Cont. letter C. S: King is announced. Cont. D: Trumpets till E. S: Comptesse is announced. Cont. E: Very legato. S: After comptesse takes seat. Cont. F: till end (mob scene).

Organ 25 minutes.

(After S: King fainted. After S: King in bed).

21—S: Priests come in. Andante from 5th Symphony (Tschaikowsky). Organ starts first 8 bars alone; cut to 4 bars after E; orchestra takes upbeat before. S: Jeanne rushes out. Cont. letter K—appas. S: Throws herself on bed. Cont. Molto piu and. till end.
22—T: The minister of state was. Elegie (Massenet).
23—S: Casket is brought down. Funeral March (Chopin).
24—T: The Paillet family was. Robespierre Overture (Litolff). Introduction. S: Soldier rushes in. Cont. letter B; work up appass. S: Mob scene. Cont. C allegro impetuoso. T: From all the highways. Cont. G, H, Marseillaise counterpoint to I. S: Mob scene, cut to M (FF). S: Storming Bastille, cont. N: Marseillaise FFF. S: Break in prison, cont. O, P. S: Break into castle, cont. Q: Prestissimo. S: Surrender, cont. R: Andante; muted trumpet signal last 4 bars.
25—T: Followed mad days. La Nuit et L'Amour (Holmes), (from "Ludus pro Patria"). S: Court martial, cont.
26—S: Jeanne in prison. Repeat Robespierre overt. intro. S: Guard enters, cont. B—appass. S: Armand dies, cont. pp. S: Jeanne dragged out to wagon, cont. ff—allegro. S: Mob on public square, cont. FF letter G (Marseillaise). S: Arrive at scaffold, cut from H to O—pesante (head off!). S: Strap Jeanne on board, cut P: prestissimo; time up to stop at R. S: Knife falls, cut R to S; play allegro con brio, in F-ma for ending, instead of exit march.

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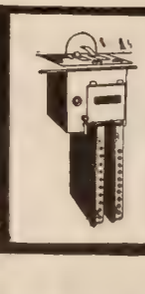

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Simplex in Hotel Astor Ballroom

Among the list of entertainments provided for the enjoyment of the delegates attending the Three Day Convention of the New York Wholesale Grocers Ass'n, held at the Hotel Astor, was the moving picture feature arranged by H. A. Marin, of the Famous Players Corporation, on Wednesday last.

For the edification of its three hundred members the Entertainment Committee had two moving picture booths set up in the North Ballroom, each of which contained a motor driven Type "S" Simplex Projector. These machines were furnished by the Precision Machine Company and were in direct charge of John Krulish, of that company.

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"The Greatest Love"
(Vera Gordon-Selznick)

"THE GREATEST LOVE" is a splendid vehicle for Vera Gordon but that is all. In fact from the opening scenes when the star is seen in the role of a poor emigrant mother in the steerage of an ocean liner bound for New York, the author hasn't allowed her to remain off the screen" for any length of time.

And in doing this her personality is overworked to such a degree that the picture appears to be "all Gordon" with the other actors either playing to her or grouped about the star, waiting until she has given the cue to exit.

As far as the story is concerned, it is just a conglomeration of melodramatic incidents which break out here and there and then for contrast the star "gets busy" and does the usual mother "sob stuff" or pets and fondles her children in the lighter moments.

The plot which goes back to the days of early melodrama, shows Gordon as a Russian emigrant in this country bearing the burdens that befall her lot with her husband and children.

When a subtitle announces "fifteen years later," a beautiful home in the upper section of New York City is flashed upon the screen—and then the trouble commences.

First, the daughter is attacked by a millionaire in his office while trying on a chorus girl's costume—she is interested in amateur theatricals and the millionaire is producing one—the oldest of old time stuff, and then when she confesses the incident to her brother he pleads with her "not to tell mother."

A few scenes later the brother is shown entering the millionaire's office and sees the latter lying dead on the floor. He is seized by the attendants and led off to jail but so stubborn is the young man, that he will die rather than confess what he knows—most ridiculous.

Murder will out, however, and it is the mother who discovers the killer. And it all happens while she is praying in church. There she meets the wife of the millionaire who confesses her guilt-hokum.

The picture reaches a happy ending, is fairly well directed and has a good cast.—*FRANK LEONARD.*

Kineto Review
(Urban)

THE capital of Brazil, Rio de Janeiro, and the items of interest to be seen by reviewing the city with a camera, forms the subject of this review. We enter the city in a most logical way, via a train, with Cocovada Mountains to be seen in the distance. Rio has a Broadway, with various and beautiful sections, along which run the electric cars which look very much like those used in the States. The Museum of Art in the Averida is of picturesque value, as is the Statue to Don Pedro, the first Emperor of Brazil. There are terraced residential streets near the Bay, and a drive along the avenue is suggestive of it being a good place to go for a vacation.—*LILLIAN GALE.*

"The Fighting Actor"
(Art Accord-Universal)

IF Universal gives Art Accord a run of thrilling stories, this young Westerner of round-up fame will make his mark, for he certainly has ability in the roles he plays. And this is demonstrated in his latest two reeler, "The Fighting Actor."

Activity is his greatest possession and my how he uses it, especially when a horse is near. In fact he mounts this animal from any position with lighting rapidity and in a jiffy is out of sight.

In "The Fighting Actor," Accord performs many difficult stunts in the role of an actor playing the western honkey-tonks, who is mocked and scorned until he proves he is a match for any of the roughnecks.

Among them is the jealous villain who hates the young "feller" because "the gal" seems to take to him.

The windup shows the two antagonists in one of the most thrilling fights ever produced on the screen.

This two reeler is full of action, is well staged, has a good cast and should interest wherever played.—*FRANK LEONARD.*

Movie Chats—22nd Series
(Urban)

A DESCRIPTIVE talk about things of interest to be seen in Bristol, England, showing some scenes of the famed River Avon, and a suspension bridge which looks as if it could be used to advantage in America.. The public buildings, including the art gallery and museum, King Edward Memorial and Clifton College.

Clifton affords a most interesting zoo with a collection of animals that indulge in amusing antics. One shown is the Kudu, described on the screen as one of the African antelopes. The hippopotamus shown was said to be a young one. The skin of an adult of the species is said to be often an inch and a half in thickness on the upper part of the body. The young one appeared to have a good start.

There are rodents found in the rivers of South America which exceed any in size that have been screened. They are called capybaras. Other interesting animals are the ring-tailed lemurs, which are queer looking cat-like objects with exaggerated tails, upon which the fur is in rings, first black and then white. There is considerable more to be seen in the nine hundred odd feet of this short subject, photographing novel experiences and carrying an even interest throughout.—*LILLIAN GALE.*

"No Mother to Guide Her"
(Harry Sweet-Universal)

HARRY SWEET the star of this two reeler is certainly a find for Universal and if properly handled should develop into a first class comedian.

No better illustration of this could be given than in his performance of the rube boy in "No Mother to Guide Her."

From the opening scenes when he appears in a Ford and refuses to pass a black cat on the road and indulges in all sorts of antics with the cat, which he finally places in a freight car, only to find the animal perched in the back seat, to the closing scenes when he appears in many funny situations, he is sure fire, plants his gags and lands them when the time arrives.

Although the story is a lot of hodge-podge and is rather disjointed, it makes no difference for the big scenes are ridiculously funny.

To illustrate one scene in particular, Sweet, in attempting to reach his sweetheart finds that he must cross a running brook.

Placing a stick in the water to find its depth the young gallant notes that it is no more than six or seven inches.

He steps out and then—over his head.

This is only one of the funny situations in a comedy that sparkles when it is not amusing.—*FRANK LEONARD.*

"Sweetheart Days"
(Paramount—Mack Sennett Comedy—Two Reels)

THIS comedy, directed by Mal St. Claire, never gets to be more than mildly amusing. It could almost be classed as polite comedy, for it contains only a small amount of the usual running and falling about. The action opens in a young ladies' boarding school. The youthful professor is far too good-looking to allow the students to concentrate upon their lessons. He carries on his romance with the favored scholar until the young lady's father objects to his daughter's course in osculation. Thereupon the girl is sent to another school where the good-looking teacher eventually finds employment. Again discovered, they are separated once more. But the persistent lover, in disguise, answers the advertisement for a private tutor, and the two elope. There is a second suitor to the girl's hand, and he and the father furnish the little bit of rough and tumble action that the comedy contains.—*MATTHEW A. TAYLOR.*

Exhibitors' Own Box Office Reports

(Continued from page 2090)

PICTURE BRAND STAR RELEASED PLAN BOOK

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY.....DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.
Exhibitor Comment—"Wesley Barry in this picture is proving a worthy attraction and causing favorable comment." "Big business all week. The public wants plays of this kind." "Picture proved very average drawing card. Work of Wesley Barry considered very good but story as a whole failed to please. Almost too melodramatic." "Good picture. Splendid vacation attraction. Big and little folks all like Wesley Barry." "Personally, think this is better than 'Go and Get It,' but it didn't make quite as much money for me. It's a wonderful picture, and they all liked it." "Made a big hit at this theatre, pulling capacity crowds at each performance. Broke house record." "This is a fine picture and brought good business for me." "Played to increasing business each day. Wonderful kid picture."
Consensus—"Good picture, good puller."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business."

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST).....DEC. 25
"A splendid production given mystery story."—M. P. News.

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.
Exhibitor Comment—"A fair picture to average business one day."

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."
Consensus—"Good picture, good puller."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH.....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre." "They were terribly disappointed with this. Did not think it lived up to 'Something to Think About' and 'Why Change Your Wife?'" "Broke the attendance record. Greatly talked about. Continued for a second week." "This picture drew well and brought excellent business." "Held over a second week to excellent crowd. Pleased everyone who saw it." "DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons seemed well pleased." "A fairly good picture with business about as usual."
Consensus—"Good picture, good puller."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big success." "Well acted and produced but ratner long-drawn out; exploitation put it over to big business."

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business." "Very entertaining feature which the popularity of Thomas Meighan with our patrons helps to put over in good shape. Did excellent business." "Thomas Meighan always draws well for me and this picture was no exception. Business was fair and comments on the picture showed interest, though not the enthusiastic approval of the other pictures which I have played with this star." "Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner." "Picture pleased generally and drew well. Business fine." "Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good for Meighan is a great drawing card for me." "This one went over big and continued so during run. Audiences well pleased with the story."
Consensus—Good picture, good puller."

FURNACE, THE (REALART) SPECIAL CAST.....DEC.
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best picture I've ever seen." "Unusually good audience picture. Everybody liked it. Opened to big Sunday business." "Very big production. Business better than average." "The plot of the picture is good but the details are not well worked out. It is fair. Average receipts." "Very high-class society picture with beautiful costuming and sets which appealed particularly to the women and did splendid business." "Weak story of marriage that played to average business."
Consensus—"Good picture, good puller."

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 1
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY.....JAN.
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 1
"Unpleasant story depending on acting and unusual twist to story."—M. P. News.

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 2
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 2
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted." "A treat for those who like a good time. House was in a chuckle all the time. Good business. Steady all week."
Consensus—"Good picture, average puller."

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST.....DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.
Exhibitor Comment—"A poor picture. Average box-office reecipts." 'Fine picture with some very excellent acting and interesting story. Played to better than average business for week." "Fair picture of an excellent play. Nothing to make a fuss about." "Only fair picture and played to average business for a week."
Consensus—"Average picture, average puller."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed very much pleased with it and business was fine."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run." "Excellent. The patrons of this theatre filled the house at each performance every day for the entire week." "Broke all records for two years as the poorest drawing card. One million per cent. overrated and 1,000,000 per cent oversold picture. Otherwise a good picture with none of the muchly promised Hearst free advertising, even an extra $700 advertising appropriation could not put it over." "Thoroughly nice picture. Ought to go with most any kind of an audience."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 25
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET.....NOV. 27
"Good production given average story."—M. P. News.
Exhibitor Comment—"Satisfactory picture both as an entertainment and as a box office attraction. Average good business.

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH.....FEB. 12
"Trite story makes poor screen material."—M. P. News.

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual."

Box Office Reports continued on page 2116

"THE MISTRESS OF SHENSTONE"
(Robertson-Cole)

Quiet in Action, Yet Charms With Its Romance and Backgrounds

IT is quite a departure for Pauline Frederick when she elects to play strictly romantic parts and relegates the emotional interpretations to the background. In "The Mistress of Shenstone" the star gets away from her customary dramatic "fireworks" and affords the spectator a chance to witness her versatility. And Miss Frederick may always be depended upon to furnish an interesting portrayal. The title role is ideal for her since she is represented as in the first flush of womanhood. It is a quiet picture and does not build any real dramatic framework. Yet it keeps from becoming theatrical and false for this very reason. Any criticism of the feature may be found in the early reels which do not move with any degree of spontaneity.

There is a slowness of action which retards the interest at times. Yet once the characters are firmly planted, the story picks up in values and finishes with plenty of strength. Too much stress is given the heroine's loneliness and the mourning of her husband. One unconsciously extends her sympathy, surrounded as she is with a vast estate and no one to provide company except a dog and a butler. Then into her life comes a man who stimulates here with a new interest in life. They meet at a retreat on the Cornish coast where the heroine is living incognito. There is a twist to this story which provides the appeal. She has stated that she did not want to know the name of the man who killed her husband. The man she falls in love with is this very man, although he is ignorant of her identity. So she is torn between love and duty—duty toward the memory of her husband who was killed in an accident.

When her ladyship returns home she renews her acquaintance with her lover who is acquainted with the fact that he is wooing his best friend's wife. This is quite a dramatic situation. Though it seems like coincidence it somehow rings genuine. So the hero is torn by conflict. He finds himself in love with the wife of the man he killed. This fact and the determination of the woman to keep her promise to herself precipitates a situation the force of which cannot be denied. Yet in the end love conquers. The picture is remarkably rich in exteriors. The backgrounds of cliffs and ocean and country estates provide a perfect atmosphere. There is not much variety and very little incident is observed. The offering depends mostly upon its romantic conflict. And this romance is so deftly shaded, so finely suggested by the star and Roy Stewart that the picture is lifted above the average. Speeded up in the earlier reels with a little judicious trimming here and there, the picture would strike a high level.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lady Myra Ingleby	Pauline Frederick
Jim Airth	Roy Stewart
Sir Deryck Brand	Emmett C. King
Ronald Ingram	Arthur Clayton
Billy Cathcart	John Willink
Margaret O'Mara	Helen Wright
Amelia Murgatroyd	Rose Gore
Eliza Murgatroyd	Helen Muir
Suzannah Murgatroyd	Lydia Yeamans Titus

Photographed by Dev. Jennings.
Directed by Henry King.
By Florence L. Barclay.

PRESS NOTICE—STORY

In "The Mistress of Shenstone," adapted from Florence L. Barclay's story of the same name, Pauline Frederick, popular emotional star, has a role vastly different from anything which she has every before done for the screen. The picture will come to the ———— theatre next ———— for a three days' run. As Lady Myra Ingleby, Miss Frederick has every opportunity for the expression of her rare dramatic ability, but she portrays a sweet, womanly character, rather than the worldly type with which she has been identified in the past.

Lord Ingleby is reported killed, and Myra after many months of loneliness, meets a man who makes of her a confidant and companion; who regards her as the most wonderful being in the world. Than like a bolt from the sky comes news that the report of her husband's death is false. How Myra meets the situation which then arises, how she succeeds in keeping pure the wonderful love of the man who has come into her life, furnish the many dramatic moments in the screen version of the famous novel. The picture abounds with tense situations and is beautifully photographed against charming backgrounds. Miss Frederick's company includes Roy Stewart and Emmett C. King.

PROGRAM READER

What is the "Best In Life?" Is it fame, wealth, the pursuit of empty ideals, happiness, or companionship? These questions are answered in Pauline Frederick's latest picture, "The Mistress of Shenstone," adapted from Florence L. Barclay's story of the same name. In a poignant, appealing manner, the spectator is carried through the twists and turns of the story, delicately blended, to the effective climax, in which the heroine, through suffering and sacrifice finds the answer to all her questions, the best in life. Miss Frederick has a DIFFERENT picture here—one which takes her away from the intensely emotional roles and gives her a chance to appear as an everyday character. Prominent in the cast is Roy

CATCH LINES

The very man she grew to love was her husband's assassin. Yet the man of her heart was innocent. See Pauline Frederick in the dramatic picture, "The Mistress of Shenstone."

"THE SCOFFER"
(Dwan-First National)

Theatrical and Far-Fetched in Incident But Interesting

IT is a daring theme which Allan Dwan exploits in "The Scoffer," and one which does not make good drama except for its characterization and the psychology of its idea. The director has produced it on a purely motion picture premise—which is to provide entertainment regardless of its logic. Where it falters is in the characterization. Sympathy cannot be extended to the protagonist who scoffs at a Supreme Being because of his twisted life. The character seems so ridiculous in his defiance since his attitude is something of a pose. He is sent to prison for five years on circumstantial evidence. He is innocent of the crime and the bitterness of being deprived of his liberty turns him into an agnostic.

The action abruptly switches to a scene up in the far North whither the despoiler of the victim's home has fled with the latter's wife. And the picture develops an arbitrary note when the disciple of hate ventures into the same territory. Of course it is entirely obvious. One knows to a certainty that the misguided man must be brought around to a sane viewpoint—and this must be done through love. But the picture does not develop its characterization so much as it emphasizes the melodramatic touches. The introduction of the hero in the northern camp is linked up with his solicitude toward an injured dog. Being a physician it is easy to tender first aid. The heroine, standing by, arouses his interest. And from that point his arguments against religion are ineffective. The suspense is good in the scene when he is called to administer to the relief of his own wife. And his hate is overwhelming when he maps out a scheme to torture the villain by creating in the latter's mind a tremendous fear. One by one his hatreds, fears, arguments are smashed through the kindly attitude of the girl who never gives up hope of effecting a regeneration.

There are quite a few counterplots which emphasize the virility of the story while destroying its continuity. A drunken husband is shown at the task of wife-beating and finding religion when she commits suicide. Another incident showing the hocus-pocus of a medicine man seems extraneous. The picture is pitched in a morbid key because of the three or more deaths and the exposition of the doctrines of the unbeliever. The figure is never sincere. His defiance might as well be aimed at the elements. In fact he is almost a paranoiac in his selfish ego. Spectators will most likely accept him as a motion picture figure—one far removed from life. The picture is rugged enough and carries enough action and should interest those who skip over its theme. It is well provided with atmosphere and capably acted by James Kirkwood and an adequate cast.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Margaret Haddon	Mary Thurman
Dr. Stannard Wayne	James Kirkwood
Dr. Arthur Richards	Philo McCullough
Alice Porn	Rhea Mitchell
Old Dabney	John Burton
Boorman	Noah Beery
Boorman's Wife	Eugenie Besserer
Boorman's Son	Georgie Stone
Carson the Parson	Bernard Durning
"The Albany Kid"	Ward Crane

By Val Cleveland.
Directed by Allan Dwan.

PRESS NOTICE—STORY

The attraction at the ———— theatre on ———— and ———— is "The Scoffer." This is an Allan Dwan production, which is described as intensive drama. The story concerns a physician of unimpeachable character, who, through a cruel prank of fate unknowingly marries a former mistress of his bosom friend and fellow-physician, a man absolutely devoid of scruples. It resolves itself into a tidal wave of all the emotions, especially when it is entirely through the villainy of the "bad friend," that the good man has to serve five years in prison, for a crime he did not commit.

As an ex-convict, the unfortunate doctor is at first a scoffer of all that's good. But eventually he learns that the world is filled with humanity and his soul goes through a regeneration. The picture builds forward with powerfully dramatic situations. The theme based upon the theory that even a religious man's faith in the Supreme Being can be shaken through adverse circumstances, is one that is fraught with dramatic possibilities. Mr. Dwan has assembled a cast of competent players that includes the forceful James Kirkwood, Noah Beery, Philo McCullough and Mary Thurman.

PROGRAM READER

Could your faith in Providence ever be shaken by misfortune which might be visited upon you? If your faith were shaken under such circumstances could you remain estranged very long? The answering of these momentous questions forms the basic principle upon which is founded the Allan Dwan production, "The Scoffer," which comes to the ———— theatre next ———— with a cast headed by James Kirkwood. We wish to assure every patron that he or she is going to witness one of the most dramatic narratives of the picture screen in this attraction. The story rotates around a physician who becomes a scoffer at the world because of misfortune. What happens as a result of his scoffing attitude cannot be described adequately with its crowded action, but suffice to state that it offers a rare treat. Don't miss it.

CATCH LINES

See "The Scoffer"—a story of a good man who turns bad and a good woman who——?

A drama of wonderful conflicts—that is "The Scoffer," which comes to the ———— theatre next ————. An Allan Dwan production featuring James Kirkwood.

The Index to The Complete Plan Book

(Continued from page 2114)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting."

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Elaborate production and fine photography. Story seemed to hold the interest of our patrons. Played to above average for a week." "Carried fair houses and did enough business to warrant a second week's booking." "Somewhat gruesome. Did big business. Held over second week." "Picture is quite fair. Good business during run." "Went over very well and held over for two days to big business." "A picture with beautiful scenery, excellent acting, a rather mediocre plot and several daring scenes. The acting of Mae Murray and David Powell and the South Sea and London Limehouse settings make the picture well worth seeing. It drew good-sized houses." "Did not expect this to go but it grew each day and what surprised us was that it pleased, or rather we got no kicks." "An extraordinary picture which brought good business." "Consider this a fine picture though it brought us only average business." "Continued to draw big crowds in second week."
Consensus—"Good picture, good puller."

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Going over very well indeed. Good picture." "Playing to excellent business through second week." "Seemed to take with my patrons and we had good business." "Went over very nicely and the box-office showed business somewhat above the usual." "Every seat in the house was taken at two performances for an entire week, people stood in line for hours waiting for a chance to see this picture. A heavy snowstorm one night when the production was running did not keep the people away. The most notable success of the season." "Almost too strong a dose of morals. Medium business on opening and only fair all week." "A good dramatic picture, full of action, which seemed to please." "Picture went over big and packed them in. Held it for second week." "Fine picture but one that appeals most strongly to the thinking class. Held up comfortably for two weeks." "Did a capacity business. A prereview given for the benefit of ministers caused widespread comment, which added to its power of attraction." "Good story, well done. Pleased the masses. We had a satisfactory two week run." "A good picture with which we had more than usual business."
Consensus—"Good picture, good puller."

IRON RIDER, THE (FOX) WILLIAM RUSSELL.....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.
Exhibitor Comment—"A William Russel picture of more than average value and the box-office results were pleasant." "A pleasing Western picture, well acted and produced. Did capacity business."
Consensus—"Good picture, good puller."

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH.....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture." "Great! Monte Blue is just beginning to establish himself, and his following grows with each picture. Business excellent during run." "Rather good, but the name is its worst enemy. Did not draw at all." "Fair picture. The title is poor. Average box office value." "A poor picture, with business below average."
Consensus—"Good picture, good puller."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

JUST PALS (FOX) BUCK JONES.....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.
Exhibitor Comment—"Good. Played it one day to big business."

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Wonderful picture and greatest box-office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week." "Broke all records for week run. Carried over for 2nd week." "Smashes all records in the history of this theatre." "Broke all house records first week and was held over for second week." "Played twelve shows a day to excellent business. Consider it a knockout. Immense." "Good second week. Picture caused a world of comment." "This picture went over big. Had two weeks' run." "Wonderfully entertaining. Sure did go over big. Packed houses each performance." "May be ranked as one of Chaplin's best. It continues to hold out crowds at every performance." "Kept crowds standing out on the sidewalk for a week. Now on second big week." "Wonderful business from morning till night. Great picture." "A great attraction. Going big on second week of showing."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
"Thrilling story given splendid production."—M. P. News.

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST.....DEC. 4
"A Masterpiece of its kind."—M. P. News.
Exhibitor Comment—"It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week." "Opened to great business. Assured of great success. Don't miss this one." "One of the best pictures seen here in many months. Wonderful scenery and enough action to please everybody. This is the type of picture that appeals to young and old. It went especially big with the school children." "Here is one that gets the money, though why we can't understand for it is too bloody. The name of this classic is its best advertisement." "An entertaining picture of real historical value. School children appealed to in advertising. Good business for seven day run."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE.....DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction." "A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement." "Fine picture. Splendid business. Excellent entertainment. The kind of show it's a pleasure to run. Everybody comes into the theatre expecting to have a good time and go out happy." "Fair picture, fair business. Some thought it great, but it is a question whether or not the public wants Arbuckle in long features." "Good picture as far as entertaining value goes, but did only average business during run."
Consensus—"Good picture, good puller."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM.....DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three days." Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box-office attraction it just manages to get by." "Failed to draw after big advertising campaign. Louise Glaum's name is not a box-office getter." "A fairly good box office attraction. The plot is nothing new, but the scenery and settings make the picture worth while." "Good picture which brought more than usual business." "Elaborately mounted sex story that held up fairly good for seven day run."
Consensus—"Good picture, good puller."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret." "Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotten' by many of little Mary's adorers." "Picture fairly interesting but disappointed some of the fans. Business only fair."
Consensus—"Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL.....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture." "A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week." "A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE.....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD.....JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run." "Brought out all the Douglas Fairbanks admirers and then some. It went over big and in the estimation of most people who saw it, it is the best thing Doug has ever done." "One of the best Fairbanks pictures in a long time. Drew capacity houses during its two week's run." "Sure did go over great. Packed houses each performance. Box office receipts very satisfying." "Great picture. Away and the best Fairbanks has ever offered. Packed houses all the time, both because of popularity of star, and because of merit of production."
Consensus—"Excellent picture, big puller."

Box Office Reports continued on page 2118

"THE GILDED LILY"
(Paramount)

Mae Murray's Latest Is a Winner

THERE is a tone and quality about Mae Murray's latest picture, "The Gilded Lily," which places it on a par with "On With the Dance." Those who recall the latter will find in the new presentation the same artistic effort to make something worth while. The theme may be said to have been cut from the same pattern, yet Clara Beranger, the author, Robert Z. Leonard, the director, and Tom Geraghty, the supervising director, have cooperated to the extent of refurbishing it with refreshing detail which is brought out in well molded sequences and logical climaxes. Miss Murray has become an exponent of New York night life in her screen stories. It is a role which excellently becomes her because of her dancing talent and her ability to appear at ease in bizarre costumes.

Miss Beranger has employed the idea of the city girl who is keen for glitter on the surface but in whose heart there is longing for the finer things of life. There is a slight twist to the development which is found in her response to the country youth, who is the personification of all that is sincere and open hearted, but who eventually turns out to be short in character. It is rather of a surprise (and a very agreeable one) to discover that the polished clubman, the man-about town, is the representative of virtue. Which goes to show that every person who bedecks himself in evening clothes and smokes cigarettes in a graceful manner and hails from New York is not necessarily a villain. One can appreciate how the sponsors have cooperated in making this picture appealing. Despite its rather hackneyed theme there is a bid for the interest which is caught at the opening scene and which never relaxes. A compact continuity is at the bottom of this attention on the part of the spectator.

You might think the obvious note is apparent here but you are in for a surprise. For once the youth from the country takes the count. The suspense is maintained because the director has kept Lowell Sherman suggesting villainy when such a course is the farthest thing from his thoughts. The picture is a gentle "dig" at the popular private supper clubs which flourish in the metropolis and is genuine in theme, characterization and incident. The picture is embellished with some Prizma coloring which enhances Miss Murray's beauty. And some big sets are utilized in showing off her dancing skill. "The Gilded Lily" is more genuine than "On With the Dance." This picture smacked of theatrical situations. The composition of scenes is excellent. The titles are commendable. The acting is adequate, with Lowell Sherman giving the best performance. The picture should clean up for the exhibitor.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lillian Drake	Mae Murray
Creighton Howard	Lowell Sherman
Frank Thompson	Jason Robards
John Stewart	Charles Gerard
Mrs. Thompson	Leonora Ottinger

By Clara Beranger.
Directed by Robert Z. Leonard.
Photographed by Ernest Haller.

PRESS NOTICE—STORY

Mae Murray is back in her ever-popular role of a dancer in her latest picture entitled "The Gilded Lily," by Clara Beranger, which will be the feature attraction at the ———— theatre next ————. It is said that Miss Beranger wrote the story especially for the star and with her intimate knowledge of Miss Murray's abilities she was able to create a role which is one of the best she has ever played. "The Gilded Lily" may be compared with "On With the Dance" in many ways. It has the same sumptuous mounting, the rich characterization and the same dramatic features, and it is as excellently acted by a cast that includes Lowell Sherman and Charles Gerard.

It is a story of New York life with Miss Murray cast in the role of Lillian Drake, hostess of a popular private club which caters to the fast set, the spenders, the lovers of the dance and the private liquor stock. She is a salamander who gets all from her train of admirers and gives nothing in return. How she discovers that one of these men has character despite his love of pleasure and learns to love him is told in a most entertaining fashion. The picture builds to a climax of intense power and brilliancy.

PROGRAM READER

She was affectionately termed The Lily because she was a girl of such rare beauty. She was hostess of a popular club in which pleasure was worshipped above everything else. Then one day romance entered Lily's life—romance which came straight from the country, bringing with it the simplicity, the breath of the big outdoors. She longed to be away from the tinsel life of Broadway. How she succeeds in achieving her wishes is material for one of the best pictures which has ever appeared at the ———— theatre. There is a surprising finish which should occasion much discussion. It is our privilege to tell you that Mae Murray the beautiful and popular Paramount star, is coming to the ———— next ———— in "The Gilded Lily," a picture comparable to "On With the Dance." It's a wonderful picture. Don't miss it.

SUGGESTIONS

You can establish your mailing campaign for this one and also tell that the star appears in a picture which is comparable to her famous "On With the Dance." Tell that it is a most fascinating story of New York life—of the pursuit of pleasure. Tell that it paints the big town faithfully in regard to its pleasure side. Bring out the name of the director and that of the author, both of whom are well known to the steady patrons. You can tell that Lowell Sherman achieved fame in "Way Down East." Play it up as a brilliant picture of the gay life in New York. Touch upon its various features. Stage a prologue using some ballet dancer and an artistic background. Decorate your lobby with flowers.

CATCH LINES

A remarkable picture is "The Gilded Lily" which comes to the ———— theatre next ———— with Mae Murray.

"BARE KNUCKLES"
(Fox)

Above the Average Thriller, Only in Exteriors

THE Fox forces aimed no higher and hit no lower than the average when they produced "Bare Knuckles" with William Russell. It gives the star less acting to do, and a bit more action than in some of his previous pictures. If it does rise higher than the average "two fisted hero" type of feature it is in some of the scenic backgrounds, which abound when the story shifts to the snow-covered mountains.

Russell swings his fists about lustily in this picture, but it does not contain any gory fights which will be the outstanding feature of the production. Instead it moves along with enough good, wholesome action, to keep the interest of an audience up to the required pitch. Russell is given the part of a hard-fisted and soft-hearted Irishman who wins for himself the reputation of being a foreman worthy of respect. He is sent to a contractor's camp, where his employer is endeavoring to build the dam within the required time. The engineer is in league with the employer's enemy, as well as being in love with the employer's daughter. The continuity works up a climax in fine fashion, and Director James Hogan has developed some real exciting moments. This later part is by far the best part of the film. All the elements are there—first, the hero bound and helpless; then the girl brought to a lonely cabin by the villain, and finally a super-villain, or villain number two, to heighten the suspense.

All this, even including the thrilling rescue battle, would not be so effective were it not for the blizzard, apparently real, which is raging all the time. These exteriors cause the climax to be a bit "different," and are all that is necessary to make an audience forget that they have seen the same situation dozens of times before. This climax is sufficient to send an audience home satisfied—provided, of course, that they are not expecting a picture of great love interest, spectacular appeal, of deep theme. "Bare Knuckles" has no theme. It is just an attempt to give the fans a thriller that will entertain them, and it succeeds in good fashion.

Not even the leading lady, Mary Thurman, has any chance to impress. All of the cast are fully competent, and Russell presents his usual personality.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Tim McGuire	William Russell
Lorraine Metcalf	Mary Thurman
Fern	Corean Kirkham
Haines	George B. Fisher
Benham	Edwin B. Tilton
Leek	Charles Gorman
Harris	Jack Roseleigh
Old Soaky	John Cook
Abie Lee	Joe Lee
Metcalf	Charles K. French
Shadow	Jack Stevens

Story by A. Channing Edington.
Scenario and direction by James Patrick Hogan.

PRESS NOTICE—STORY

"Bare Knuckles," which will be the feature attraction at the ———— theatre on ———— is a story starring William Russell which is just as thrilling as the title applies. It is a picture with action as its dominating note Romance, however, is not neglected, and on the whole, the production is a well rounded photodrama intended to please everyone who enjoys clean, active drama enacted by a capable cast under capable direction.

William Russell plays "Brute" McGuire, a simple, uneducated man, but one who is forceful and powerful in body and mind. There are many ways of dealing with men, but "Brute" McGuire knew only one. Others might use diplomacy or logic to subdue their enemies, but McGuire used only his swiftly moving fists. And, it so happened that bare knuckles were the most powerful and only argument that the rough and ready contractors' camp could understand.

A great many of the scenes of this picture were taken in the Sierra mountains with a result that some of the most realistic snow and blizzard scenes ever filmed were obtained for this picture. "Bare Knuckles" will be shown at the ———— theatre for ———— days.

PROGRAM READER

There are many ways of handling men, but Tim McGuire knew only one. That was the method he used when he fought as a youngster his classmates in school. Others might use logic or soft persuasive powers, or subtle intrigue, but Tim only used bare knuckles and used them well. Tim McGuire, in this case is William Russell, the popular Fox star, and the picture which will be the feature attraction at the ———— theatre on ———— is aptly entitled "Bare Knuckles." This picture is all that its name implies—it is filled with thrilling action and gripping situations, but it is more than that, for it contains a clean romance, and has some of the most elaborate and beautiful scenes taken in the Sierra mountains for its background. Some blizzard scenes which appear in the picture are among the most realistic ever filmed.

"Bare Knuckles" is a film version of a story of a contractor's camp by A. Channing Edington. It will be shown at the ———— theatre for ———— days.

SUGGESTIONS

Here is another typical William Russell picture—lots of action with a "he-man" hero—the kind a good number of your patrons worship. These certainly will not be disappointed if you advertise this feature as one that will hold them enthralled from beginning to end by the sheer force of Russell's personality and the vigorous fist fights which are contained in the picture. There are also some snow scenes here which will appeal to the lovers of outdoor pictures. Its title is catchy and you could run a teaser in the daily paper reading—"One way of dealing with men—bare knuckles!" This could be supplemented later by a picture of Russell and finally by the name of the theatre and the date of the attraction.

CATCH LINES

William Russell in the kind of a picture you love—a thrilling tale of a two-fisted man who does his job and does it well.

The Index to The Complete Plan Book

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PICTURE BRAND STAR RELEASED PLAN BOOK

MARRIAGE OF WILLIAM ASHE, THE (METRO).....MAR. 5
"Star enlivens story of British politics."—M. P. News.

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"Holding up fairly well in third week." "This one brought only average business for one week." "Fair picture with business about as usual." "Played to average crowds all week at one theatre. At another the crowds were sufficiently large to justify our booking it for another week." "Found this to be a good entertainer and business was slightly above average during run." "A pleasing picture but it did not draw. Had poor business during run." "Average production and business was about as usual." "Did fair business but had a flock of objections from the long hairs, who perhaps did not see it." "Found this to be an average picture with fair business. Some censorship comment on same."
Consensus—"Good picture, good puller."

MISLEADING LADY, THE (METRO) BERT LYTELL.....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it." "Bert Lytell an excellent hero of caveman love-making comedy that attracted only fair business." "Fair production which brought about average business." "Good business with this one. It seemed to entertain them well."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY.....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

NEW YORK IDEA, THE (REALART) ALICE BRADY.....DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY.....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions."
Consensus—"Good picture, good puller."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard, although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box-office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY.....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it." "Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed."

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week." "Record houses on this picture. Very entertaining."

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction. "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 15
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST.....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture, although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business." "A great picture. It went over exceedingly well. Was well liked, and brought big box-office returns." "Wonderful attraction from all angles. Praised by critics and patrons alike." "Favorable comments were the order of the day. They all liked it but some thought it a bit gruesome Business fine." "A winner. Filled house for two consecutive weeks, playing even to capacity at matinees." "Depressing subject. Good acting. Fair business."
Consensus—"Good picture, good puller."

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep." "Good entertainment, but not a great picture. As an opening attraction, a great success, because light enough to please, and dramatic enough to be exciting in a mild way." "Not much above the average production. Fair."
Consensus—"Good picture, good puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON.....JAN. 29
"Very unusual and artistic drama."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
"A fine auto race picture with Tom Mix."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hours' Leave.' Box office excellent. "About the average Douglas MacLean type of film. Amusing farce which drew well." "Extremely good picture. One hundred per cent entertainment. Good cast, good story, clean and wholesome."
Consensus—"Good picture, good puller."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST.....JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions. Pleased our audiences. Business good considering general conditions."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business."

Box Office Reports continued on page 2120

"THE UNKNOWN WIFE"
(Universal)

Interesting Picture on Favorite Theme

THERE is no sign of inspiration behind this photoplay which stars Edith Roberts. It is based upon the redemption of a young crook through the power of love—an idea which has become a favorite one with scenario writers ever since the success of "The Miracle Man." Yet, despite its cut and dried theme, the picture is interesting because of the intimate touches—the spark of pathos, the sympathy of the characterization. It doesn't take any ingenuity to know just how it will develop. The director has not attempted to give it fresh treatment. One sees the young crook leaving prison and getting his redemption early because he thinks enough of the girl to marry her. And they are married in the second reel.

A measure of suspense is indicated here for one is not certain that happiness will be maintained in the home of the couple. It devolves upon the author or director to cast in another direction for the interest. The husband has never told his wife of his erstwhile life of crime or the fact that he is an ex-convict. When he loses his position she goes to work to support the little home. There is a gap in the direction here. The director allows Miss Roberts to wear an expensive wardrobe upon a stenographer's salary. This would be permissible if she had only herself to support. But despite the fact that the romantic note is established early the picture builds with adequate situations and conquers because of its appealing plot and characterization. The husband has a pair of crooked associates who seem out of place in the little town when they endeavor to urge him back in the life of crime. And toward the conclusion one of them pays with his life for violating the law. It is then that the wife learns her husband's true identity. But her steadfast nature asserts itself and the husband, relieved of his worries, is able to face the world with conviction of the power of faith.

The minor flaw of the "yegg" who is badly wounded, receiving a second bullet, falling four stories and living through it all, for a time, will pass unnoticed even though it seems quite impossible. The title finds meaning in the masquerading of the wife as single in order to keep her position. When an admirer goes to her home he is surprised to find that she has a husband and that the latter is the chap he sent to prison in the discharge of his duty as prosecuting attorney. "The Unknown Wife" did not cost a great deal of money. It is a story of common, everyday people and the director has staged it with the proper atmosphere. Casson Ferguson has a bigger part than the star and plays it well.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Helen Wilburton	Edith Roberts
Henry Wilburton	Spottiswoode Aiken
Donald Grant	Casson Ferguson
Lefty Mayes	William Quinn
Slim Curry	Joe Neary
John Mayberry	Augustus Phillips
Thomas Gregory	Bert Frank
Mrs. Stanwood Kent	Mathilde Brundage
Mrs. Dalton	Jessie Pratt
Doris Dalton	Edith Stayart
Brooks	Hal Wilson

By Bennett Cohen.
Scenario by Wallace Clifton.
Directed by William Worthington.
Photographed by William Edmond.

PRESS NOTICE—STORY

Edith Roberts, the dainty Universal star, will appear at the ———— theatre next ———— and ———— in "The Unknown Wife." This is a picture of the redemption of a crook through the power of love. The young convict is released from prison and finds employment in a factory where Miss Roberts, as Helen, is employed as a stenographer. Romance comes to both of them and after a short courtship they are married. The happy couple move to the city where eventually he loses his position which forces his wife to take up secretarial work again.

She does not permit her new employers to know that she is married and this attitude causes her to be courted by the very man who was responsible in sending her husband to prison. The husband is willing to give up his wife, feeling unworthy. But she proves herself sincere by remaining steadfast in her affections. Eventually she learns of his convict days and happiness is their reward with the difficulties, worries and petty fancies driven away. The picture generates a deal of heart interest and is well acted by Casson Ferguson and Edith Roberts.

PROGRAM READER

He did not tell his wife that he was an ex-convict. Years in prison had brought care and sorrow to his face but the kindness and affection of the girl had made him supremely happy. When he lost his position and his wife was forced to go to work to support them, he decided he was quite unworthy. Then she discovered that he was formerly a criminal. Did she lose her affection for him or did she cling the closer? Did she have faith in him? Did he return to a life of crime? Did he realize that human nature is fickle—that there is no need of having faith? These questions are answered in the vital, and vivid, and, very human photoplay, "The Unknown Wife," which comes to the ———— theatre next ———— as a Universal attraction starring Edith Roberts. You will like the star in this fascinating picture.

CATCH LINES

He was a crook but his wife didn't know it. What happened when she discovered him to be an ex-convict? Did she remain steadfast in her devotion. See "The Unknown Wife."

She palmed herself off as single when she was really married to a crook. Why? See Edith Roberts in "The Unknown Wife."

"NUMBER 17"
(Fox)

Convenient Melodrama Carries Some Excitement

IT has devolved upon the sponsors of this photoplay to provide the athletic George Walsh with something to do in the way of melodramatic high jinks and "Number 17" is charged with all the tried material which is calculated to send a thrill up and down the spine. But the very fact that Walsh must have stories with elaborate "kicks" in them takes away any element of story interest. One simply accepts them as vehicles for the expression of the energetic star. Hence one takes them with a grain of salt. "Number 17" is rather trite of plot and its incident is entirely commonplace yet the offering looms up as an improvement over some recent features.

In the first place it is crammed with exciting action which starts off like a crack of a gun and the echo is heard at the finish. The picture belongs to the old ten, twent', thirt' days of melodrama when the disciples of right and wrong were sharply divided—when every thing depended upon the upright hero emerging triumphant over the villain. It is a thriller—make no mistake about it and because of its high fault in incident, interest never lags. The plot is dependent upon the wily Oriental who pursues the white girl until such time as he takes the count in the approved fashion. There is a mysterious murder in Chinatown and also a tong war, and between them the spectator is compelled to pay attention through the exploitation of the thrill. The director has kept up the suspense. In fact it is the keynote of the picture. Every detail, every incident is dependent upon its suspensive value.

There is a woman murdered in Room 17, and the hero observes the father of his fiancee leaving shortly after. The underworld atmosphere is brought forth here in a manner which will make the pulse beat faster. There has been a deal on by the father and the victim to aid the Chinese republic and the murder has been done by Chinese imperialists, who have planned the death of the man and his family. The action resolves itself into the efforts of the hero to circumvent the wily Orientals. A rival tong and the police cooperate in an efficient manner. There isn't much play of romance. Really there is no necessity for any love interest with such extravagant melodrama being exploited. To those patrons who relish unadulterated action regardless of its unrealities, "Number 17" should be highly entertaining. To those who have outgrown the dime novel days the picture will seem old-fashioned. Yet they must admit it carries a kick. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Frank Theydon	George Walsh
Evelyn Forbes	Mildred Reardon
J. C. Forbes	Charles Mussette
Mrs. J. C. Forbes	Lillian Beck
The Gangster	Louis Wilheim
Wong Li Fu	Harold Thomas
Detectives	Charles Slattery, Spencer Charters, Jack Newton
Lou	Lillian Griffith

By Louis Tracy.
Directed by George Beranger.

PRESS NOTICE—STORY

George Walsh, the athletic star of Fox pictures, is coming to the ———— theatre next ———— in "Number 17," a picture which is said to be ideal in action and expression for his personality. The star appears as Frank Theydon, a young writer who exposes the life of the underworld. It is a role which permits him all kinds of adventure and excitement and saturated as it is with action he is able to stimulate a deal of interest. In exposing the underworld life, he undertakes the troubles of the Forbes family, New York society people.

A certain Mrs. Lester is murdered and suspicions point to Mr. Forbes, father of Evelyn, the girl Theydon loves. The crime is connected with Chinese plottings, the murder being inspired from her husband's dealings against the Orientals. A young tongman is the real villain and it is in a battle between his cohorts and an enemy tong which proves the innocence of the Americans. The picture is equipped with good atmosphere, which is always heightened because of the crackling action. In Mr. Walsh's supporting cast are Mildred Reardon, Louis Wolheim, Lillian Beck and others. George Beranger directed from a story by Louis Tracy.

PROGRAM READER

George Walsh, the athletic star of Fox pictures, is coming to the ———— theatre next ————. A George Walsh picture is always certain to arouse interest among those spectators who delight in crisp action and suspense. A George Walsh picture is always crammed with adventure, romance and excitement and "Number 17" will afford the patrons of the ———— theatre an hour of satisfaction. The star appears in the role of a young writer, who exposes the ways of the underworld. How his enthusiasm brings him into various troubles from which he only extricates himself after daring adventures is told in five reels of fast action. In the cast are Mildred Reardon, Louis Wolheim and others. George Beranger, who has directed the star on a number of occasion, is the director here.

SUGGESTIONS

The best manner to advertise this picture is to play up the star and his ability to handle himself in an athletic way. Tell that a Walsh picture is always crammed with adventure and excitement. You can stimulate a lot of interest by bringing out the title. You can link it up with several enterprises. Describe it as a fast and exciting melodrama which gives the star an opportunity to display his talent and athletic ability. You can mention the names of the cast if they mean anything to your audiences. Get your crowd out by promising them an evening of adventure—an evening packed with excitement.

The Index to The Complete Plan Book

(Continued from page 2118)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST ..... FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER ..... NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.
Exhibitor Comment—"David Butler's popularity growing with each picture. There was nothing spectacular about this—but it was a clean little picture, well received."

SNOB, THE (REALART) WANDA HAWLEY ..... MAR. 5
"Good production of commonplace story—will get by."—M. P. News.

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK ..... FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY ..... JAN. 9
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART ..... JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA) .. JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOTTHELMA PERCY ..... NOV. 27
"Artistic production, but disappointing for a London story."—M. P. News.
Exhibitor Comment—"Very good. The plot is well put together and the details are worked out well."

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST ..... JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business." "Went over big at opening and though only average next few days, it went big at closing. Pretty good picture."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX ..... NOV. 27
"Average entertainment in this Mix offering."—M. P. News.
Exhibitor Comment—"Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business." "Pretty good picture as far as entertainment goes. Average business."
Consensus—"Average picture, average puller."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET .. JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE ..... DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked." "This picture went over extra big during run. Held for one week where usual run is three days." "Box-office results on this picture are quite satisfactory. Fairly entertaining."
Consensus—"Good picture, good puller."

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS. NOV. 27
"Human document with real life-like touches."—M. P. News.

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH ..... DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season." "Good picture but not a money getter here. Bosworth name has absolutely no box office value here."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO ..... Jan. 22
"Rather crude but carries a punch."—M. P. News.

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST ..... MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT ..... JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK ..... JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST ..... DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES ..... JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN ..... NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WEST IS WEST (UNIVERSAL) HARRY CAREY ..... NOV. 27
"Very ordinary western for Carey."—M. P. News.
Exhibitor Comment—"Verry good. Extra big business one day."

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST ..... MAR. 12
"Fine production, but subject matter is talky."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST ..... FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER ..... JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY ..... MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS ..... DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY ..... JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON ..... FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL ..... FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST ..... MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST ..... MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM ..... MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Restless Sex" (Paramount)—"This production which is a lavish sex attraction did much better business than expected. Business was good for week run."

"Once to Every Woman" (Universal)—"Big. One of the best box office attractions. Splendid acting, directing and photography."

"The Law of the Yukon"—"Poor picture but went over big."

"The Soul of Youth"—"Very well liked. Brought packed house."

"The Jack Knife Man" (First National)—"Started the week but pulled off Tuesday night. Old characters did not please." "A tender story of Mississippi river life, artistically handled and very pleasing. The photography is excellent, particularly the river scenes. A good all-round attraction."

"Three Gold Coins" (Fox)—"Typically a Tom Mix attraction. Those who liked the hero will like the play."

"The Restless Sex" (Paramount)—"Fair picture playing to fair business for second week."

"Occasionally Yours" (Robertson-Cole)—"Only average business on this picture. Fair entertainment."

"A Child for Sale" (State Rights)—"Picture is good and we had more than ordinary business."

"Madonnas and Men" (Jans)—"Carried fairly good houses here considering it was the week before Christmas and most people were busy. It didn't seem to make such a big hit, however, as most persons who saw it didn't like it."

"The Paliser Cast" (Goldwyn)—"The best Goldwyn picture Miss Frederick has made. Big business one day."

"The Truth" (Goldwyn)—"A good comedy that pleased generally. Big business one day."

"The Devil's Passkey" (Universal)—"A good production on a lavish scale. However, one sees more settings than entertaining story. Our advertising campaign brought capacity houses. Played it three days to big business."

"A Cumberland Romance" (Realart)—"The very best Minter subject we have ever run and our patrons agreed with us." "Two days to big business."

"The Man Who Had Everything" (Goldwyn)—"A very satisfactory piece of entertainment. Big to average busniess two days."

"Madam X" (Goldwyn)—"A remarkable picture that held the interest of everyone from beginning to end. Business rather light during Christmas week. Big business one day to average two."

"The Daughter Pays" (Seiznick)—"A very good attraction that provided us with exceptional business. Patrons 99% pleased."

"Thou Art the Man" (Paramount)—"A fair picture which drew average business. Not Warwick's best however."

"Notorious Mrs. Lisle" (First National)—"A very good production but failed to draw for me. No fault of the picture, however. Average business two days."

"Excuse My Dust" (Paramount)—"A fine piece of entertainment and the best Reid picture to date which filled my house. Two days to big business."

"Held by the Enemy" (Paramount)—"Average business one day."

"Life of the Party" (Paramount)—"Average business one day"

"Walkoffs" (Metro)—"This went over fine. Two days to big business."

"Stolen Kiss" (Realart)—"Excellent story with good star. Average business two days."

"Spark Divine" (Vitagraph)—"Fine star—fine picture. Big business one day."

"Lombardi Ltd." (Metro)—"A complete production with a great characterization by star. Big business two days."

"Point of View" (Selznick)—"Satisfactory in every way. Average business two days."

"Girl at Bay" (Vitagraph)—"A rather poor picture. One day to average business."

"Right of Way" (Metro)—"Faithful picturization but failed to pull. Poor business one day."

"THE NUT"
(United Artists)

Entertaining in Spots, But Needs Editing

AS shown at the Strand theatre, New York, Doug's latest, "The Nut," seems to be in need of a judicious trimming that would eliminate numberless titles, mostly of a romantic or story telling nature, and me superfluous scenes that are neither entertaining or necessary in the evelopment of the strictly farce comedy plot.

There are plenty of good laughs in the offering, but after an auspicious art covering about a reel, they are sandwiched in between sequences hich are just continuity and in consequence the production drags at times. owever, the finish is strong and possibly the fan will not be so critical pecially when one considers that Doug is the star.

It is a truly humorous idea from which "The Nut" has been evolved. oug is an eccentric resident of Greenwich village very much in love with other "nut" whose fad is preaching a theory that if the "best people" ould entertain the children of the slums regularly, said children would come "best people" through the association. In an effort to aid the rl Doug pulls all sorts of "nut" stunts, including the stealing of wax gures from a museum. There is, of course, a villain who has to be warted, with the star as the principal "thwarter."

Many new gags have been evolved and there is a wealth of original cident of a humorous and semi-humorous nature. The star is less of the hlete and more of the farceur in this than in his previous pictures. In ct his work resembles Lloyd's to a considerable degree. Slapstick is re-rted to at times and at no time is the story told to be considered riously. The production is just good entertainment that might be better some of the dead wood was eliminated, thereby quickening the tempo and ving the entertaining sequences a chance to register for their full value.—ength, 6 reels.—*J. S. Dickerson.*

THE CAST

arlie Jackson.....Douglas Fairbanks
trell Wynn.....Margaret Delamotte
ilip Feeney.....William Lowery
Gentleman George".....Gerald Pring
rnelius Vanderbrook, Jr.....Morris Hughes
audine Dupree.....Barbara La Marr

Story by Kenneth Davenport.
Scenario by William Parker and Lotta Woods.
Directed by Ted Reed.

PRESS NOTICE—STORY

Doug's latest motion picture, "The Nut," is to be the film attraction at the ——— theatre for a ——— days' showing beginning ———.

In "The Nut" the star will be seen as a Greenwich villager, a "nut" among uts" with a passion for eccentric inventions and a willingness to do fool stunts the hope of winning the hand of his "nut" sweetheart who has a plan, based her own theories, of reforming the children of the slums by having them enter-ned regularly by members of the "400."

The story idea presents Fairbanks with many unique and humorous situations d the picture is a series of mirth provoking scenes, more or less ridiculous rhaps, but for all that clean wholesome entertainment. The role played by the r is a new one for him in that he discards for the time being much of his hletics and becomes a finished farceur. Those who remember Doug's first big ccess, "His Picture in the Papers," will best know what to expect in "The t." In support of the star is pretty Marguerite Delamotte and a picked cast well known players. The picture is in six reels and was written by Kenneth venport. The direction was by Ted Reed. The release is through United Artists.

PROGRAM READER

The one and only Doug in his latest feature picture, "The Nut," is scheduled the ——— for a ——— days' engagement beginning ———.

this picture the most popular male star now appearing in picture, has the role an ecentric resident of Greenwich Village, New York, that presents opportunities clean farce comedy stunts not unlike those of his first great success, "His cture in the Papers," a Triangle release that many will remember. Many are e new gags that are pulled in this fun maker. The star is assisted by a com-tent cast which includes pretty Marguerite Delamotte and others who are good es and accomplished farceurs.

"The Nut" is the kind of photoplay entertainment that every American likes, od clean fun with lots of action, new stunts and some of Doug's athletics mixed

It will amuse young and old, but is an especial treat for the youngsters. The cture is in six reels, every foot of which is entertaining.

SUGGESTIONS

The title of this picture lends itself well for freak exploitation. Decorate your by with as many different varieties of nuts as you can find, with prizes for the rson who names the greatest number correctly. Place nuts in windows on the der of the old "guess how many coffee beans" stunt. Extract the meat from ft shelled walnuts, insert small heralds advertising the attraction and glue shells gether again for distribution as novelties. Get window tie-ups with candy stores their nut varieties. Since one of the principal scenes of the production has to with a museum, wax figures of famous historic characters or part wax and part al persons can be used in many ways. For a prologue adopt the idea which is ing used by Manager Joseph L. Plunkett of the Mark Strand theatre, New York, is week. Description of same will appear in next week's issue.

CATCH LINES

The "nuttiest" picture that Doug has made since "His Picture in the Papers." crisp and delicious as best nut you ever looked at. That's "The Nut," that oug is offering for your entertainment.

"TESTIMONY"
(Stoll Film Corporation)

Good Combination Makes Interesting Story

"TESTIMONY" is unquestionably the best picture the Stoll Film Corporation has produced. And the credit goes to Guy Newall, who wrote the scenario and directed, for he has grasped the right idea in the selection of a strong, heart interest story, which has many tense moments and has developed it in a thoroughly logical manner. In fact, from the opening reel to the very last scene in the closing reel, the story and continuity travels along as smooth as a running brook, now touching the high spots and again falling to its own level, to remain there until something happens or some obstruction gets in the way which again raises it up and over the treacherous passages.

The direction is all that could be expected and might be classed with the work done by any of our most competent men, with this exception that there is a little too much time given to detail.

Mr. Newall, however, has been greatly assisted by his actors who are typical in their roles and seem to live the characters they portray.

Ivy Duke and David Hawthorne, who play the leading roles, are sincere, convincing, and possess the rare ability to make their personalities count on the screen. But the credit should go to Mary Rorke, the hard hearted mother who objects to her son's marriage to the "willful butterfly girl," for the way she handles this difficult role. It is really worth witnessing.

There is one fault which, if corrected, would give these English made pictures greater value—the lighting effects. In many of the important scenes the faces of the actors are dimmed either in walking to or away from the foreground. More attention should be paid to lighting up back stage.

This picture should interest and give good satisfaction.—Length, 5500 feet.—*Frank Leonard.*

THE CAST

Althea May.....Ivy Duke
Lucinda.....Barbara Everest
Reuben Curtis.....Douglas Munro
Rachel Lyons.....Mary Rorke
Gillian Lyons.....David Hawthorne
Lady Letty.....Ruth MacKay
Cecil Coram.....Lawford Davidson

Scenario by Guy Newall.
Directed by Guy Newall.

PRESS NOTICE—STORY

"Testimony," the Stoll Film Corporation's latest feature, which will play the ——— theatre, is said to contain enough of the homey interest to attract and amuse the patrons who attend this theatre. Its story tells the tale of a young farmer, Guillian Lyons, who married a modern young woman who has come to his village to teach school. Guillian's stern, old-fashioned mother, who has always had him under her thumb, had picked out as his wife one of the village girls, and his choice of the gay willful butterfly instead precipitated the first flare-up of the family. The two women of the household were at odds from the moment the young bride came to the farmhouse, because Althea knew nothing of baking or sewing and cared less.

When her baby came, a particularly fierce quarrel resulted in the older woman leaving the farmhouse. The baby dies and Althea by good fortune learns that she has a rich uncle who has returned from America after many years absence. He writes her that if she were unmarried and heart-free, she could come and keep house for him and inherit his fortune. One day when our young heroine is severely criticized, she disappears. When her uncle learns her secret, she is turned out and returns to the farm. But she is received in a different way, for the older woman, remorseful, keeps up her courage, until Guillian, returning hopeless, made the reconciliation complete.

PROGRAM READER

What would you do, young woman, if you married a man and your mother-in-law objected to you from the first and persecuted you so that when opportunity presented itself, you fled in despair from the house?

Would you return if your husband remorsefully sought you? Would you be willing to forgive him if he had previously coincided with his mother?

These were the problems which confronted the young heroine of "Testimony," the latest Stoll Film Corporation production which will play this theatre on ——— of next ———.

The young woman, a school teacher, had married a farmer who had a stern, old-fashioned mother, who had always had him under her thumb, and had picked out as his wife one of the village girls, and his choice of the gay willful butterfly instead precipitated the first flare-up of the family. In the end the young woman unable to bear the insults any longer, flees to a rich uncle, who has lately returned from America and is received into his household. Believing that she is unmarried and heart-free the uncle seeks to marry her to a young aristocrat. What did he do when he found out her secret? Did he turn her from the house?

See "Testimony," its strong and interesting story should make you think.

SUGGESTIONS

There is only one question in the writer's mind as to this production and it is the story. From an English point of view it will certainly interest, but with an American audience it may not go so strongly.

You can advertise it, however, as big as you want to for the theme is bold and is bound to attract their attention—and the story will not disappoint.

Aside from the story play up the cast. Mention Ivy Duke and David Hawthorne in the leading roles and do not forget to mention Mary Rorke in the mother role. for she will certainly make them sit up and take notice.

Advance Information On Film Releases Will Appear Again In Next Week's Issue

"BARS OF IRON"
(Stoll Film Corp.)

THIS production runs along at a good smart pace for about three reels and then suddenly pulls up until the last reel, when it spurts to a pretty good finish. The opening reels are full of action and show the hero and his antagonist engaged in as thrilling a rough and tumble fight as one would want to witness. It ends in a melodramatic manner, one of the participants, not the hero, being killed.

It is in Australia that this happens and when the story shifts to England, and the love interest begins to develop, there is plenty of action.

During a hunting scene, several views of which are shown and are very interesting to say the least, a dramatic moment is reached when the heroine refuses to allow the hunters to take a fox when he is cornered.

This situation brings hero and heroine together and the following scenes show plenty of action and tense moments.

Up to this time the story is well worth witnessing because the plot is new, the action is strong and convincing and the actors play their scenes against some of the most beautiful backgrounds ever seen upon the screen.

It is when the story begins to repeat itself and we see the hero, his father and the rest of the cast entering and exiting in the same manner, and either indulging in emotional scenes or waiting for something to happen, that the picture grows monotonous.

And there is one other fault which seems to crop out here and there—the subtitles, which are entirely too melodramatic for an American audience and seem to revert to the speeches we used to hear in many of the old-time road shows.

"Bars of Iron" is, however, one of the best productions the Stoll Film Corporation has produced and should interest.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Alice Denys ..... Madge White
Eric Denys ..... Leopold McLaglen
Piers Evesham ..... Roland Myles
Col. Beverley Evesham ..... Eric Lankester
Dick Guyes ..... Gordon Webster
Rev. Stephen Lorimer ..... Lewis S. Ransome
His Wife ..... Gertrude Sterroll
Dixon ..... R. Townsend
Crowther ..... J. Edwards Barber
Dr. Lennox Tudor ..... J. R. Tozer
Victor ..... William Lenders
Ina Ross ..... Olga Conway
Jeanie ..... Iris Lunan

SUGGESTIONS

This production starts off like a house afire for about three reels, then lets up for about two, and then picks itself up again in the last reel and makes a rather strong finish.

The story, of course, is of the English variety and you must be very careful and not bill it in any way which would mislead your patrons to believe it of the American variety. This does not mean that the production is not interesting, but that it is well to let your patrons know the type of picture you are playing. Bill the big hunting scenes strongly and use your town papers.

PROGRAM READER

What would you do if you believed you were a murderer and then found you had married the former wife of the man you had killed?

Such a thing happened to Piers Evesham, the hero in "Bars of Iron," a Stoll Film Corporation production which will appear at this theatre on ———— of next ————.

He had been forced into a fight with a giant sheep-ranger and notorious bully named Samson in an Australian dive. Using his wrestling knowledge, Piers succeeds in hurling his opponent over his shoulder and to his death and then flees back home, pursued by the shadow of murder and the fear of encircling bars of iron.

Later Piers falls in love with Alice Denys, a governess at a nearby vicarage and proposes to her, defying his father who has already made a match for him. Alice a widow with a past, rejects him, but relents when the father dying, extracts the promise from her to make Piers happy.

Piers sees in an album a photograph of Samson and discovers that he was Alice's husband. A breaking-up is imminent when Dixon, one of the witnesses of the brawl, tells the real facts—that he put poison in Samson's drink just before the fight and it was that which caused his death.

PRESS NOTICE—STORY

"Bars of Iron," the latest Stoll Film production, will be the attraction at the ———— theatre on ———— of next ————.

This is one of the best attractions this company has released and runs the gamut for romantic, tense and interesting moments.

The opening scenes show Piers Evesham, heir to the Evesham estate and title, in a fierce fight with Samson, a giant sheep-ranger and notorious bully, in an Australian dive.

As the fight progresses Piers is forced to use all his wrestling knowledge and succeeds in hurling his opponent over his shoulder. Samson is found to be dead, and Piers flees back home pursued by the shadow of murder and the fear of encircling bars of iron.

Piers falls in love with Alice Denys, governess at the nearby vicarage, and proposes to her, defying his father who has already made a match for him. Alice, a widow with a past, rejects him, but relents when the father dying extracts the promise from her to make Piers happy.

And it turns out that Alice is the former wife of Samson. A breaking-up of the family is imminent, when Dixon, a witness to the brawl, is forced to blurt out the real facts—that he put poison in Samson's drink just before the fight and it was that which caused his death.

CATCH LINES

After she had married him she discovered that he had killed her former husband. What did she do and how did it turn out? See "Bars of Iron" at the ———— theatre.

"THE BLUSHING BRIDE"
(Fox)

Exceedingly Weak; Might Have Made a Good Sunshine

THESE farce-comedy concoctions are coming pretty fast for Eileen Percy and the latest, "The Blushing Bride," belongs to the same category as the rest-weak entertainment. There isn't a flash of genuine comedy in the entire five reels. No humor is generated and the action resolves itself into an exposition of opening and shutting doors and running helter-skelter from one room to another. "The Blushing Bride" might have made a good Sunshine comedy had it been properly burlesqued and supplied with the regulation crowd of comedians.

The cast that interprets it is woefully weak in farcical characterization. Most of them indulge in farcicial grimaces and over-act terribly. Jules Furthman has attempted to be the chief cook and bottle washer here and the effort nearly swamps him. Five reels are too much for the expression of bedroom antics and character disguise. Compressed into two, or, at the most, three reels and turned over to the Sunshine sponsors, the picture would doubtless carry some entertainment value. The story is episodic and it is extremely difficult to find any thread of plot. One sees the various characters assembled in a room. A sequence follows and they follow one another about in a sort of satire on the old time game of "Follow the Leader." The feminine characters are attired in negligees in most of the scenes and the male contingent appears in evening clothes or bath robes. There is a swimming pool which is utilized for the slapstick portion of the comedy. A player loses his balance and falls in or else he allows himself to be shoved.

There is so much topsy-turvy to the thing that it takes on the form of a puzzle. One sort of wonders what it is all about. A couple of second story men are employed to build suspense; a bride is supposed to blush because of the risque situations in which she is placed; a certain individual indulges in too much hooch and wanders aimlessly from room to room; a butler allows himself to get into tight situations from which he is unable to extricate himself because of his portly girth. No bit of action is definitely outlined and the lack of humor must have been appreciated by the title writer who went the limit to give it punch and failed with the rest.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Beth Rupert ..... Eileen Percy
Kingdom Ames ..... Herbert Heyes
Dick Irving ..... Philo McCullough
Mr. K. Ames ..... Dick La Reno
Mrs. K. Ames ..... Rose Dione
Butler ..... Harry Dunkinson
Duke of Downcastle ..... Bertram Johns
Lord Landsmere ..... Herschel Mayall
Mrs. James Horton-Kemp ..... Sylvia Ashton
Mr. Scanlon ..... Erle Crain
Mrs. Scanlon ..... Madge Orlamond
Footman ..... Robert Klein

By Jules G. Furthman.
Scenario by Jules G. Furthman.
Directed by Jules G. Furthman.
Photographed by Otto Brautigam.

PRESS NOTICE—STORY

"The Blushing Bride" is the title of the picture which comes to the ———— theatre next ———— with Eileen Percy as the star. It is an original story by Jules Furthman who is also responsible for the direction of the picture, and tells of the experiences of a young girl of the Follies to take up domestic life as the wife of a young millionaire in the home of his aristocratic parents. They believe her to be related to an English duke who is invited to attend the wedding supper, but find her real relative to be the family butler.

The amusing action starts when her husband discovers her predicament. The butler is really the duke who is living incognito to escape his shrewish wife. The picture is said to be uproariously funny since it presents a grand secret. The wife doesn't want her husband and his relatives to discover her identity; the butler is determined to keep his identity a secret, and the others are equally determined to get at the bottom of things. Naturally this precipitates a deal of amusing complications which keep building and generating humor. Miss Percy plays her part with considerable vivacity and her support is praiseworthy.

PROGRAM READER

She had just left the Follies to become the wife of a very wealthy man. When she reached his home her worries began because she discovered that the butler was related to her. The house took on the form of a grand party. People arrived, others departed, and in the grand mix-up she discovered that "hooch" was a valuable asset to the jovialities. She also discovered that burglars were present. It is a merry mix-up which confronts Eileen Percy in her newest farce-comedy, "The Blushing Bride," which comes to the ———— theatre next ———— and ————. Jules Furthman wrote and directed the feature which is enacted by a large and capable cast that includes Harry Dunkinson, Philo McCullough and Herschel Mayall. The comedy breezes with plenty of vigor and humor and offers a most satisfying hour.

SUGGESTIONS

You had better feature this picture as a satisfying picture and let it go at that. By giving the plot away you might keep some people away. It isn't a story which will stand detailing. It doesn't carry enough surprises for that. Simply state that it is a merry farce-comedy which has to do with a young pair of newly-weds. You can touch upon the large cast—a cast that includes some well known figures in the screen world—such names as Philo McCullough, Herschel Mayall and Harry Dunkinson. Present stills of Miss Percy and announce that she is resplendent in a handsome wardrobe. Treat all your copy in a snappy fashion.

CATCH LINES

She came home feeling quite superior to think that she had landed a millionaire. Was she surprised to discover that the butler was related to her? See "The Blushing Bride."

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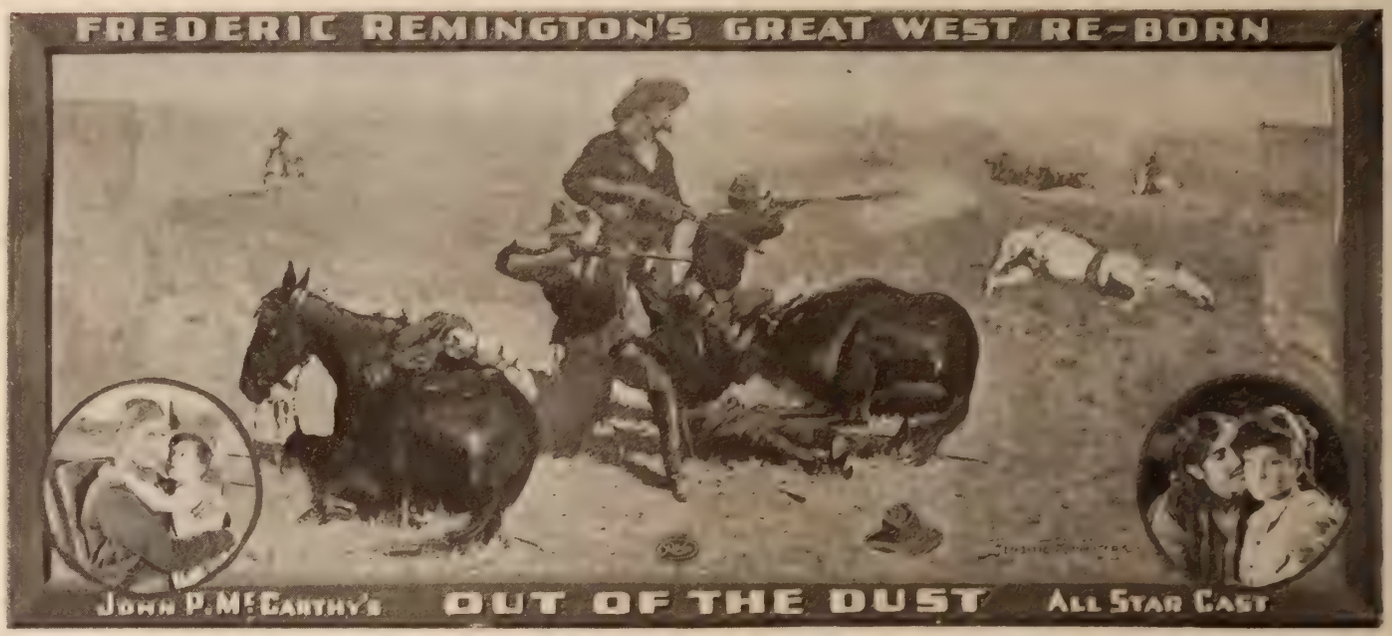

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By Telegraph to EXHIBITORS HERALD

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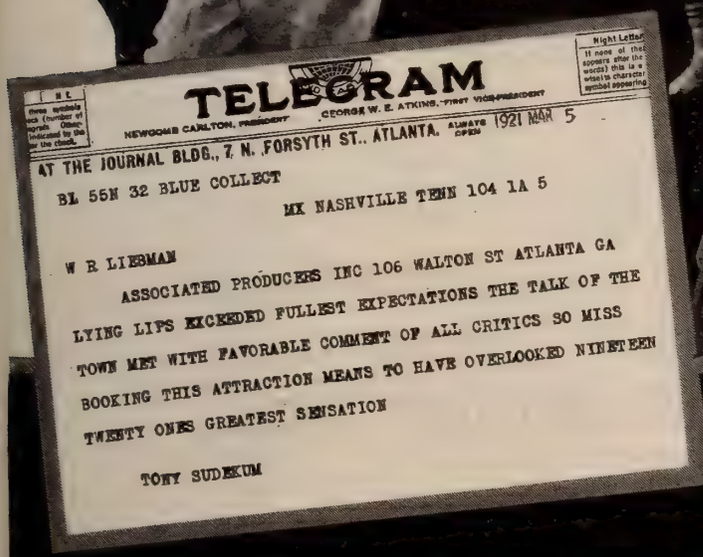

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A COSMOPOLITAN PRODUCTION already ranking in b CUP and THE RESTLESS SEX.

Six reels of thrilling story, marvelous photog romantic pirate scenes ever shown on the screen.

Joseph Urban, the world's greatest scenic arti BURIED TREASURE.

Prints are being rushed to the Famous Players-

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and a powerful cast, at the Famous Players-Lasky ex-

ure of re-incarnation ever made.

to capacity at the Criterion Theatre in New York.

t releases booked for this house.

to full capacity at B.S.Moss's Broadway Theatre, New

priced reserve seat Keith, Moss and Proctor houses

x office results with HUMORESQUE, THE INSIDE OF THE

aphy, modern society drama and the most marvelous

t, has surpassed all his previous achievements in

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N PRODUCTION.

nt Picture.

The Craving of Man for His Mate — You find it in Arctic Snows, in Tropic Climes — yes right here in our own Town . .

"YOU FIND IT EVERYWHERE"

From The Saturday Evening Post Story

"THE GIBSON UPRIGHT" BY

BOOTH TARKINGTON

featuring

CATHERINE CALVERT and HERBERT RAWLINSON

UNITED

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HODKINSON SERVICE

"EAST LYNNE"

The greatest screen achievement of the day. Every living soul knows the name "EAST LYNNE" either as a book or as a play. Now, in picture form, it will attain to new heights of popularity never before dreamed of, for it is one of the finest productions ever made. Hugo Ballin, who produced and directed it, is an artist to his finger-tips and his artistry is shown in every foot of the film. Hundreds of thousands of people are waiting to see "EAST LYNNE."

"PARTNERS OF THE TIDE"

As a director of pictures dealing with the sea and its folk Irvin V. Willat recognizes no peer. This was proven in his masterly handling of "Behind The Door" and "Below The Surface." Joseph C. Lincoln's novel from which "PARTNERS OF THE TIDE" was adapted to the screen gives him even greater opportunities than did those two splendid stories just mentioned.

HODKINSON SERVICE

"*The* Breaking Point"

An engrossing society drama splendidly enacted. Bessie Barriscale handles perfectly what is undoubtedly the most powerful emotional role of her career. As the young mother who fights for her child and for her happiness, she gives what critics have declared to be a truly marvelous performance. The great cast which supports her further enhances the box-office values of this picture.

"A Certain Rich Man"

John Barclay's lust for gold made of him a ruthless relentless machine. He feared not God, neither regarded he man. Then came the change. A strangely fascinating story which is delineated by a most distinguished cast drawn from the ranks of Screendom's favorite players. The production values are very great and the direction is noteworthy.

don't neglect your wife!

a box-office title if there ever was one!

a sharp command that brings one up short and clings like a burr to the memory A picture with a title like that *means* something to every man and every woman.

it should hit the public from every possible point of vantage---from billboards, from the theatre front, from teaser ads, from snipes, from throw-aways, from windows, from banners.

and after the crowds have come, they're not going to be disappointed. Eminent authors present

gertrude atherton's

original screen story

don't neglect your wife

directed by Wallace Worsley

a goldwyn picture

As Great A Role As "Madame "X"

Millions of people were thrilled by her great performance in "Madame X." She equals it in "Roads of Destiny," adapted from the play that ran a year on Broadway.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

Rose, crazed by her betrayal, comes to the home of her absent lover.

IS there such a thing as Fate? Does a mysterious force control the tide of life, sweeping some upon the rocks of tragedy, others out into the broad waters of peace and happiness?

All men and all women are vitally interested in this question, the underlying theme of "Roads of Destiny". The picture is a startling drama that will hold your patrons spellbound to the final electrifying climax.

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock. From the story by O. Henry

A Goldwyn Picture

R-C PICTURES

THE CHRISTIE FILM CO.

·presents·

SEE MY LAWYER

·by MAX MARCIN·

by arrangement with A.H.WOODS

AN AL CHRISTIE 6 REEL PRODUCTION

with

T. ROY BARNES

ROBERTSON-COLE

SUPER-SPECIAL

R-C PICTURES

AL. CHRISTIE

has assembled upon the screen most captivatingly, the rollicking mirth of that musical comedy success

"SEE MY LAWYER"

enabling

T. ROY. BARNES

GRACE DARMOND

and other clever farceurs to present the surprising career of a young man who plunged into matrimony and high finance at the same time, with the result that the world was rewarded with fun, frolic and laughter.

ROBERTSON-COLE

SUPER-SPECIAL

Michigan Film Review
Published Weekly in the Interests of the Moving Picture Exhibitors and Exchanges of Michigan
DETROIT, MICH., MARCH 8, 1921 $2.00 Per Year
VOL. V. NO. 18 Entered June 4, 1913, at the Postoffice at Detroit, Mich., under Act of March 3, 1879
MADISON THEATRE

RIGHT FROM THE FIELD-

A REPORT FROM THE MICHIGAN FILM REVIEW OF DETROIT, IN ITS ISSUE OF MARCH 8TH

"THE NUT" FAIRBANKS' BEST

If there is any doubt about the popularity of Douglas Fairbanks it certainly wasn't in evidence last Sunday at the Madison, where his latest picture, "The Nut," is having its first presentation in the state. The crowds packed the lobby all afternoon and evening. "The Nut" is full of novelties and surprises; it has many new and novel ideas and is different from anything he has ever made before. We'll say this much for Fairbanks — we have yet to see him make a poor picture. His stuff is clean—his comedy is always good—and you always feel that you get more than your money's worth. If the screen had more like Fairbanks and more pictures like he makes, there would never be any need of censorship or adverse criticism. His picture, "The Mark of Zorro," is still cleaning up and we predict that "The Nut" will be even a bigger success. Hats off to you, Douglas.

DOUGLAS FAIRBANKS'

Newest Success

"THE NUT"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, President

a name is as good as the

MAX HART

announces

a new service

organized
to meet
the special
requirements of

Production Mg'rs - Directors
Players --- Technicians

Musical & Production Dep't - James W. Ashley

ARTIST'S NOTE:
Photos and Stills must accompany all Registrations.

product for which it stands

To give this superior service he has established a

MOTION PICTURE DEPARTMENT

under the personal supervision of

Harry R. Sanger - William Stoermer

The high character of service rendered in the past assures

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PRINTS BY CLAREMONT LABORATORIES

NOW READY AT THESE EXCHANGES

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Gardiner Pictures Corp., Buffalo
Southern States Film Co., Atlanta
Southern States Film Co., Dallas
Southern States Film Co., Jacksonville
Southern States Film Co., New Orleans
Strand Features, Inc., Detroit
Fine Arts Film Exchange, Cincinnati

5-COLOR LITHOS—A REAL ROAD-SHOW ATTRACTION

A NEW SENSATIONAL ANIMAL

COMING TARZAN SERIAL

NOT A RE-HASH OF ANY STORY ALREADY FILMED

TARZAN FILM CO.

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Suite 68

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IT'S TOWN TALK!

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PRESENTS

"THINGS MEN DO"

FEATURING

PATRICIA PALMER

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M. B. SCHLESINGER

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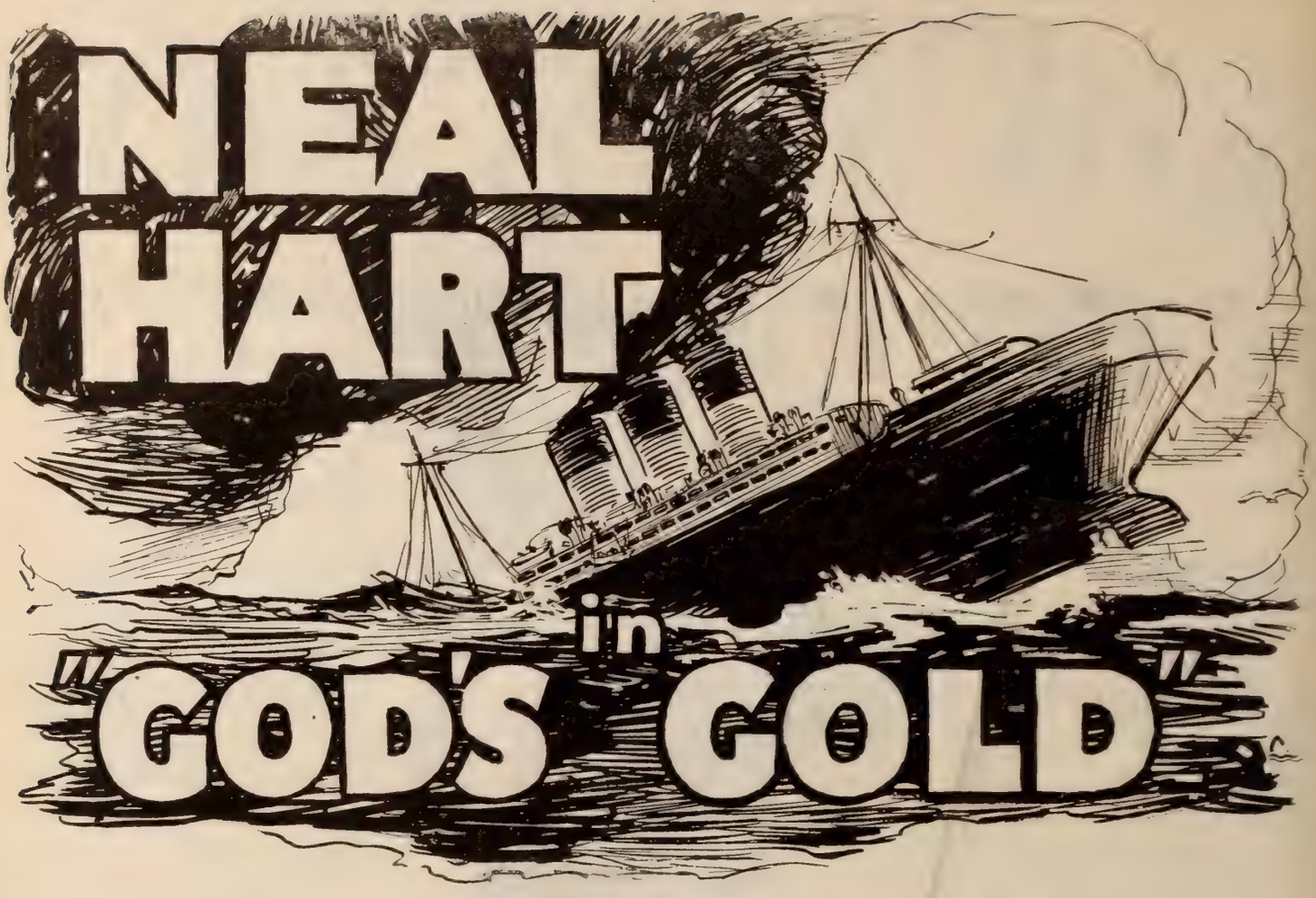

An Achievement in Motion Picture Production!

Story by ARTHUR HENRY GOODEN Directed by WEBSTER CULLISON

THIS IS THE FOURTH OF THE NOW FAMOUS SERIES OF

PINNACLE PRODUCTIONS

FEATURING

AMERICA'S PAL

Distributed by

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Romance

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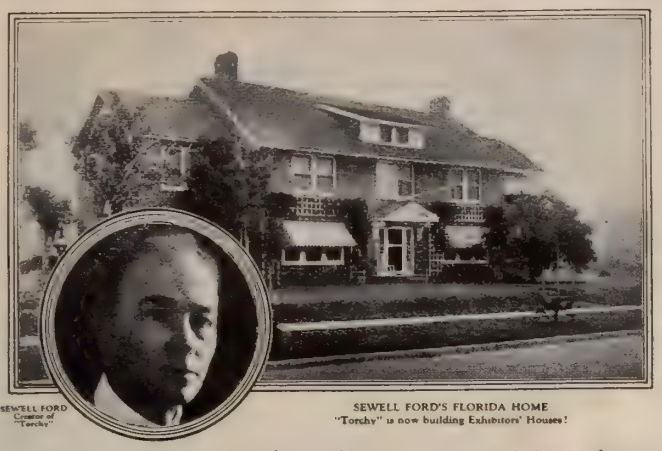

SEWELL FORD Creator of "Torchy"

SEWELL FORD'S FLORIDA HOME
"Torchy" is now building Exhibitors' Houses!

The House That "TORCHY" Built

"TORCHY" is America's most widely known screen comedy character. More people are reading "TORCHY" Stories *today* than ever before.

And—"TORCHY" has been a leading fiction character in magazines like the *Saturday Evening Post*, in books and in newspapers for many years. Nearly 1,500,000 families scattered broadcast over the United States and Canada see a "TORCHY" story whenever they pick up their home newspaper.

That means millions of *readers*—and

Millions of "TORCHY" Fans

DOROTHY MACKAILL

JOHNNY HINES
The "TORCHY" of the Screen

DOROTHY LEEDS

"TORCHY," Like EDUCATIONAL, is a National Institution

These Newspapers are Printing "TORCHY" Stories NOW!

Buffalo Times, N.Y.	Toledo Times, Ohio	Anaconda Standard, Mont.
Louisville Herald, Ky.	Washington Star, D.C.	Spokane Spokesman Review, Wash.
Utica Saturday Globe, N.Y.	Evansville Journal-News, Ind.	Wheeling News, W. Va.
Pittsburgh Gazette-Times, Pa.	Saginaw News-Courier, Mich.	Washington News, Pa.
Minneapolis Journal, Minn.	Springfield Union, Mass.	Salt Lake Tribune, Utah
Boston Post, Mass.	Fort Worth Star Telegram, Tex.	Dayton News, Ohio
Baltimore American, Md.	Muscatine Journal, Ia.	Vancouver Sun, Canada
		Edmonton Journal, Canada

Total Paid Circulation **1,445,390 Homes** With Their Millions of Readers

"TORCHY" COMEDIES—ONE A MONTH
Contract for the Series Today—They Are GOOD, WHOLESOME COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Reproduction of advertisement placed by Educational Film Exchanges Incorporated.

EVERYBODY KNOWS "TORCHY"

You have heard of the *"House that Torchy Built"* for Sewell Ford, the author. But, from the Exhibitor's standpoint, the important *"House that Torchy Built"* is the Master Films, Inc., producers of the

"TORCHY" COMEDIES

C. C. Burr, President of *Master Films, Inc.*, conceived the idea of picturizing the famous *"Torchy"* stories and selected JOHNNY HINES for the role.

The first comedy played at the *New York Strand* with notable success and the paramount short reel distributing organization, *Educational Film Exchanges, Inc.*, contracted for the first and then a second series.

The *"Torchy" Comedies* are good, *wholesome* comedies. They have gone over big largely because of the producer's fundamental ideas and *policies* behind them. This has resulted in the kind of pictures that the *public* want.

Most of the big *important* theatres already play the *"Torchy" Comedies*.

Twenty-two newspapers with a total paid circulation of 1,445,390 homes with their millions of readers carry *"Torchy"* stories every week—NOW.

"Torchy" Comedies are released one each month. Book them now through EDUCATIONAL FILM EXCHANGES, Incorporated. E. W. Hammons, President

MASTER FILMS, Inc.
C. C. Burr, Pres. 135 W. 44th St.

Does He Read *His* Trade Paper?

A Letter from the Temple Theater, Toledo, Ohio

¶ "I believe the reproduction of an ad is the best form of publicity and the greatest aid to fellow exhibitors of any department in the NEWS. I'm forced to admit that after planning four ads one week, I am often stumped as to what to do for the next show until I reach for my copy of your publication. A good press book does wonders, but for the details that are needed to tone an ad your little department can't be beat. F'rinstance, we got the famous Temple clock from the NEWS; the orchestra from Sid Grauman's ad in the NEWS; the program idea; several perfect ideas of ways to tie on comedies; pretty borders; and goodness knows what not."

What of the Audit?

¶ "We desire to state that we have read your A. B. C. audit over carefully and cannot help state that a wonderful showing has been made. We wish to compliment you on the practical and intelligent manner in which this circulation audit appears. It is very valuable to advertisers in the Motion Picture News.

"Wishing you further success, we are, very truly yours,

"THE NATIONAL PLASTIC RELIEF CO.,

"F. W. Jellison,

"General Sales Manager."

Hello!

HERE I AM

IN FIVE REEL
WESTERN
SUPER-FEATURES

First Release

"I AM THE WOMAN"

To be followed every six weeks with

"THE GIRL SHERIFF"

"WILD FLOWER OF THE RANGE"

"THE SCHOOLMARM"

"RED HEAD"

Etc.

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VICTOR KREMER
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"Texas" Guinan

TO ALL

DIRECTORS
FILM ARTISTS
AUTHORS
SCENARIO WRITERS
MOTION PICTURE PHOTOGRAPHERS

1921 Edition

MOTION PICTURE STUDIO DIRECTORY and TRADE ANNUAL

NOW BEING COMPILED

Have you sent in your BIOGRAPHY? Do so immediately. Published without cost.

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This is to be the greatest ISSUE ever published.

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Joseph M. Schverha, Lewistown, Pa.
"I could not get along without a First National franchise. It is the best security that any theatre can have."
—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

First National Business Reports

PASSION

CRITERION THEATRE, Atlanta, Ga.—Broke box office records. Patrons praised it to the skies, especially the more educated people. Made more money than any other picture in this theatre on a week's run. Advanced admission.

HAVEN THEATRE, Olean, N. Y.—Broke both attendance and box office records, taking in $2,100 on the first day with a seating capacity of 1,200. Patrons showed intense interest from start to finish.

SUPERBA THEATRE, Raleigh, N. C.—Took in $2,001.45 in three days with a seating capacity of 663, breaking all previous records for this house. Patrons were delighted with the picture.

WALNUT THEATRE, Cincinnati, Ohio.—In one week all house records were broken by $1,000. Held over for a second week. Audiences were delighted.

THE KID

COLUMBIA THEATRE, Pittsburgh, Pa.—Both attendance and box office records broken. The audiences voted it a "knockout." Now running the fourth week and still doing more business than any other picture on the first night.

RIALTO THEATRE, Omaha, Neb.—Broke both attendance and box office records. Played to 40,000 persons in a week, one-fifth the population of the city. Held over and attendance increased. Patrons unanimous in calling it best Chaplin ever seen.

STANLEY THEATRE, Philadelphia, Pa.—Played to average of 5,000 a day for a week, more admissions than any time in the history of the theatre.

EMPRESS THEATRE, Oklahoma City, Okla.—Playing to capacity at every show. All previous records of this or any other house here smashed to pieces. It is positively a sensation. Every one pleased and many come back to see it again.

Echoes of

The Big 5 Productions

That's another reason why

There'll be a Franchise everywhere

George R. Moore,
Lion & Royal Theatres, Bellevue, Ohio.
"First National pictures are popular here and never fail to get the business. That's the reason I got a franchise."
—AND THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

Coming!

NORMA TALMADGE

The powerful emotional actress in her latest release

"The Passion Flower"

Presented by Joseph M. Schenck and adapted for the screen by Mary Murillo and Herbert Brenon from the famous play of the same title by Jacinto Benavente.

Produced under the Personal Direction of Herbert Brenon

Photographed by Roy Hunt
Tech. Director, Willard M. Reineck

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City

Motion Picture News

VOL. XXIII MARCH 26, 1921 No. XIV

California Shows the Way

LOS ANGELES (*By Wire*), CALIFORNIA, is showing New York and the national industry the way to complete industrial unity in such battles as censorship.

Los Angeles held a meeting last week at which were represented the various local film organizations.

A charter was immediately applied for under the name of the Affiliated Picture Interests.

Note the name, "Affiliated." Just that is meant.

Every single organization irrespective of its individual aims and policy, irrespective of its position within the industry or its relation or feeling toward any other branch of the industry, enrolled beneath a common banner—a common banner with but a single slogan and a single aim, namely, to protect the industry, the entire industry against a common and outside foe.

Producers, distributors, exhibitors enrolled as one. No factional or commercial relations were permitted to enter into the situation.

And with the theatres, exchanges, and studios lined up the enrollment had only begun. The employees will also become members—directors, writers, players, cameramen, bookers, ushers, operators, carpenters—all of the several thousand people whose livelihood is dependent upon the motion picture industry.

Other enterprises, outside of this industry but commercially interested will be asked to aid with money and influence.

A large fund is sought and will be raised; but names, not merely money is wanted.

At the second meeting the Allied Amusements of Northern California were represented by Judge Golden and Eugene M. Roth.

Judge Golden, in a very able address, one we should like to hear often in the councils of the industry in New York—waived aside all consideration save a united organization of the picture interests of the State of California. He tendered his organization "Write your own ticket for us."

"All of us," said he, "are of one mind on censorship. All of us have but one aim—self-protection. Then all we need is to unite under intelligent leadership."

Amen!

Comment seems unnecessary.

But we will add just these two thoughts.

With such an organization there need be no fear of preying busybodies in California.

And, secondly, if such a spirit of affiliation prevailed throughout the industry and such an organization were effected nationally there would be no present or future danger of iniquitous oppression.

Can any argument of any kind possibly prevail—for one moment—against an industry united for its own self preservation?

Like Tennyson's Brook

WE have been gravely informed recently that the industry will pass through a crisis in 1921.

Which brings to mind the fact that we were so informed in 1920, 1919, 1918—and so on back to 1913, when we were first advised that the industry was about to undergo a grave crisis.

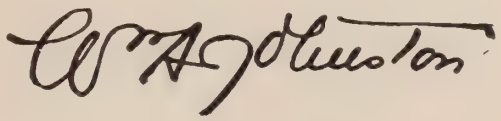
Crises come and crises go; but the industry seems to go right along—and regardlessly.

* * * *

The Great God Hokum

WE don't like the Chicago Tribune's attitude toward motion pictures and we consider its reviews about the most unfair—unfair to the public as well as the picture—of any published.

But we do subscribe to the following editorial sentiment: "One trouble with the movies is that they have not learned yet to be on the square. They think too much of hokum. The better producers are getting more and more on the level with the people, but hokum is a great god and his worshippers turn timidly from him."



Recent Incorporations in State of New York

The Cataract Theatre Corporation, with its principal place of business located at Niagara Falls, and a capitalization of $1,200,000, filed papers with the Secretary of States' office at Albany, N. Y., for the purpose of engaging in the motion picture industry in New York State. The directors are Adam C. Hayman, Arthur Killian of Niagara Falls, and Joseph Schuchert of Buffalo. Other companies incorporating during the past week include:

Carter Cinema Producing Corporation, $250,000, Alex Begg, George A. Conroy, J. J. Mangini, New York; Globe Productions, $300,000, Henry L. Gates, George Perry, Allan Rock, New York; Gardner Hall Amusement Co., Inc., Troy, $2,000, Charles W. Armstrong, James S. Miller, J. H. Broderick, Troy; Boulevard Amusement Co., $20,000, Jacob Brandt, Abraham and Pauline Kalfus, New York; Jack Curley, Inc., John Curley, Great Neck; Frank Kaeppel, Allan Doremus, New York; Frivol Films, Inc., $35,000, C. H. Ferrell, Otto and Magdalene Kloth, Brooklyn; Keorpath Corporation, $1,000, Harvey Watkins, Frank Jones, John Hopkins, New York; Vera Art, Inc., $50,000, Davide Caloagni, Victor Consiglio, V. A. Gianett; Frontier Features, $100,000, Anders Randolf, F. T. Buckley, New York; H. B. Ragsdale, Brooklyn; Johnston-MacFarland, Inc., $500, H. L. Cross, J. W. Phillips, J. S. Collins, New York.

Dissatisfied with Kansas City Censor Official

Dissatisfaction with the enforcement of the movie censorship of Henry Goldman, censor of the Kansas City censor board, rather than with the ordinance itself, was expressed at a meeting of representatives from twenty-five civic organizations in Kansas City on Thursday of last week. A committee was appointed to confer with the Film Board of Trade in the interest of better moving pictures.

The meeting was composed of representatives of civic organizations chosen to take some action in regard to the regulation of motion pictures. That such action was necessary was decided at a mass meeting last month.

The majority of civic representatives agreed that it was not necessary to advocate a change in the laws to accomplish what they desired, but, instead, to obtain the co-operation of the film board.

San Francisco's Film Ball Proved Decided Success

The motion picture ball held at the Civic Auditorium, San Francisco, March 5, under the auspices of the Allied Amusement Industries of California, as the opening of a campaign entered into by San Francisco business to advertise the northern part of the state, was a success from every standpoint. Many "stars" attended.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

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A.M.P.A. Is Selected to Represent Industry

That the Associated Motion Picture Advertisers, Inc., have been appointed to represent the motion-picture industry in the huge re-consecration meeting to be held at Madison Square Garden, March 18, and that the association has accepted the appointment and fully concurred in the purposes of the meeting were developments of the A. M. P. A.'s weekly meeting at the Cafe Boulevard, March 10.

The Re-Consecration meeting, consecrated to the upholding of Americanism and American ideals, is being fostered by many patriotic societies of national or local organization.

For the A. M. P. A., President Paul Lazarus appointed the following committee to co-operate with the organizers of the meeting in the preparation of slides and trailers for advertising purposes; Victor Shapiro, chairman; Tom Wiley and E. P. McNamee. Wells Hawks will act as liaison officer between the A. M. P. A. and the committee for the Re-Consecration meeting.

Film Men Attend Silver Wedding Anniversary

Alfred Weiss, vice-president of the Goldwyn Distributing Corporation, and Mrs. Weiss, celebrated their twenty-fifth wedding anniversary at the Hotel Biltmore Saturday evening, March 11th. Mr. Weiss has been prominent in motion pictures for sixteen years and the affair was attended by some of the foremost film executives of the country. As an intimate part of the evening, motion pictures of the anniversary couple were shown.

British Ban on Building of Theatres Big Set-Back

One of the greatest boons that can come to the motion picture industry of Great Britain today would be the lifting of the embargo on theatre buildings, according to Major W. H. Burdon Evans, a director of Famous Players-Lasky British Producers, Ltd., who has just completed a visit of ten days at the New York home-office of the Famous Players-Lasky Corporation. In company with Col. B. Williamson, general manager of the Cambrian railroad of England, Major Evans came to New York on March 7, for a brief holiday. The two returned home on the Caronia which sailed March 16.

"What we need in Great Britain more than anything else at the present time is more theatres—theatres of the type of your Rivoli and Rialto," declared Major Evans. "Once we have theatres of this type, the spirit of competition will be more evident in showmanship, and the pictures will be given much better presentation. The government embargo on luxury building is not the only obstacle confronting our industry at the present time, as the high cost of building is a most serious problem. Building costs are 200 and 300 per cent higher than they were during the pre-war days, and, unless these costs drop in the near future, theatre building operations will be slow in getting under way once the government restrictions are removed."

N. Y. Mayors Will Discuss Daylight Saving Plan

ALBANY, March 15.—The meeting of the New York State Conference of Mayors, which will be held at Albany on March 17 to discuss a plan for a uniform Daylight Saving ordinance for cities of the State, will be of interest to motion picture exhibitors generally. Buffalo, one of the chief opponents of the Daylight Saving repeal, favors a five-months duration of the system for municipalities. Fiorella La Guardia, president of the New York City Board of Aldermen, has been invited to participate in the conference.

F. P.-Lasky Issues Statement on 1920 Earnings

FAMOUS PLAYERS-LASKY Corporation's consolidated statement (which includes the earnings of subsidiary companies owned 90% or more) reports for the year ended December 25th, 1920, net operating profits of $5,337,129.79, after deducting all charges, reserves and Federal income and excess profit taxes. This compares with $3,132,985.22 earned in the year 1919.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $21.77 on the 208,403 shares of common stock outstanding in the hands of the public, compared with $15.35 per share earned in 1919 on 199,675 shares outstanding at that time.

Crafts and Other Reform Leaders in Heart-to-Heart Talk

Epoch-Making Session with National Association Holds Bright Promise

IMAGINE the scene: Dr. Wilbur P. Crafts, head of the International Reform Bureu, Mrs. Ella Boole, of the W. C. T. U., H. C. Barber, head of the Society for the Prevention of Crime, Mrs. Clarence E. Waterman, of the Woman's Federation, Dr. O. R. Miller head of the New York Civic League—and

William A. Brady, president of the National Association, Gabriel Hess, chairman of the Association's censorship committee, Percy L. Waters, and other film representatives.

All gathered in the executive rooms of the National Association of the Motion Picture Industry; all talking amicably, in heart-to-heart fashion, smiles aplenty, and apparently reaching a common agreement.

Can you imagine it?

You can't.

Especially if you are one of the "warhorses" of the industry, one of the veterans that journeyed to Albany and other State Capitols for censorship hearings, that heard the "lie" flung fast and furiously, saw the red flush of anger and bitterness on faces wrought up over the pros and cons of censorship.

But it's all true.

The scene described above is the setting at the National Association headquarters on Monday, March 14th, of this year that will long be remembered—1921.

So, before we go on to give you the account of the event in accepted news fashion, let's pause a moment to distribute the credit for an event that no film man had ever expected to see. Primarily, the instigator of Monday's heart-to-heart session was Benjamin B. Hampton, in his correspondence with Dr. Crafts growing out of the Pictorial Review articles; secondarily, credit must be given to Gabriel Hess, since the beginning a staunch believer in the value of the Hampton articles, and William A. Brady, for their prompt use of the opportunity presented.

And for the results achieved by the afternoon's meeting one must at no time forget the courteous spirit shown by Dr. Crafts, Mrs. Boole, Dr. Barber, and the understanding of the industry's problems and desire to help evidences by Mrs. Waterman.

All in all it was a great day—as you can see when a news story starts out by distributing flowers.

The net results of the meeting are, first, the declaration by Dr. Crafts that he will withhold all agitation within his control for an indefinite period pending the formulation by the industry of plans to enforce the recently adopted "thirteen points;" secondly, the advancement by both "sides" of various constructive suggestions that seem to bear possibilities for compromise legislation satisfactory to all; thirdly, the flat statement by both Dr. Crafts and Mrs. Boole that they did not seek censorship as censorship, that they were willing to accept any reasonable form of "regulation" that would aid in cleaning the screen.

Speaking for the industry, Gabriel Hess declared that while motion picture men would oppose "to the dying breath" any attempt at pre-publicity censorship, they too would welcome any reasonable effort at cooperative regulation.

Former Supreme Court Justice Henrick presided as chairman of the meeting.

Dr. Crafts was the first to address the meeting. He explained how it came about that he was present at the get-together and assigned full credit to Benjamin Hampton for the opportunity of meeting the producers. He took particulars pains to distinguish the movement which he sponsors from that which has come to be known as the "Blue Law Movement," under which the agitation for Sunday closing of places of amusement is being conducted. He insisted that the issues of censorship as sponsored by him and the interests he represents were not to be confounded with the Sunday Blue Laws in any way. In elaborating further on the character of the organization which he heads, he explained that moving-pictures were not the only object of interest to his organization. Gambling, divorce and the drug problem were pointed out to be matters with which his organization was also concerned. Mr. Crafts next indulged in a few passes at the National Board of Review and wound up this phase of his talk by asserting that the recent adoption of the "thirteen points" by the film producers was an admission on their part that the pictures were in need of some cleansing treatment.

And then Dr. Crafts got down to remedies. If only the ladies would organize, he suggested, and declare all theatres "out of bounds" which showed indecent pictures the results realized would undoubtedly make for cleaner pictures. And then there was the existing police powers. A more extensive application of them would bring about improvement. Furthermore, suppose the thirteen resolutions adopted by the producers were made part and parcel of the license granted to the exhibitors with the provision that an infringement of any of these regulations would entail forfeiture of the license. This plan would certainly bring beneficial results, he believed.

The speaker following Dr. Crafts was Gabriel L. Hess of the Goldwyn organization. In his reply to Dr. Crafts he declared that the National Association was in favor of the enforcement of all existing laws prohibiting the presentation of objectionable films. However, he emphatically pointed out that the producers were opposed to legalized censorship and would combat it wherever and whenever proposed.

The proposal of a question at this juncture by Dr. Crafts caused the precipitation of a brief issue between himself and Mrs. Clarence E. Waterman. Following the line of Mr. Hess's address, Dr. Crafts asked Mr. Hess whether the plan previously proposed of making the thirteen points an integral part of the exhibitor's license with penalties for their violation would not prove helpful. Before the Goldwyn executive could make reply, Mrs. Waterman, who declared she was the representative of a women's organization embracing 35,000 members and supporting the proposed Clayton measure at Albany for state censorship, branded Dr. Craft's licensing suggestion as impracticable. She maintained that the License Commissioner did not have the necessary machinery to enforce any such regulation, as that proposed by Dr. Crafts. The latter replied that the closing of a theatre by municipal authority for showing questionable pictures had already been accomplished in actual fact and cited the instance of the closing of a picture house by an order of Mayor McClellan in New York City.

The licensing suggestion also brought a comment from H. C. Barber of the Society for the Prevention of Crime to the effect that such a plan would not eradicate the root of the evil. He held the producers responsible for unclean pictures and insisted that a change of methods on their part was the real solution of the question.

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"Some Picture"

ONE of the most select audiences that has ever witnessed a New York film premiere was on hand last Monday evening for the opening of "A Connecticut Yankee in King Arthur's Court," the latest William Fox special to make its bid for Broadway long run honors. The trade critics have already sounded the praises of this Twain modernization, but the critics haven't said it half as loudly as the continued laughter and applause of the first night audience.

William Fox is hitting the bull's-eye with a regularity that is cheering to all who admire this square-shooting showman. "Over the Hill" is still setting records, and now "A Connecticut Yankee" arrives for a long stay at the Selwyn Theatre. Next—"The Queen of Sheba."

"Personalities."

California to Have United Organization

Los Angeles and San Francisco Film Interests to Combat Censorship

THE north and south of California are united to fight Censorship in that State and elsewhere if need be, the combining of forces having been brought about Tuesday evening, March 8, at a meeting held in Los Angeles by Organizers of Affiliated Picture Interests and Judge I. M. Golden and Eugene Roth representing Allied Amusement Interests of San Francisco. These factions of the film industries in California are in accord and united to prevent the passage of any Censorship laws or ordinances and to fight anything unjust to the film interests.

It can also be said that the San Francisco and immediate adjoining territories is now 100 per cent organized. Outlying districts in Northern California are being brought into the organization and in Los Angeles efforts are being made by members of fifteen organizations to bring into the Affiliated Picture Interests every person in any way identified with the film trade. It is expected the Los Angeles Organization will have membership of more than 10,000 within two weeks.

At the joint meeting reports of various committees were made showing that the organization of the industries would, no doubt, be 100 per cent in membership. Judge I. M. Golden was introduced and gave a resume of the formation of the San Francisco Anti-Censorship Organization, telling in detail the widespread need of a united front by motion picture and amusement interests, in order to successfully combat the forces now working to regulate amusement fields at costs of millions to the people who have investments in the motion pictures.

Judge Golden renamed the enemies of the Film and Amusements Interests "Blueshevicks" and pointed out that small minority with a capable leader and sufficiently financed can put over a movement without difficulty unless there is a sufficiently financed opposition, well organized.

The plan of the organization and fund raising system of the San Francisco Organization differs greatly from that of recently formed Los Angeles incorporation but it is the consensus of opinion of the leaders that this will, in no way, prevent a harmonious affiliation of the two bodies who are both striving for the same ends. The two organizations will be kept in close touch and work together for the benefit of the Industries throughout California and expand their efforts to other States if need be.

In reports of the various Organizations' representatives the first to prove its 100 per cent membership was that of American Society of Cinematography. President Phil Rosen of that Association delivered a check in payment for seventy-six initiation fees and six months dues for each of the society's members. The Christie Film Company was the first studio to be 100 per cent in membership. A check for 25 memberships was presented. William D. Taylor reported more than 100 membership had been secured at Famous Players Lasky Studio. Chairman Frank E. Woods stated that the Screen Writers Guild of the Authors' League of America would be 100 per cent within a week and representatives of other organizations reported applicants for membership totaling nearly 1,000.

Incorporation papers are expected within the next few days and a mass meeting will be called shortly for the complete formation of Affiliated Picture Interests Corporation.

Kansas Exhibitors Win Legislative Rights

Organized Efforts Secure Passage of Deposit Bill; Missouri Expects Like Victory

THE Legislative Committee of the Motion Picture Theatre Owners of Kansas, consisting of R. G. Liggett and M. Van Praag of Kansas City and H. Woody of Lincoln, report a series of signal victories in the legislature.

The efforts of the committee had been concentrated on a measure designed to guard the advance payments of deposits made by exhibitors to producers or exchanges for the purpose of securing the payment of film rentals.

The measure provided that all money deposited as security for film rentals by exhibitors must be kept by the producer or exchange in a bank in the county where the depositor resides. The deposit must bear the character of a trust fund and is subject to all safeguards which the laws of Kansas throw around trust funds of this character. The bill also provides for the payment of interest to the depositors at stated intervals. One of the most drastic features of this Anti-Deposit bill is the penalties which will be imposed for its violation. Any violation of the law is punishable by the forfeiture of twice the amount deposited and the forfeiture goes to the depositor. In spite of the bitter and well financed opposition which the exchanges in the Kansas territory organized against this bill seeking to impede its progress at every turn, the organized exhibitors of the State succeeded in passing the bill though both houses of the legislature by substantial majorities.

A number of amendments to the present censorship law had been introduced, all with a view of making regulations now in force more drastic and sweeping. The exhibitors showed a united front against all these bills and were successful in defeating every one of them in the early part of the session. Another creditable victory of the Motion Picture Theatre Owners of Kansas, due to the energy and sleepless vigilance of their legislative committee was the defeat of a bill copied from statutes now in force in some of the Eastern States, prohibiting the admission of children under sixteen years of age from attending motion picture theatres without the accompaniment of parents or guardians.

Word comes from Missouri that the Anti-Deposit bill designed to safeguard the deposits of exhibitors from unscrupulous or irresponsible producers and exchanges has passed the State Senate by a substantial majority. There was no opposition to the bill in the House and the vote in favor of it was unanimous. The bill is now in the hands of the Governor who, it is confidently expected, will affix his signature to the measure at an early date. This bill, it is said, had encountered the bitter hostility of the producing and distributing interests who fought it at every step but without success.

Most gratifying reports are at hand from Texas, where, according to a communication from E. T. Peter, president of the Motion Picture Theatre Owners of Texas, the organized exhibitors defeated all attempts to enact hostile legislation, despite a very powerful lobby. The legislature has adjourned sine die. The Censorship bill which had been introduced at the very opening of the legislature and which had lively support from many quarters, was killed in committee. A law enforcement bill, the effect of which would have been to close up every motion picture theatre in Texas on Sunday, was reported out of committee with a majority report against it. There was also a minority report, and the bill was printed in the House on this report. The chances for its passage, however, seemed so poor that its advocates never attempted to take it from the calendar and force it to a vote. The bill which would have collected three per cent of the gross receipts from the exhibitors of the State was killed in committee despite several efforts to discharge the committee from further consideration and transfer the fight for its enactment to the floor of the House. The Governor has announced

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Wm. A. Brady Makes Report of Tour of Western and Midwestern States

Visited Sixteen States; Combatted Hostile Legislation; Urges Union

WILLIAM A. BRADY, President of the National Association of the Motion Picture Industry, has returned from his 10,000 mile tour of the west and middlewest. He visited sixteen states where legislation hostile to the screen was pending, appeared before many legislative bodies, exhibitors and exchange organizations, discussed the problems of the picture business with hundreds of prominent statesmen and leaders of industry, and returned with a thorough first-hand knowledge of conditions which confront the picture interests in the states he visited.

The purposes of Mr. Brady's trip were primarily to combat adverse legislation and to emphasize the wisdom of all factors of the industry getting together for the common good. In discussing conditions as he found them, Mr. Brady said that the professional agitator must be driven from the picture industry if it is to thrive and prosper. He stated that no constructive move in the direction of a powerful and permanent organization can be made until that is done.

"All other big business operates along the lines of thorough organization, with all branches functioning together in harmony," he said. "The time has come when the motion picture industry must, for its own protection, organize itself in a similar way. Everyone realizes this and understands its importance. And everyone is ready for it. It only remains for proper plans to be arranged to bring it about.

"In all big enterprises there must be one central head or central committee to pass upon matters of vital importance—similar to that of the American Federation of Labor, where all business disputes and differences are settled by arbitration, with smaller arbitration boards in every territory or zone. This can well be applied to the motion picture industry, so that the interests of the weak can be protected.

"The small exhibitor has just as much right to a square deal as the big and powerful one. He can get it through the proper organization of the industry in such a way as I have suggested. As conditions are at present, the smaller and poorer exhibitor is being taught dissatisfaction and destructive methods. But the big and strong men in the industry are ready and willing to lend a helping hand to those who are not strong.

"The difference of opinion about uniform contracts and advance deposits can readily be ironed out when professional agitators are eliminated and the industry is organized along the lines of other great businesses."

Mr. Brady said that the right steps have been taken in this direction in many states he visited where a strong measure of co-operation exists between exhibitors and exchange organizations — all working amicably together for the common good. This he said was particularly noticeable in Minnesota, Wisconsin, North Dakota, California, Utah, Idaho, Colorado and several other states.

In Minnesota, Mr. Brady said he found all branches of the picture industry working in complete harmony, largely through the efforts of Benjamin Friedman, President of the Minneapolis Film Board of Trade, Theodore L. Hays of the Finkelstein & Ruben organization, and W. E. Steffes, President of the United Theatrical Protective League.

In Nebraska, he declared, effective organization work along the right lines is being accomplished largely through the activities of Stuart Gould, Business Representative of the Motion Picture Theatre Owners; President Premer of the same organization, Jane Bowen, Secretary of the Omaha Film Board of Trade, and others identified with the exhibition and distribution of pictures in that territory.

In South Dakota he found that the burden of the fight for freedom of the screen has been borne for many years by J. E. Hipple of Pierre, who co-operated heartily with him during his visit to that town, he said. In North Dakota, he found a well organized body of exhibitors and exchange men all of whom were on the job to combat hostile legislation.

In Montana L. W. Marcus, representing the exchanges, Rolla Duncan of the Regent Theatre at Billings, and several wide-awake exhibitors of Butte, together with William Myers of that city, were among those who were found to be doing all within their power to protect the interests of the industry in that state, according to Mr. Brady.

Claude Jensen and his partner, Mr. Von Herberg, together with J. A. Koerpel met Mr. Brady in Seattle. Assisted by other exhibitors and exchange men, they have accomplished much in presenting an effective showing against measures which seek to restrict the freedom of the screen in the state of Washington, declared Mr. Brady.

In Oregon, he found Mayor Baker of Portland a good friend of the industry, and Jensen and Von Herberg doing all within their power to build up the industry's organiation there.

In the West Mr. Brady stated that he found the industry has many friends among the men in high public office who are helping the picture men solve the problems that beset the business—such men as Mayor Rolph of San Francisco, Attorney General Wellington Rankin of Montana, Governor McKelvie of Nebraska and Governor McMasters of South Dakota, with all of whom Mr. Brady discussed the affairs of the industry during his trip.

"In the West, the picture industry will have its greatest growth in the future," said Mr. Brady. "In many places, however, I found men who had large investments in picture theatres refer to the business as a side line, ready to blow up at any moment. They do not realize that they are a part of a great industry in its infancy, and not a game that may be raided at any moment—an industry mightier in its power than the newspaper and which already ranks fifth among the great industries of the nation.

"I also found a well defined inclination among many picture men to overlook the great national needs of the industry and to concern themselves only with their local needs. These men must rise above this short-sightedness and pull with us all in the great national development of the motion picture industry.

"In every state and in every community there are groups of bright young men ready and waiting to be organized as units of an organization whose sphere of usefulness will be found in every city, town and hamlet throughout the land.

"The industry now is facing many perils. Censorship is only one. There are persons and interests who are growing jealous of the popularity of the motion picture and who seek to destroy it. We can fight them successfully only by organization of the most comprehensive kind—an organization as complete as that of Henry Ford or the Standard Oil or the Texas Oil Co. with service stations everywhere—even on the desert."

One necessity for immediate and thorough co-operation between all branches of the picture industry was found by Mr. Brady in the brand of organization that apparently exists between the group of censorship and blue law advocates throughout the country.

"I was amazed to discover," he said, "that no matter where I went these self-appointed saviours of the public soul used the same arguments. They varied hardly a word, and their campaigns merely started with arguments.

"I saw legislators hooted in the halls of State Capitols by organized bands which seemed to me to have been rehearsed for the part they were playing. When so-called reform measures were under discussion in legislative chambers the galleries were invariably packed, and everywhere there appeared to be a claque of iron-palmed men and women who knew perfectly why they were there and operated accordingly. In practically every State Capitol I visited I got the impression that every move made by these self-appointed guardians of public welfare was staged in advance, and well staged.

"No one who has not been through the country recently can appreciate what these fanatics purpose and what they are already to an alarming degree accomplishing. Their determination to be the sole arbiters of the pleasures of your life and mine goes far deeper than the censorship of motion pictures, Sunday closing of baseball and the like. These things, in their master minds, are merely the beginning of an indigo millennium in which they see themselves crowned with blue halos. Recently in both North Dakota and Utah bills were passed prohibiting men smoking in public. That is an example.

"They are amusement haters, pirates whose prize is the public's pleasure, and they must be called to time. The only laws they recognize as safe are those they draft themselves. Their attitude toward the motion picture, for example, is indicative of this. During the war there was no question of legislation affecting the screen. It was daily proving its worth as a morale builder to millions of troops in France. But because in the opinion of these folk the motion picture since the war has suddenly developed faults, the vast majority of which they have been unable to advance, except to their own satisfaction, it follows that what on the screen educates and instructs cannot perform those vitally important functions except at the dictation of these people. Why? There is no answer, except that that is the line of reasoning on which their campaign is being conducted. It is thoroughly false, and the sooner the Americans awake to that fact the better for them.

"The public conscience is sometimes slow to awaken. We are for the most part an easy-going folk. We don't take things seriously until they become so serious in themselves as to precipitate a crisis. That crisis, in connection with this alleged reform agitation, in my opinion is here now, and once the American public awakes to a full realization of what this mad minority is trying to put over on them, we may hope for a nation-wide wave of wrath that will put the blue laws and their backers where they belong.

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Showing Results

"Motion Picture News,
"729 7th Avenue,
"New York City.

"Gentlemen:

"This is to confirm our advertisement given your advertising office, for the next issue of your paper, offering office space for rent in the Mecca Building, 1600 Broadway. We had such success with our former advertisement in your paper renting a large portion of one of the floors in that building, that we are pleased to again use your magazine in offering space for lease in the same building.

"Yours very truly,
"CROSS & BROWN COMPANY,
"H. J. Bastine."

Wire Briefs From the Coast

J. D. WILLIAMS left for the East on March 14 after spending a week with producers. He stopped at San Francisco to see Turner Dehnkin.

Jesse D. Hampton left for the East on March 12 to look over the distribution market.

W. W. Hodkinson has had a number of conferences with the directors of the Chamber of Commerce and men of local banking interests who desire to bring the distributing offices to the Coast. The outcome is unannounced.

The Affiliated Picture Interests, now incorporated, will wage their first fight on the proposed Blue Laws at Pomona, Cal., where the voters on April 5 will decide upon Sunday closing. The Gore Brothers and Lesser own only three theatres in Pomona. A theatre manager of that city refused to give his house to the Church people for a revival this winter and the ministers are trying to close up the town. Addresses on censorship by eminent men of the industry are staged at the theatres every night and slides and circular letters are being used. Rupert Hughes and Peter Kyne were the first speakers. The Screen Writers Guild of the Authors' League are preparing a number of fifty-foot films showing authors and statements by them on the question of censorship. The list includes Frank E. Woods, Montague Glass, Gouverneur Morris, Rupert Hughes, Thompson Buchanan, Edward Knoblock, Rob Wagner, Rita Weiman, William A. Johnston, Irvin Cobb, Gertrude Atherton, Elmer Harris and others.

Edgar Lewis is preparing to resume production. Releasing arrangements are indefinite. He has been invited to join the Associated Producers' program.

John Galsworthy, the famous British novelist, is here conferring with producers regarding writing for the screen.

The Painters' Union have introduced a bill in the California Legislature prohibiting the use of spray guns in applying paints containing poison. Practically all painting of studio sets require the use of guns.

Hodkinson and Vogel Sign Big Export Contract

The W. W. Hodkinson Corporation and William M. Vogel, the well-known motion picture exporter, have entered into an arrangement whereby Mr. Vogel assumes the active management of the export activities of the present and future Hodkinson releases with complete rights to the world distribution, exclusive of the United States and Canada. The deal represents one of the very largest of recent export affiliations from the standpoint of productions involved and foreign exhibition values, it is declared.

The products already listed for release and manufacture comprise features made under the supervision of Irvin V. Willat, Hugo Ballin, Benj. B. Hampton, J. L. Frothingham, Rockett Bros. Dial Film Company, National, Irene Castle Productions and other Hodkinson units.

The offices of Mr. William M. Vogel are temporarily located on the fourth floor of the Longacre Building, 1476 Broadway, New York.

Gus Metzgar of Portland, Ore., on Censor Board

Gus A. Metzgar, manager of the Rivoli theatre, is one of the two newly appointed members of the Portland, Ore., board of motion picture censors. The other member is Ralph McAfee, secretary of the Church Federation. Mrs. Alexander Thompson, who served on the board last year, is the hold over member. The two vacancies occurred due to the resignation of C. S. Jensen, senior member of the firm of Jensen and VonHerberg, and of Rabbi Jonah B. Wise. This board is now operating, although an ordinance providing for a new form of censorship is before the city council.

New 1500 Seat House Will Be Built in Portland

Announcement has been made by Gus A. Metzgar, of the Rivoli theatre, Portland, Ore., that a modern photoplay house with a seating capacity of 1500, will be built on Portland's east side during the summer. Construction work will start before June.

A corner lot at 39th and Hawthorne avenue, directly across from the largest Masonic hall on the East side and in the heart of a thickly populated section and business district, has been purchased for $15,000. The theatre building will also contain on the ground floor several spaces for stores. A huge three manual Wurlitzer organ will be installed. This theatre will be the first modern theatre of any size at all to be built on the East side of the Williamette river which divides the larger residential section from the old business district.

Refute Argument Against Use of Girl Ushers

Protest has been made by Portland, Ore., film men to the A. P. story put on the wire at Chicago and recently published by a local newspaper in which 85 per cent of the fire marshals of the United States declared themselves opposed to the employment of girls as ushers in motion picture houses. "Men ushers are safer," the marshals said.

Judgment in time of panic does not depend on sex but the individual, say Portland theatre men. Girls have proved to be much more efficient, courteous and pleasing than the usual "pimply-face" boys which sometimes do this work, they assert. There are men employees about every theatre regardless of the sex of the ushers, was another argument used against the firemen's contention.

Brady Confers with Nat'l Ass'n Executives

A meeting of the producers and distributors divisions and members of the executive committee of the National Association of the Motion Picture Industry was held at the Hotel Claridge Friday, March 11, for the purpose of hearing President William A. Brady's preliminary report of his six weeks' tour of the United States in opposition to censorship legislation and to foster a stronger bond of unity between the various factors of the motion picture industry.

After his report a resolution was proposed by Adolph Zukor extending a vote of thanks to Mr. Brady for the work he has accomplished. This resolution was unanimously adopted.

A resolution was proposed by P. L. Waters to the effect that a committee be appointed by President Brady to meet with a committee of the National Board of Review for the purpose of discussing a practical application of the set of standards which has been adopted by the National Association. This resolution was also adopted and the committee will be announced shortly.

Those at the meeting and the companies represented were: Adolph Zukor and Lee Counselman, of Famous Players-Lasky Corporation; Earl J. Hudson and E. B. Johnson, of Associated First National Pictures, Inc.; Gabriel L. Hess, of Goldwyn Pictures Corporation; R. A. Rowland and W. E. Atkinson, of Metro Pictures Corporation; J. S. Woody, of Realart Pictures Corporation; C. C. Pettijohn, of the Selznick Corporation; P. L. Waters, of Triangle Distributing Corporation; H. Goldstein, of Universal Film Manufacturing Company; Saul E. Rogers, of Fox Film Corporation; E. W. Hammons, of Educational Film Exchanges; Murray Silverstone, of International Film Service, Inc.; Albert Grey, of D. W. Griffith, Inc.; Joseph M. Schenck, of Norma Talmadge Film Company; Hiram Abrams, of United Artists Corporation; Oscar Price, of Associated Producers, Inc.; Paul H. Cromelin, of Inter-Ocean Film Company; Thomas G. Wiley, Frederick H. Elliott, Lloyd D. Willis.

In response to a request of the executive committee of the National Association, Mr. Brady will, within a few days, resume his tour.

Beatrice Dominguez Dies Following Operation

Beatrice Dominguez, noted as the most beautiful Spanish-type actress on the American screen, died in the Clara Barton Hospital, Los Angeles, recently, following an operation for appendicitis. Miss Dominguez was taken ill in Universal City, Cal., during the filming of the fourth episode of the serial, "The White Horseman." Just prior to being engaged for the Universal serial, Miss Dominguez completed a colorful role in "The Four Horsemen of the Apocalypse," in which she appeared as an Argentine dancer.

Illinois Exhibitors' Convention Postponed

President Joseph Hopp of the Illinois Exhibitors' Alliance announces that owing to unforeseen circumstances the convention scheduled for March 22 at the Hotel Sherman in Chicago has been postponed to a date which will be announced within the next few days.

Several Censorship Bills Fail as Legislative Sessions End

Measures in Kansas, Texas, Indiana and Oregon Fail to Pass

WITH legislative sessions in the various States either closed or swiftly drawing to an end, news comes of the defeat or probably abandonment of several censor bills. The week can practically be regarded as a week of victories for the motion picture interests.

After spending an entire day on the motion picture censor board bill and recommending, in committee, the measure for passage, the lower house of the Kansas Legislature slaughtered the measure on the third reading. The vote was 52 for and 50 against. The bill provided an increase of $300 a year to members of the State censor board. The chairman of the board now receives $2,100 a year and the other two members, $1,800.

The work of the State board was condemned by members of the house, who declared that higher salaries would result in more efficient censorship. Opponents argued that the remedy for alleged immoral pictures shown in Kansas lies in prosecution by county attorneys and that a more strict parental guidance of children was needed.

The censor bill in North Carolina was also defeated. Reports state that the measure was killed in both houses. In Texas the Legislature has adjourned sine die, but it is expected that the censorship bill, which was introduced early in the session, and which was killed in committee, will be introduced again in June, when a special session will be called by the Governor.

Oregon Bills Killed

Bills relative to State censorship and all motion picture regulations were defeated in the Oregon Legislature on the eve of its adjournment. Having waited to see what State action might be taken, the Portland faction desiring stricter surveillance of the screen, has immediately introduced a new city ordinance.

This ordinance provides for a censorship board of five members, and also creates three positions of motion picture inspectors, each inspector to be paid $150 a month.

A number of men and women spoke in behalf of this ordinance, maintaining that a board of three members could not function properly and that it would be necessary to increase the board to five members to gain proper results. This argument was opposed by the representatives of the theatre men, who held that the present censorship board is handling the work as well as possible, and that the only change provided in the new ordinance was the creation of three new $150 jobs.

Victory in Indiana

The Indiana State Legislature adjourned without having passed any of the threatened censorship and Sunday closing bills. The Nelson censorship bill, which combined the features of several other measures, got through the House and into the Senate, where it died by a vote of 23 to 18 on the last day of the session.

Missouri Bill in Doubt

The session of the Missouri Legislature is swiftly drawing to a close, and as the Senate is expected to be clutted up in a mad rush at the finish, the fate of the Senate censor bill is in doubt. Two censorship bills were introduced in the State early in the legislative session. The House bill was passed March 3 and sent to the Senate the following day. The Senate bill was reported out favorably by the judiciary committee and now is on the State calendar for engrossment. Upon reaching the Senate, the House bill was referred to the committee on criminal jurisprudence, where it has been allowed to remain —apparently to die peacefully.

The Law Enforcement Association of Kansas City, organized recently to aid in civic and moral problems of the city, has taken a stand for a State board of motion picture censorship for Missouri. State senators and representatives will be notified that the association is desirous of obtaining a censorship body and will be requested to take steps toward that end.

The executive committee of the association has been considering such action, but a final decision was not reached until last Wednesday. The matter was referred to the association by the Kansas City chamber of commerce.

The committeemen expressed the belief that there was a laxity of supervision of both the pictures shown and the advertising matter placed before the public. Howard McCutcheon is president of the association.

The Nebraska Bill

Censorship for Nebraska received the recommendation of the lower house on March 15 by a vote of 53 to 38 after a ten-hour day spent in hot debate and ending in personalities. The Hyrum Gifford bill, with penalization amendments, was killed by practically the same vote.

Bitterness was noted when Representative Williams, acting chairman, refused to permit Representative Rodman to introduce an amendment calling for a State referendum on motion picture censorship. Mr. Williams held that a gentlemen's agreement, made by both sides, barred the introduction of amendments.

The passing of the censorship bill is laid to incessant lobbying by club women. The arguments in favor of the bill were primarily aimed at licentious pictures and pictures in nude thrown on the screen. It was declared that local conditions would not make prosecution for these pictures possible and that censorship was the only cure.

At the end of the meeting Representative Rodman declared that he would get his amendment in when the bill comes up for its third reading, when he can ask to have it recommended for a specific amendment. Those opposed to the bill said that if the vote of the people was taken, as Rodman proposed, they would be found to hold different ideas than those possessed by club women clamoring for censorship.

The bill in brief, which must be considered on its third reading and in the lower house and then go to the Senate, provides for a board of three censors, appointed by the Governor, the Attorney General and State Superintendents of Public Instruction, who shall view all pictures shown in the State and delete any scenes they see fit.

The Week's Tribute

J. E. HIPPEL is the lone exhibitor of Pierre, South Dakota. J. E. Hippel is also the individual to whom William A. Brady declared this week the industry cannot give too much recognition for his work in combatting obnoxious legislation single-handed at the South Dakota Capitol. In addition to conducting the Bijou theatre in that city, Mr. Hippel is also publisher of a local paper. We welcome the opportunity to put Exhibitor Hippel's name in the black and white of recorded gratitude. "Personalities."

New York F.I.L.M. Club in New Quarters

F. I. L. M. Club's new quarters were occupied for the first time on Wednesday of last week. The grievance committee heard and determined twenty-five disputes between exchanges and theatres in the afternoon. General meeting of the Club was held in the evening. The grievance committee is now composed of three exchange men and three exhibitors. The arrangement is working out very satisfactorily to all litigants after two months' trial.

Mr. Ben Schwartz, formerly Select's branch manager, is back in the Club representing Warner's exchange.

Mr. Sam Zierler and his hard working committee which arranged the new quarters for the Club and the Hoy Reporting Service were given unstinted praise for the arrangement.

The Hoy Reporting Service will occupy the offices in connection with the Club rooms. All committees will meet in these quarters instead of at the Exchanges as heretofore.

President Chadwick appointed a new grievance committee of exchange managers as follows: Messrs. Henry Siegel of Select, Lester Adler of Realart, George Uffner of Universal; alternates: Messrs. Landau of Stoll and Broskie of Jans. Exhibitor members are Messrs. Goldreyer, Gainsboro, and Suchman.

An arrangement committee was appointed by President Chadwick to provide accommodations, etc., for the exchange managers who will attend the second annual state convention to be held in Rochester on April 5, 6 and 7. The committee is as follows: Messrs. Rosenbluh, Buxbaum, Siegel, Eckman, Rodner.

Coals to Newcastle

AN enterprise is being launched which promises to win new fields in Greece and the Balkan States for the American-made motion-picture production and which is destined to introduce American stars and players in localities of Southern Europe where heretofore only French, Italian and German screen personalities have been known to any great degree. The man heading this enterprise is Melton Phelos, who has been prominent in the Ohio exhibiting field for the last fourteen years. Associated with Mr. Phelos in his new venture is John Pekras, who has been Mr. Phelos's partner for many years. Both these men have acquired during their period of service in Ohio an intimate knowledge of the exhibiting and exchange phases of the picture industry which, it is expected, will stand them in good stead in carrying on their work abroad.

Mr. Phelos sailed for Athens on Tuesday, March 15th, aboard the S. S. Alexandria. In an interview with a representative of the News last week, he outlined his plans. A company headed by Mr. Prelos to be known as the Greek-American Film Exchange has bought three theatres in Athens, one in Salonika and one in Smyrna. These houses are to be remodelled after the fashion of the most up-to-date picture theatres in America. In them will be presented, exclusively, American-made pictures in strictly modern American style. This presentation will entail American methods of exploitation and advertising. A prominent and cogent feature of Mr. Phelos's presentation will be the insertion of all sub-titles in Greek in the print itself. According to Mr. Phelos, present-day methods of exhibition in Greece and the Balkan States take practically no account of exploitation or advertising; no attempt is made to instill atmospheric presentation into the program; and sub-titles appear in the original language of the producing company except in some instances where a slide containing a Greek translation of the sub-title is interposed at the required time, the picture being stopped meanwhile to permit this insertion. Mr. Phelos predicts that the introduction of his American methods and the use of the Greek sub-titles in the print itself will exert a tremendous influence in popularing American-made pictures in sections where American productions are but little known.

One other prominent feature is found in Mr. Phelos's plans. An exchange headquarters will be established in Athens. It is expected that following the introduction of American pictures in the Phelos theatres a demand will be created for American releases throughout Greece and the Balkan States. In anticipation of this demand, Mr. Phelos is bringing over with him an adequate supply of American serials, features, comedies and scenics, all of which have been equipped with Greek translations of the original sub-titles. These pictures, to which Mr. Phelos has secured the Greek and Balkan States distributing rights, will be handled from the exchange headquarters established in Athens. Negotiations are under way for a periodical shipment of American-made pictures from various producing companies, which is designed to maintain a constant supply of releases abroad through the Athens exchange. Future releases shipped abroad will in every instance be provided with Greek sub-titles in place of the original English titles, declared Mr. Phelos.

¶ Bringing Art to Greece Sounds That Way, But in This Case Its the New Art of Motion Picture Presentation That Melton Phelos Is Exporting.

Provisions have also been made for lithographs in the standard American sizes. The lower parts of these lithographs will be left blank for the insertion of titles and names in Greek. The latter part of this work will be done abroad. It is not infrequent for twenty-five theatres to club together and buy up about three inches of newspaper space, said Mr. Phelos. In this space only the name of the theatre and the kind of entertainment furnished, vaudeville, pictures, etc., are given. Present plans of the new company provide for extensive use of newspaper space after the American methods.

"One can scarcely tell whether a structure contains a grocery-shop or theatre," said Mr. Phelos, "as no attempt is made to beautify the theatre front or make it attractive. The installation of lobbies and electric signs and lights will prove a startling innovation, and we intend to do just this sort of thing in our houses abroad. From the angle of our exchange business, we will make it clear that our main purpose abroad is to circulate American releases in the Balkan States and popularize them. We shall be ready with our suggestions and service in bringing the theatres of the Greek and Balkan exhibitor up to American standards.

"We will also act as agents for the Simplex projecting machine and the Argus screen and accessories. When abroad a year ago I was surprised at the poor projection that I found in Greek picture houses. The jumping motion of pictures on the screen made it difficult to follow the picture for any length of time. When I informed one exhibitor of our improved methods in America and the fact that we had secured a steady projection on the screen, he was extremely surprised. Besides popularizing American pictures, therefore, we shall also introduce the American projection machine in the territories that we shall cover as well as electric theatrical accessories."

Jacob Wilk, who will act as the American representative of the new Greek-American company, was enthusiastic in his endorsement of the venture. He characterized it as a pioneer enterprise deserving of the greatest support on the part of the American producer as it was the American producer, he declared, who would eventually reap the reward in the opening up of these new fields to American-made releases.

U. S. Supreme Court Ends Jewel Carmen-Fox Suit

A unanimous decision has just been handed down by the United States Supreme Court which ends the action brought nearly three years ago by Jewel Carmen, motion picture actress, against Fox Film Corporation and the William Fox Vaudeville Company.

The litigation grew out of contracts entered into between Jewel Carmen and the two Fox concerns named, by which the actress bound her services for a number of years. While this contract had several years to run, Miss Carmen is said to have entered into a contract with the Frank A. Keeney Pictures Corporation. Fox notified the actress that he would hold her to her contract and served notice upon the Keeney corporation that he would hold that company liable in case they made use of her services.

Suit was brought by Miss Carmen in the United States District Court, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights and in which she also asks damages. The finding of this lower court was in favor of the actress and it issued the injunction and awarded her damages in the sum of $43,500.

Fox appealed to the United States Circuit Court of Appeals for the Second Circuit. This court reversed the finding of the lower court and the United States Supreme Court has just handed down a unanimous decision denying the application to re-open the case.

¶ Eighteen Snappy Pages of Exploitation This Week.

Never Say Quits

¶ Industrial Depression Is Not Causing a Slow-up in Detroit — Instead They Are "Giving 'em the Gas" of Good Pictures and Live Advertising.

DETROIT exhibitors, faced with a business depression that has never been equalled in the history of the city, due to the suspension of practically every one of the automobile plants which are the mainsprings of the industrial life of the community, are using special means of keeping attendance in their theatres up to a paying basis, which should suggest ideas to every exhibitor in the country who has weak days at his house.

Mondays and Tuesdays, the standard weak days in the Detroit exhibitors' calendar, no longer have any significance. Following the closing of the Ford, Packard and other large automobile plants, the average showman discovered that he would have rows after rows of empty seats every night unless special efforts were made to induce citizens to part with admission prices.

Street stunts, garish fronts, special heralds, booking of exclusive specials, reduced prices, installation of serials, and a general boost in the quality of the pictures booked are some of the devices which have been resorted to. Each one of them has proven successful in individual cases, dependent chiefly upon the location of the house.

J. F. Sellers, manager of the Iris theatre, holder of a sub-franchise in Associated First National Pictures, Inc., favors the better pictures program. The Iris is situated about midway between an exclusive residential section and a section filled with foreigners, and has been able to keep attendance up well above the average of Detroit theatres. Mr. Sellers says: "I believe that the only remedy for light attendance is the consistent booking of good, and only good, productions.

"I believe also that every exhibitor, once he has a real high class production booked, should get behind it to the very limit of his exploitation ability. Heavy exploitation behind really good pictures is always successful, but woe to the man who brings them into his theatre on false pretenses.

"Give me the good pictures every day in the week and I won't have any weak days," concluded Sellers, "and therefore I won't have to resort to serials or misleading statements to drag them in."

Arthur Baehr, manager of the Crystal theatre, in another section of the city, has a couple of natural weak days that bother him occasionally and he favors the idea of getting out some special throwabouts, slides and newspaper ads to back the productions he plays on those two days.

"Monday and Tuesday are the days for which I have to think the hardest," said Mr. Baehr. "While I do not favor booking big specials, particularly on those two days, I aim to have a picture on which I can base some particular snappy and novel advertising and exploitation.

"For instance, on last Monday and Tuesday I set in Constance Talmadge in "Dangerous Business," because in looking over the picture and the press matter that accompanied it, I was able to devise a scheme for interesting my patrons that I knew would bring them in. I believe that every exhibitor should shop well and hard for pictures that will lend themselves to such exploitation on weak days."

A. J. Petersmarck, who operates the Bluebird theatre, also a First National franchise holder, and the Baker, two fine neighborhood theatres within a few blocks of each other, is situated in a section where he claims people have just so much money to spend each week on amusements, and that they spend it at such odd intervals that he has been unable to ascertain with any degree of precision just which day in the week is his worst.

Petersmarck favors a couple of serials a week in his houses because they have increased his receipts and allow him the opportunity of slipping in a feature that he can buy at a fairly reasonable price.

Another who favors consistently good pictures as a means of preventing the appearance of weak days is James C. Ritter, president of the Michigan Motion Picture Exhibitors' Association, who directs the Rialto, one of the largest of Detroit's neighborhood houses. Mr. Ritter says he aims to play the highest class productions and big specials on weak days, supplemented by the finest short subjects he can obtain. He also uses a serial on Saturdays to take care of the clientele that demand that sort of entertainment.

Charles Darrell, director of the De Luxe theatre, for John H. Kunsky, books in three or four acts of vaudeville and a fairly good program picture on his two weakest days—Monday and Tuesday—and has been getting wonderful results with the idea. He varies this occasionally by giving his patrons a double bill of features, purchasing at a very nominal figure a couple of older releases of well known stars and advertising the program heavily as a classic revival.

Every day in the week would be poor to fair, instead of big, if it were not for the fronts devised by L. H. Gardner, of the Royal Theatre, which is in the heart of the foreign downtown district of Detroit. As Gardner explains it, few of his patrons can read and naturally he has to knock their eyes out with splashes of color and plenty of action. These fronts are specially prepared by workman constantly in the employ of the Royal Theatre and often extend from the sidewalk to heights far above the marquise. Society dramas are tabooed by Gardner and only productions that have plenty of melodramatic effects are used by him.

Albany Children Matinees Highly Successful

With the wives of many of the New York state officials, and other women prominent in the society life of Albany, N. Y., acting as hostesses to large groups of children, the Junior Movies, given at Harmanus-Bleecker hall each Saturday morning, at an exceedingly low price of admission, are proving the biggest kind of a success.

Mrs. Parker Corning entertained 100 children last Saturday morning from the Trinity Institute, F. F. Proctor, owner of the theatre, turning over the proceeds of the morning to the institute, Mrs. George D. Pratt, wife of the State Conservation Commissioner, is another liberal entertainer, taking large numbers of children from the various schools to the entertainment. Mrs. Nathan L. Miller, wife of the Governor, is also on hand each Saturday morning and her reserved section is always filled with children.

Illinois Exhibitors Will Meet Soon

President Joe Hopp and Secretary Fred W. Hartman, of the Illinois Exhibitors' Alliance, the state branch of the Motion Picture Theatre Owners of America, have sent out a call for a state convention to be held at the Hotel Sherman, Chicago, on a date to be announced later.

A large and enthusiastic meeting is predicted as the Alliance has grown rapidly in the past year, and exhibitors throughout Illinois are vitally interested in matters which will be taken up.

One of the matters to be disposed of at the convention is the election of delegates and alternates to the national convention of the Motion Picture Theatre Owners of America to be held at Minneapolis on June 7, 8 and 9.

Proposed state legislation that would be injurious to the motion picture business will also be discussed, including several bills coming up at Springfield at this term of the legislature and also a bill regulating deposits.

Expect Big Attendance at Rochester Convention

The Rochester, N. Y., convention is less than three weeks away, and its scope and attendance are growing far beyond the most sanguine expectations of the committees in charge, announces a statement during the week from the M. P. T. O. of A. headquarters. One of the features of the convention will be a great demonstration against censorship in general and against the censorship measure in Albany, N. Y., in particular. Many leaders in the civic and political life of the state have been secured as speakers at the convention, among them editors of great prominence, it is declared. All these will enter their protest against censorship legislation.

A great gathering of stars are also expected to be on hand. Mr. John Farren, Chairman of the committee on stars, will be in New York this week to complete arrangements for the securing of the foremost luminaries in the galaxy of the motion-picture firmament.

Another feature of the convention will be the visit of the delegates to the Eastman Kodak Plant, where extensive preparations have been made for receiving and conducting them through the entire plant.

The local press of Rochester and the city authorities are conducting a vigorous campaign on behalf of the convention. The fullest measure of hospitality will be assured to every motion picture man who makes Rochester his home on April 5, 6 and 7, the dates of the state convention, it is declared.

In view of the growing requests for reservations, exhibitors who wish to attend are earnestly advised to get in touch for their reservations without delay with Mr. I. M. Salyards at the Victoria theatre, Rochester.

William Stoermer Made New Selznick Manager

William Stoermer has been appointed general business manager of the Selznick News Weekly, according to an announcement by Myron and David Selznick.

As general business manager of the Selznick News Mr. Stoermer's duties will probably encompass a trip to Europe in order to organize a foreign camera staff and a tour of Selznick exchanges to aid the selling force.

Dr. Crafts at Hearing

(*Continued from page 2167*)

Could the producers in favor of clean pictures bring about a change of policy in the production activities of the other producers who might not be so particular in the brand of product they turned out, was another question proposed by Dr. Crafts to Mr. Hess. The latter answered that a more rigid application of existing laws to offenders would be sufficient. O. R. Miller, secretary of the New York Civil League, disagreed on the adequacy of the penal laws and expressed his opinion that censorship was the only solution to the difficulty.

Stray Notes

Stoll Film Company is reorganizing. No more salesmen, etc. All distribution, advertising, etc., by Pathe. Ralph Proctor remains as general manager.

Alec Lorimore writes from Australia that he is no longer connected with Famous-Lasky, but now active in the exhibiting field.

Clarence Schottenfels has become associated with Frederick Dahme, the art title specialist.

Fred Warren is making 'em all sit up with "Lying Lips." Watch the "First Run" pages for the proof.

"Personalities."

Operators' Bill Unopposed at Albany, N. Y., Hearing

Not one iota of opposition developed at a hearing before the cities committee of the New York State Assembly, in connection with a bill which was recently introduced by Assemblyman Flynn and which is intended as a general safety measure in requiring more competent operators in New York city, Buffalo and Rochester, the bill dealing solely with first class cities in the state. Under its provisions, an apprentice must serve with a licensed operator for six months at least, and his application for a license must then have the O. K. of the operator under whom he served.

The bill is the first one given consideration by the committee today. The operators were represented by Samuel Kaplan and E. Stewart, of New York city, and Dewitt L. Martin, of Local No. 233, of Buffalo, all three speaking in favor of the bill.

In going on record in favor of the bill, Mr. Stewart said that for four or five years, there had been an effort in New York state to amend the law licensing operators, on account of the present law being little more than a farce. He said that a man could appear before the New York city board of examiners and, providing he had a theory, he could get a license, even though he was not a practical operator. He cited one instance where a woman answered a few questions and was given an operator's license.

Exhibitor Association Wins Battles

(*Continued from page 2168*)

he will call a special session in June, and it is expected that the Censorship bill will be introduced once more and a renewed fight made for its passage.

The exhibitors of South Dakota will have a state convention on Tuesray, March 22, at Huron, S. D. The State is being circularized with that end in view and, if possible, a representative of the national organization will be in evidence at the State convention.

From Lexington, N. C., H. B. Varner, secretary and treasurer of the Motion Picture Theatre Owners of North Carolina, writes to headquarters, saying that censorship has been killed in both houses.

Would Double Aggregate Pay of Censor Board

A bill that would more than double the aggregate pay that is now received by the Pennsylvania State Board of Motion Picture Censors and its employes and which would create a number of new jobs under the board, was introduced March 8, in the Legislature at Harrisburg, by Senator William C. McConnell, of Northumberland County.

The board, which started ten years ago with a payroll of $2,700, today has a salary list of $32,460, and it is now aimed to increase this by $44,180, which would make the total $76,640. The measure also would provide for the $3,000-a-year salary of Dr. Ellis P. Oberholtzer, of Philadelphia, a former member of the board who was removed from that job and made a "director."

The chairman of the board under the terms of the bill, would get $4,000 instead of $3,000; the vice chairman $3,600 instead of $2,500, and the secretary $3,600 instead of $2,400. Though the present law does not provide for the salary of a director, Dr. Oberholtzer has been receiving $3,000, which the new bill would now authorize. The bill also provides for a new executive clerk at $3,000; and two other clerks at $1,200 each, to take the place of the chief clerk at $1,800, and also provides for two assistant clerks at $1,500 and $1,200, respectively. Stenographers inspectors and operators would also receive increased salaries under the new arrangement.

Julius Trinz, of Chicago, Dies of Pneumonia

Julius Trinz, one of Chicago's most popular managers, died Monday, March 7 of pneumonia. Mr. Trinz was a nephew of Joseph Trinz of Lubliner and Trinz and was well liked for his sunny disposition and good nature. He was for several years manager of the Columbia theatre in Milwaukee, and prior to his death was manager of the Crawford theatre in Chicago.

Wm. A. Brady Completes Trip

(*Continued from page 2169*)

"And down under that wave, I believe, will go those politicians of high and low degree, who as a matter of political expediency or what not, are catering to the advocates of a sour Sunday and a woe-begone week.

Mr. Brady, during his trip, told many groups of exhibitors that there was no desire on the part of the producers and distributors to evade responsibility for certain improper matter that has occasionally crept into the screen.

"But there is no producing company in this country that can enforce a contract for an indecent subject, he told them. "It is not fair for you to attempt to alibi yourself and to say it is up to the producer alone. It is really up to you. You say you control your screens. Then don't allow anything to be shown upon them that would stamp you as a law breaker. You have as much right to arrest a film as the police authorities have to arrest you for showing it.

"Every exhibitor in this country has a great moral responsibility. He can become an instrument for far reaching good in his community. And thousands of exhibitors are doing so. They are co-operating with the churches and civic societies for the public good, they are giving special performances for children under the auspices of local associations, aiding in community undertakings, and in many other ways winning the respect and love of the people with whom they come in daily contact. But there are more exhibitors who are not doing these things."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Miss Irma Beck and Miss Mary McGranahan, cashiers, who for several years have been connected with Famous Players-Lasky Chicago Exchange, and are known to hundreds of exhibitors, proved themselves heroines this week and have been kept busy receiving congratulations of motion picture men on their bravery and presence of mind. Monday the girls had been to the bank to draw money for the payroll, which amounted to in the neighborhood of twenty-eight hundred dollars. As they were on their way back to the exchange a robber grabbed the money which was wrapped in a newspaper and ran. The plucky cashiers pursued the bandit for a block and a half and were joined in the chase by Detective Sergeant John Prendergast. The detective collared the fleeing robber just as he threw away the package of money, which landed almost in the arms of Miss Beck, who was hard on his heels. Miss Beck is reported to have said that if she had had a gun the robber wouldn't have worn that silly grin very long after he was arrested.

Maurice Choynski journeyed to Hot Springs, Arkansas, this week where he will spend a vacation of indefinite duration. When interviewed he would not state whether golf (African or outdoor) or horseback riding would be his main diversions.

Thomas Kilfoil has been appointed branch manager of Paramount's Chicago Exchange, and already is on the job. Mr. Kilfoil comes from the home office and has had a wide experience as a traveling auditor and efficiency man. Mel Shauer, manager of the accessory department, was visiting at the Chicago exchange this week. Milt Kusell, recently appointed assistant district manager, has returned from Rock Island, where he signed up Joe Hopp of the Fort Armstrong Theatre, and Carl Miller, of the Spencer Square, for Paramount service.

A complete sprinkling system is being installed at the Paramount Exchange, 845 S. Wabash Avenue, and the offices have been more or less torn up for the past few days, but will be straightened out by the end of the week.

One of the three boy burglars who attempted to rob the Hub motion picture theatre on West Chicago Avenue, was slain by police in a revolver battle, another was shot twice and was captured with the third companion. The trio were attempting to cut their way into the theatre through the skylight when the police were notified and a battle on the roof and fatal shooting ensued.

Maurice Fleckels was among the New Yorkers visiting Chicago this week. Mr. Fleckels, who is one of the principal owners of the Favorite Film Corporation, came on for a conference with his partner Ike Von Ronkel, who, since the establishment of this new exchange, has built up one of the biggest businesses enjoyed by any independent concern in Chicago.

Monday was the day for the general release of "The Kid" in Chicago territory, where more than three hundred thousand persons, at a conservative estimate, have already seen Chaplin's record breaking picture during its showing at the Randolph in the Chicago loop. On the general release date this picture went into twenty-five houses. It will go into twenty-five others Thursday, twenty-five more on the following Monday and twenty-five on the Thursday following, making one hundred theatres in Chicago which will show the picture in two weeks. The number of prints being used on this release is believed to beat all records in this territory.

Manager Seery, of First National, is preparing to move into the big new exchange at 829-31 S. Wabash Avenue on or about March 26th and by May 1st, practically all the exchanges in Chicago will be concentrated in the district centering at the corner of Eighth and Wabash.

Henry Berman, of Universal, stopped off for a day this week on his way from New York to the West Coast, where he will remain for several days looking over production work at his company's coast studio.

Harry Ascher and Harry Baumont, of Ascher Brothers organization, were in Cincinnati this week completing plans for the opening of the Capitol, the big downtown Ascher house which is rapidly nearing completion in that city.

J. M. Browarsky, the theatre builder, is reported to have completed plans for a two million five hundred thousand dollar picture house on the half block fronting south in 63rd street between Blackstone and Harper avenues. According to Fridstein and Company, architects and engineers, the construction will begin May 1st if business conditions show signs of improvement by that time. The building will front four hundred and fifty feet on Blackstone, four hundred feet on Harper and two hundred feet on Sixty-third street, will be sixty-one feet in height with fourteen stores on the ground floor and a large number of apartments above, which will overlook Jackson Park. The district already has the Tivoli, Balaban & Katz's palatial theatre, which is conceded to be the finest motion picture theatre in the United States, and the Woodlawn, which Andrew Karzas has made one of the most successful houses in Chicago, so that competition will be keen in this district when the new house is completed. Mr. Browarsky up to date has refused to divulge the names of the parties behind the proposed new theatre, but it is reported that the owners of one of the big circuits will operate it.

Aaron Gollos, president of Gollos Enterprises, announces that he has contracted with George Kleine for the Chicago and Northern Illinois rights for "Deliverance," the much talked of production starring Helen Kellar. According to Mr. Gollos, plans already are being made for the rental of legitimate theatres for a downtown showing of this production. The method of distribution for this picture throughout the territory will be made public in a few days by Gollos Enterprises.

Sales Manager Belford, of Independent Films Association, has returned from a trip to New York, where he was working on plans for the foreign distribution of the Neal Hart series and other pictures released by Independent.

Al Picker, owner of a large circuit of theatres with headquarters at Ironwood, Michigan, was in Chicago this week looking over forthcoming releases and booking for his theatres. Mr. Picker reports a slight Lenten slump in attendance but states that indications are that the Spring business will be up to the average in the district where he operates theatres.

Harris F. Wolfberg, vice-president and general sales manager of the Lake & Export Coal Company, spent the week in Chicago at his company's offices. The former district manager of Paramount said he finds selling coal a very different proposition from films but that he is rapidly getting on to the ropes and already has closed some big contracts.

It is reported that Ascher Brothers are preparing to put up another great moving picture house, which will be located at Lawrence and Spaulding Avenues and seat three thousand persons.

Lee Herz, of Silee Film Exchange, will handle "For The Freedom Of Ireland," Creation Film Company's feature picture, in Northern Illinois, according to an announcement just made by B. Herbert Milligan. Other territories which have been closed on this feature during the week are Minnesota, North and South Dakota, which have been taken over by the Elliott Film Exchange of Minneapolis, and the state of Indiana, which has been purchased by the Statecraft Film Sales Corporation of Indianapolis. J. Hoddy Milligan left Chicago Tuesday to road show "For The Freedom Of Ireland" throughout Iowa where it will open at Davenport next Monday.

The Star Theatre Building, on Madison street, near Clark, has been purchased by Jones, Linick & Schaefer for a purchase price of forty thousand dollars, with a ground lease of one hundred and three years. They will take possession May 1, 1921. There are several leases in the building which extend beyond that date, and which Jones, Linick & Schaefer will permit to continue under their ownership.

S. J. Stoughton has returned from a trip to Pittsburgh for the Rothacker Industrial Division. George J. Kilgore is spending a week at the New York Rothacker Industrial office.

Phil H. Pierce, for many years in the musical instrument and motion picture business, who has been made manager of the new Dallas, Texas, branch of the Bartola Musical Instrument Company, located at 2022 Main Street, that city

Music and The Picture

Consider the Organist

By Charles D. Isaacson

I MEAN to say: Consider the Organist. He is a problem that calls for some special thought and he generally is an object for gentle consideration—at least a little more than he is getting.

It seems that I have started something, or at least I was the cause of Mr. William Brandt starting something. For at the Motion Picture Musical Conference, our good friend, Mr. Brandt, representing five hundred theatre owners, declared that the exhibitors simply could not find organists. To be exact, this is what he said:

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small neighborhood theatres cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds, then what an easy lot the exhibitor would have!"

At the same time, Mr. Joseph Weber, president of the National Federation of Musicians, was present and added to the dramatic tension of the situation by adding the following words:

"I agree that perhaps we have not enough good musicians, but the matter will be remedied as best and quick as possible and you will soon have more musicians than you need for your theatres. The question of supplying musicians will be solved as far ts the American Federation is concerned."

I felt that the character of Mr. Brandt's statements was such as to deserve the widest publicity and I gave the remarks to the press of the country and myself commented and emphasized the matter in my department in the *New York Globe* and also in the magazine *Musical America.*

Well, well! I have been beseiged by all kinds of letters, telephone calls and visits. Chiefly from organists, of course. At first I tried to duck my responsibility by referring all comers to Mr. Brandt, but many came back from Mr. Brandt, without having had any particular satisfaction.

But I knew that Mr. Brandt knew exactly what he was talking about and that he is not the kind of man to have made any rash statements. Therefore I have asked him to provide me with the names and addresses of all exhibitors who are seeking organists or any other kind of musicians, and I have all kinds of channels through which to discover the right people without any difficulty.

In the meantime however, many quite remarkable things have come up. For instance, the National Association of Organists, as indicated in a previous issue of THE NEWS, has drafted a committee to furnish information on all organ matters, without charge to exhibitors. Dr. William Carl of the Guilmant School has been asked to jump into the situation and give the benefit of his assistance, which to date he has not done—he has been ill, and very much involved in his season's work. But I believe that Dr. Carl can be relied upon to give this problem his ardent aid.

I have heard from several schools that they are eager to know the theatres seeking their pupils—for their pupils are seeking these theatres.

Then there have come to my desk some letters which are so pregnant with points and facts, that I feel they ought to be published. I refer to the remarkable document—the challenge to Mr. Brandt from Scott Buhrmann of the American Organist. I refer to the letters of William Hamilton and G. H. Federlein, which I have selected from the vast correspondence, as being most typical and most explanatory.

Just before these are reached, I should first desire to make some observations, which may serve to clear the atmosphere. I will state the case from the two points of view. The exhibitor finds himself with a theatre in which he feels that he must put an organ. He is not born with any knowledge of organ-history and traditions. He buys an organ. The manufacturer is selling his own instrument. I do not mean to indicate that the manufacturer has not the best interests of the art and the seller at heart. But he sells his instrument. Most often it is a good buy for the exhibitor. Most often there is no trouble from that end. But in some cases, the exhibitor has been fooled. The organ is not truly musical, is not well-placed, is not well-voiced, is a white elephant on his hands. In this latter condition, the organist is up against it, to use the vernacular. The exhibitor is angry, and thinks it the fault of the organist. Or when he tries to engage a good musician, the artist won't accept; it would be against all his scruples to marry a cheap bit of clap-trap (for the organist figuratively marries his organ).

In the first place, the exhibitor has no right to buy an *organ without consulting a real organist and acoustician. Pay a man and it will pay the buyer.*

After the organ, comes the organist. The exhibitor is not expected to realize the temperamental side of an artist. The organist works hard, he is the most physical of all the musicians. He's using arms and legs and head and heart all the time. He cannot possibly be expected to understand the organist's desire, unless it is brought to him in a way like this. He may think the organist is lazy, because he won't play all the time. He may imagine the organist is stupid because he declares that he cannot improvise with the pictures incessantly. Now on the other hand, the organist should be made to realize that the exhibitor is new to all these conditions. Music is to him at first just an additional department in his business. He cannot at first consider the art aspects; this is beyond him.

We must seek to create an understanding between organists and exhibitors.

Speaking for the organists, I would say to the exhibitors of the country, bow to this guild. The organists are of the oldest sect of musicians in the world. They are as a class the most seriously musical, and indicate by their very choice of the pipes, a turn of mind which declares them to be somewhat ecclesiastical in nature. In the older days, the organist was the first musician, everything revolved and developed about him. The organ is the only all-sufficient instrument. The violin and all stringed instruments (even the piano) do not approach it in this respect. The organ attempts to encompass all other kinds of music and to translate even the flute and clarionet into its language. The organist I have observed is the most sensitive musician, and feels keenly every slight. He is a loyal creature as a class, much more loyal than others I could name. It comes about through the organist's association with the organ. For the organ is so purifying and noble.

(Continued on page 2274)

Have You Joined the Association of Motion-Picture Musical Interests?

SEND IN YOUR APPLICATION TODAY!

Be among the first to enlist. Temporary headquarters are established, temporary by-laws and constitution in hand.

The executive committee and board of directors are in formation. But where is your name?

SEND THE APPLICATION BLANK TODAY.

APPLICATION FOR MEMBERSHIP, ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS ACCEPTED

Temporary Headquarters
Suite 402, 729 7th Ave.,
New York City.

I, ...

Address .....

Herewith desire to apply for membership in this association.

Class ..... Dues.....

Classes

A—Those of the motion picture industry seeking to broaden their appeal through music.

B—Those of the music industry and musical profession seeking to widen their scope through the film.

C—Those seeking to give the public a greater opportunity to hear good music.

Dues are to be paid in advance:

$2.00 for individuals.

$10.00 for corporations and companies.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

The Kid—
The record breaker for the season. Held over for a third week by a house that seldom departs from the week run custom. (Middle West.)

Went over big in two houses. People are anxious to see it and well satisfied when they do. (East.)

Went over big on second week. May hold over for another week. (West.)

Second week to big business. Wonderful as an attraction. (West.)

Mama's Affair—
Delighted our people. Box office kept busy. (Middle West.)

Dinty—
Very good feature which brought more than the usual business. (West.)

Dangerous Days—
Very good attendances and in spite of inclement weather on closing nights crowds stood for hours. (East.)

Curtain—
Katherine MacDonald's beauty aid much in making this story of stage life attractive. Miss MacDonald's popularity is increasing in this city. Business good. (East.)

Peaceful Valley—
A mediocre story that only drew fair houses. It was suited to the

Not Guilty—
A real show. I thought so and the audience thought so. Box office proved it so. Biggest opening in five or six weeks. Holding up strong. (Middle West.)

Love, Honor and Behave—
A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations. (Middle West.)

FAMOUS PLAYERS

Brewster's Millions—
"Fatty" went over in this picture in a surprising manner. Picture played to capacity for seven day run. (East.)

Don't miss this one, a really big box office play. (West.)

The Inside of the Cup—
Plot a little difficult to follow but on the whole picture was above the average and we played to good business during week it showed here. (Middle West.)

The Gilded Lily—
An exceptionally fine picture, but the box office receipts fell off somewhat during the second week. It really didn't draw the business it seemed to deserve, but that fact can probably be laid partly to the spring-like weather. (East.)

Forbidden Fruit—
Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture. (East.)

A very good picture. Handicapped by strong opposition. (West.)

The Jucklins—
A fair picture with business about as usual. (West.)

Beau Revel—
A wonderful picture which sure did go "over the top." Brought large box office receipts and much satisfaction from the audiences. (West.)

Fairly good picture with average business. (West.)

The Education of Elizabeth—
One of the star's best but it only drew fair business. (East.)

The Passionate Pilgrim—
Went over big for week. Is exceptionally good feature. (Middle West.)

The Price of Possession—
An average picture which appealed to admirers of Ethel Clayton and pulled fair business during the week. (Middle West.)

Don't Neglect Your Wife—
Fair picture only. Average business. (East.)

The Frontier of the Stars—
Thomas Meighan always sure box office winner at this house and this picture, clean and wholesome throughout, was enjoyed by everyone. (East.)

The Kentuckians—
Did neither draw nor satisfied. That director missed more good chances than a cat has flees. (West.)

Midsummer Madness—
Very well produced picture but it brought too much advance criticism and for that reason I don't favor too many of these kind of plays. Let's clean up the screen a bit ourselves. We want pictures with a universal box office appeal. (West.)

Why Change Your Wife?—
Had capacity business with this one. Everyone seemed pleased and it sure did make a hit at my house. (West.)

Chickens—
Brought average business. Fair picture. (West.)

GOLDWYN

The Branding Iron—
Not more than a fair week. (East.)

Prisoners of Love—
Charming, dainty picture. Opened to better Sunday in several weeks. Well liked but no unbounded enthusiasm. (Middle West.)

The Concert—
Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture. (Middle West.)

METRO

Billions—
Not up to some of Nazimova's previous efforts, but pleasing. (Middle West.)

Four Horsemen of the Apocalypse—
Packed them in on this one. People curious to see it. Great box office attraction. (West.)

Polly With a Past—
Went over very well. An elaborate fashion show prologue and several vocal selection by a prominent singer helped pack the house. (East.)

REALART

The Snob—
Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper. (Middle West.)

Out of the Chorus—
Good business for first two days and also the final day. (East.)

Eyes of the Heart—
Did not draw so well the first two days, but played to a well-filled house the balance of the week. (Middle West.)

UNIVERSAL

A Mad Marriage—
Pretty good picture and we had somewhat more business than usual. (West.)

Society Secrets—
Very poor picture. Business was much less than usual. (West.)

Tiger True—
Average production. While the plot is interesting, it is much the same as many others now running. (East.)

All Dolled Up—
A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction. (Middle West.)

ASSOCIATED PRODUCERS

Lying Lips—
Completed a four weeks' run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city. (Middle West.)

Drew a good house for a week, but the picture does not justify its advance advertising. An average picture. (Middle West.)

A Small Town Idol—
Second week to good business. (West.)

UNITED ARTISTS

The Nut—
Exceptional business for week during Lent. Picture not up to Fairbanks' standard. (Middle West.)

ROBERTSON-COLE

One Man in a Million—
Clean, high-grade picture which appealed strongly to patrons. Did excellent business for week. (Middle West.)

A Slave of Vanity—
Good entertainment and it brought good business. (West.)

EQUITY

Hush—
We thought picture up to Clara Kimball Young's usual standard but played to poor business for week which we attribute to bad weather. (Middle West.)

STATE RIGHTS

Madonnas and Men—
Opened big. Everyone thinks it a big picture from every standpoint. Fine box office attraction and splendid audience picture. (Middle West.)

Isobel, or the Trail's End—
A fine production and it brought good business. (West.)

PATHE

The Devil—
A picture that aroused the curiosity of the public. A good house all week. An artistic production. (Middle West.)

HODKINSON

The U. P. Trail—
Regular Western with lots of action. Opened to more than usual and held up well all week. (Middle West.)

PROGRAMS FOR THE WEEK OF MARCH 19TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Irish Rhapsody," played by Capital Grand Orchestra.
Current Events—Capitol News.
Special—"The Swan," presented by Mlle. Gambarelli. Cello Obligato by J. Nadelle.
Scenic—Water Trails—Bruce.
Musical—"Tambourine Chinois," by Jacques Gordon, Concert Master and Capitol Grand Orchestra.
Feature—A Tale of Two Worlds—Gouverneur Morris. Musical interlude during the transition of the story from China to America in which the Chinese lullaby from "East is West," will be sung by Miss Elizabeth Ayres. Violin Obligato by Jacques Gordon.
Novelty—Nola, presented by Leon Leonidow, Doris Niles and Gladys Waite.
Comedy—Get Rich Quick Edgar—Goldwyn.
Next Week—Without Limit—Geo. D. Baker.

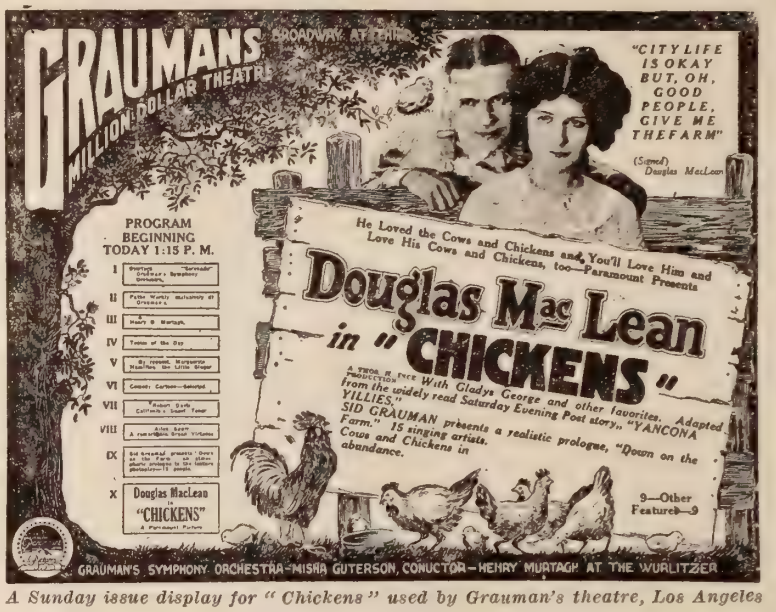
Strand Theatre—
Current Events — Mark Strand Topical Review.
Prelude—Descriptive by Strand Symphony Orchestra.
Feature—My Lady's Latchkey—Katherine MacDonald.
Vocal—"Believe Me If All Those Endearing Young Charms," sung by Redferne Hollinshead, tenor.
Comedy—Love, Honor and Behave—Mack Sennett.
Organ Solo—"Serenata."
Next Week—Jim the Penman—Lionel Barrymore.

Lyric Theatre—
Second week of "The Four Horsemen of the Apocalypse."

Criterion Theatre—
Overture—"Serenade," by Criterion Orchestra.
Scenic—The Lone Indian—Post.
Musical—"Indian Lament," by Grace Fisher, Violinist.
Feature—The Faith Healer—Geo. Melford.
Educational—Eve's Leaves—Ollendorff Sketchograph.

Rivoli Theatre—
Overture—Selections from "Eileen," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"To A Wild Rose," sung by Betty Anderson, soprano and Fred Jagel, tenor.
Feature—Beau Revel — Florence Vidor.
Musical—"Rondo Capriccioso," by Willy Stahl, violinist.
Comedy—Wedding Blues—Christie.
Organ Solo—"Grand Choeur."
Next Week—The Love Special—Wallace Reid.

Rialto Theatre—
Overture—"Irish Rhapsody," by Rialto Orchestra.


GRAUMANS
MILLION DOLLAR THEATRE
BROADWAY AT FIFTH
"CITY LIFE IS OKAY BUT, OH, GOOD PEOPLE, GIVE ME THE FARM"
(Signed) Douglas MacLean
PROGRAM BEGINNING TODAY 1:15 P. M.
He Loved the Cows and Chickens and You'll Love Him and His Cows and Chickens, too—Paramount Presents
Douglas MacLean in "CHICKENS"
A THRILL-A-MINUTE Picture With Gladys George and other favorites. Adapted from the widely read Saturday Evening Post story, "YANCONA YILLIES."
SID GRAUMAN presents a realistic prologue, "Down on the Farm." 15 singing artists. Cows and Chickens in abundance.
9—Other Features—9
Douglas MacLean "CHICKENS"
GRAUMAN'S SYMPHONY ORCHESTRA—MISHA GUTERSON, CONUCTOR—HENRY MURTAGH AT THE WURLITZER
A Sunday issue display for "Chickens" used by Grauman's theatre, Los Angeles

Current Events—Rialto Magazine.
Vocal—"Le Cor," by Emanuel List, basso profundo.
Feature—The Plaything of Broadway—Realart.
Vocal—"He is Kind, He is Good," from "Herodiade," by Mary Fabian, soprano.
Comedy—The Blizzard—Vitagraph.
Organ Solo—March from "Tannhauser."
Garret"—Dorothy Gish.
Next Week—"The Ghost in the

Selwyn Theatre—
"A Connecticut Yankee in King Arthur's Court," for an indefinite engagement.

Moss' Broadway Theatre—
Feature—The Kid—Charlie Chaplin and Keith vaudeville.

LOS ANGELES

Grauman's Theatre—
Overture—"Irish Rhapsodie."
Current Events—Pathe News.
Organ "Echoes of Erin."
Novelty—Topics of the Day—Pathe.
Comedy—Now or Never—Lloyd Pathe.
Presented with a prologue under the title of "Ten Minutes at the Station."
Feature—The Kentuckians—Paramount.

Rialto Theatre—
Overture—"Tomorrow Land."
Current Events—Pathe News.
Organ—"Baby Curls."
Feature — Forbidden Fruit — De Mille Paramount.

California Theatre—
Overture—"Mignon."
Current Events—Kinograms and Fox News.
Organ—Becky from Babylon.
Educational—Presidents of the United States—Ford.
Musical—Classical song and dancing act with seven people.
Feature—The Nut—Douglas Fairbanks.
Cartoon—Scrambled Eagles—Bray Goldwyn.
Next Week—The Concert.

Mission Theatre—
Indefinite engagement of The Four Horsemen of the Apocalypse with a musical program added.

Kinema Theatre—
Second week of "The Kid."

Symphony Theatre—
Fourth week of "Lying Lips."

Superba Theatre—
Current Events—International News.
Musical—Special musical novelty.
Comedy—The Dog Catcher—Century.
Feature—If Only Jim—Harry Carey.
Next Week—Society Secrets.

Clune's Broadway Theatre—
Current Events—Kinograms.
Educational—Movie Chats—Kineto.
Vocal—Kiss Me Again.
Feature—She Couldn't Help It—Bebe Daniels.
Next Week—All Soul's Eve.

SAN FRANCISCO

Strand Theatre—
Second week of A Small Town Idol.
Next Week—The Tiger's Cub and A Perfect Time.

California Theatre—
Orchestra—Betty, You Bet I do.
Current Events—California Topical Review.
Novelty—Topics of the Day—Pathe.
Comedy—The Haunted House—Metro.
Organ—"Humming" and "Make Believe."
Feature—The Snob—Wanda Hawley.
Next Week—"Pleasure Seekers."

Imperial Theatre—
Current Events—Imperial Screen News.
Orchestra—Selections from "Naughty Marietta" and "Sleepy Head."
Educational—A Woolen Yarn Song.
Ballet—Leach Sisters in Novelty Dancing Act.
Feature—The Passionate Pilgrim—Paramount.
Next Week—Same bill.

Tivoli Theatre—
Second week of The Kid.
Next Week—The Kid continued or Passion.

Rialto Theatre—
Second week of Isobel or the Trail's End.
Next Week—Roads of Destiny.

Frolic Theatre—
Feature—Colorado—Frank Mayo.
Comedy—The Circus Man—Century.
Next Week—Outside the Law.

SEATTLE

Strand Theatre—
Overture—Selections from "Faust."
Current Events—Kinograms.
Comedy—His Bitter Half.
Scenic—A Tale of the Fur North—Educational.
Feature—The Devil—George Arliss.
Next Week—The Greatest Love—Vera Gordon.

Clemmer Theatre—
Overture—"Poet and Peasant" and "Kismet."
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Scenic—The Story of the Jacquar.
Feature—The Nut—Douglas Fairbanks.
Next Week — The Magnificent Brute.

Winter Garden Theatre—
Overture—Selections from operas.
Current Events—Fox News.
Novelty—Topics of the Day—Pathe.
Scenic—Where Poppies Bloom—Prizma.
Feature—The Nut—Douglas Fairbanks.
Next Week—East Lynn.

Liberty Theatre—
Overture—"Apple Blossom Time."
Current Events—Jensen and Von Herberg News.
Comedy—My Goodness.
Scenic—Getting a Polish.
Feature—The Killer—Pathe.
Next Week—The Guile of Women.

SUPERBA
"Listen here! All women are crazy about me because I'm an artist!"
"You look sensible. You're the girl I want."
"If you'll let me alone I'll marry you!"
Carmel MYERS in "The Mad Marriage"
Directed by Rollin Sturgeon
Temperament was his middle name. She wanted to be interesting and wicked. But WHAT SHE SUGGESTED EVEN SHOCKED HIM AND GREENWICH VILLAGE.
He often told her:
"A woman must not only SEE life; she must LIVE it."
She remembered that! Look what happened!
WOMEN OF LOS ANGELES:
Is your husband your career? If he is, see this picture. If he isn't, for goodness sake, don't bring him along
Program
IT'S A UNIVERSAL.

Two column by ten inch display on "The Mad Marriage" by the Superba theatre, Los Angeles

DENVER

America Theatre—
Current Events — International News.
Comedy—The Hick—Vitagraph.
Feature—A voice in the Dark—Goldwyn.
Next Week—The Old Swimmin' Hole.

Rialto Theatre—
Overture—Selections from "Irene."
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Scenic—If—Prizma.
Feature—The Witching Hour—Paramount.
Next Week—The Faith Healer.
Feature—Nomads of the North—First National.
Current Events—Fox News.
Cartoon—The Ventriloquist—Mutt and Jeff.
Comedy—The Simp—Fox.
Vocal—"Old Pal, Why Don't You Answer Me" and "Isle of Golden Dreams." Duet by Harry Harper, tenor, and Margaret Freer, contralto.
Next Week—Outside the Law.

CHICAGO

Tivoli Theatre—
Overture—"Irish Rhapsodie."
Scenic—The Modern Centaurs.
Specialty—"Mother Machree," sung by Mr. Walter Pontius.
Topical Events.
Organ Solo—"Humoresque," counter pointed with "Suwanee River."
Literary Digest.
Specialty—Prison scene from "Faust."
Feature—Charlie Chaplin in The Kid.

Woodlawn Theatre—
Woodlawn Grand Organ "The Rosary."
Woodlawn Pictorial Review.
Woodlawn Comedy playlet—Selected.
Overture—"The Barber of Saville."
Feature—What's Worth While.
Intermission—"Brenda."
Coming Feature—The Greatest Love.

Pantheon Theatre—
Pantheon Topics of the Day.
International News.
Overture—"Beautiful Galathea."
Specialty—Flute solo—"Waltz in D Flat."
Comedy—Wedding Bells Out of Tune.
Specialty—Vocal solo—"The Old Fashioned Garden," by Diva Ethelia.
Feature—The Kentuckians.
Coming Feature—Straight Is the Way.

Randolph Theatre—
Organ selections.
Feature—The Inside of the Cup.
Comedy—Torchy's Double Triumph.
Coming Feature—Forbidden Fruit.

Central Park Theatre—
Overture—"Morning, Noon and Night."
Scenic.
Comedy—Wedding Bells.
International News.
Feature—The Passionate Pilgrim.
Specialty—Sigmund Bogueslawski, noted violinist, playing popular and classical selections.
Coming Feature—The Kentuckians.

Barbee's Loop Theatre—
Universal Weekly.
Pathe Topics of the Day.
Overture—"The Sweetheart Shop."
Scenic.
Prologue—"Studio Land."
Feature—The Small Town Idol.
Coming Feature — The Hidden Light.

Ziegfeld Theatre—
Literary Digest.
Feature—Clara Kimball Young in Hush.
Comedy—Her Nature Dance.
Coming Feature — Douglas Fairbanks in The Nut.

CLEVELAND

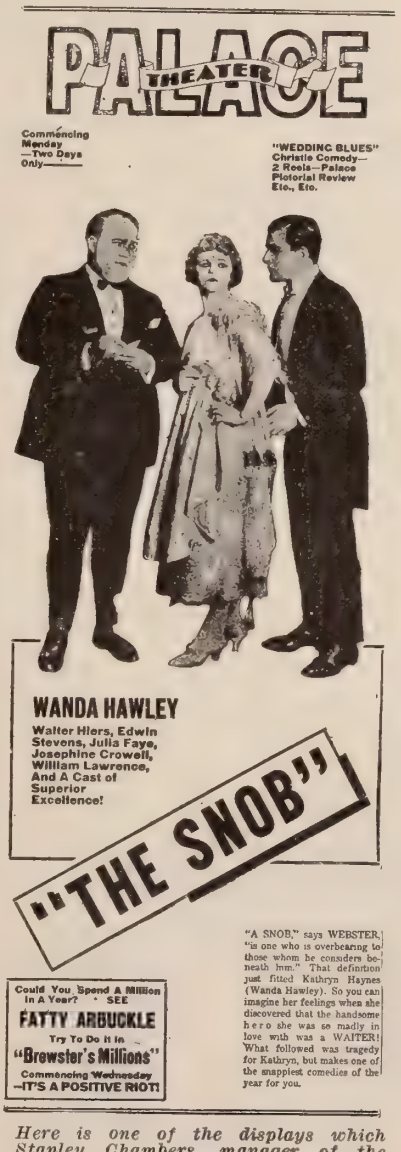
State—
Overture—"Mignon."
Theme—"The Garden of Memories."
Specialty Musical Number—Tilt's "Seranade" rendered as a flute, horn and harp trio.
Current Events—Literary Digest—Topic of the Day—Pathe Review.
Comedy—Man vs. Woman—Christie Comedy.
Scenic—Goldfish.
Feature—Prisoners of Love.
Next Week—Godless Men.

Euclid—
Overture—"Kamenoi Ostrow," by Rubenstein.
Theme—"Donna E Mobile," from Rigoletto."
Current Events—Pathe News No. 21.
Educational — Poor Butterfly — Prizma color picture.
Comedy—Moonshine, with Lloyd Hamilton.
Feature—Madonnas and Men.
Next Week—Madonnas and Men continued.

Stillman—
Overture—"Mary."
Themes—"Awakening of Love"—"You Remind Me of Someone I Used to Know"—"Two Little Brides."
Current Events—Literary Digest—Kinograms—Topics of the Day.
Cartoon—Mutt and Jeff in "The Ventriloquist."
Comedy—The Reckless Sex—Educational.
Feature—The Concert.
Next Week—Passionate Pilgrims.

Metropolitan—
Overture — "Echoes from the Orient," arranged by Musical Director Phil Spitalny.
Specialty—Oriental dancer, who appears within the frame that holds the screen.
Theme—Oriental medley.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy — Toonerville Trolley comedy "The Skipper's Scheme."
Feature—Not Guilty.
Next Week—His Own Law, with Hobart Bosworth.

Park—
Overture—Maximillian's "Robespiere."
Theme—"Goodbye" from "Lady Billie."
Current Events—Loew's Up-to-Date News Events—Pathe Review—Urban Movie Chats.


PALACE THEATER
Commencing Monday —Two Days Only—
"WEDDING BLUES" Christie Comedy— 2 Reels—Palace Pictorial Review Etc., Etc.
WANDA HAWLEY
Walter Hiers, Edwin Stevens, Julia Faye, Josephine Crowell, William Lawrence, And A Cast of Superior Excellence!
"THE SNOB"
"A SNOB," says WEBSTER, "is one who is overbearing to those whom he considers beneath him." That definition just fitted Kathryn Haynes (Wanda Hawley). So you can imagine her feelings when she discovered that the handsome hero she was so madly in love with was a WAITER! What followed was tragedy for Kathryn, but makes one of the snappiest comedies of the year for you.
Could You Spend A Million In A Year? SEE
FATTY ARBUCKLE
Try To Do It In
"Brewster's Millions"
Commencing Wednesday
—IT'S A POSITIVE RIOT!

Here is one of the displays which Stanley Chambers, manager of the Palace theatre, Wichita, Kansas, ran for "The Snob"

Four column by eleven inch ad on "Know Your Men" and "Bare Knuckles" playing this week at the Terminal theatre, Newark, N. J.

Scenic—Stag Hunt in England; making bread in an English bakery; Cocoanut Industry—released by Educational.
Comedy—The Hick—Larry Semon.
Feature—Wanda Hawley in "The Snob."
Next Week—Eugene O'Brien in "Broadway and Home."

Strand—
Overture—"Semiramide."
Theme—Oriental Medley arranged by Phil Spitalny.
Current Events—Ford Weekly.
Comedy—The Skipper's Scheme—Toonerville Trolley comedy.
Feature—Not Guilty.
Next Week—His Own Law—Hobart Bosworth.

Knickerbocker—
Overture—"Very Good Eddie."
Theme—"Alabama Moon," by Zamecnik.
Current Events — Fox News — Screen Snap Shots No. 17—Urban Movie Chats.
Comedy—He Loves the Ladies—Spotlight comedy.
Feature—A Perfect Crime—Alan Dwan production.
Next Week—It's A Great Life, with Cullen Landis.

PITTSBURGH

Grand—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—What's Worth While.
Comedy—Skippers Narrow Escape.
Next Week—The Nut.

Blackstone—
Current Events—Pathe News.
Novelty—Prizma.
Feature—Kentuckians.
Comedy — Paramount - Mack Sennett.
Next Week—The Devil.

Savoy—
Current Events — International News.
Feature—Two Moons.
Comedy—The Haunted House.
Next Week—Dynamite Allen.

Lyric—
Current Events—Pathe News.
Feature—Passion.

Liberty—
Current Events — International News.
Feature—Forbidden Fruit.
Novelty—Topics of the Day.

This "The Mistress of Shenstone" display is sponsored by the State theatre of Minneapolis. In size, ten inches by four columns

Comedy—His Fiery Beat.
Next Week—The Nut.

Regent—
Current Events—Pathe News.
Feature—Nineteen and Phyllis.
Comedy—Skippers Narrow Escape.
Next Week—Heliotrope.

Columbia—
Last week of The Kid.
Added Attraction—The Killer.

Olympic—
Overture—Selections from Princess Pat.
Novelty—Golf Shots Described. (Slow motion pictures.)
Feature—Beau Revel.
Comedy—His Fiery Beat.
Added Attraction—Adventures of Bob and Bill.
Next Week—O'Malley of the Mounted Police.

Cameraphone—
Current Events—Selznick News.
Feature—North Winds Malice.
Novelty—Made in Pittsburgh Scenes.
Next Week—The Sin that Was His.

Loew's Lyceum—
Current Events—Loew's News Weekly.
Feature—Offshore Pirate.
Next Week—The Outside Woman.

Sam S. Shubert Theatre—
Twelfth Week of 'Way Down East.

BALTIMORE

Rivoli Theatre—
Overture—"Slavonic Rhapsody," Rivoli Symphony orchestra.
Current Events—Rivoli News of the World.
Special—Marye Stuart Edwards, colorature soprano (a) 'Giannina Mia" from "The Fire-Fly." (b) "Love's Garden of Roses."
Feature—The Nut—Douglas Fairbanks.
Comedy—The Adventures of Bill and Bob.
(a) Trapping the Bobcat.
Rivoli Grand Organ Accompaniment.
Next Week—The Devil—George Arliss.

New Theatre—
Current Events—Pathe News and Pathe Review.
Overture—Classic and popular airs.
Feature—The Rookie's Return—Douglas MacLean and Doris May.
Comedy—Nobody's Wife.

Parkway Theatre—
Overture—Special St. Patrick's Day Irish melodies and "Gems from old Erin."
Current Events—Parkway Review.
Feature—The Jucklins—Monte Blue.

Wizard Theatre—
Overture—Hits, both popular and classic.
Current Events—Pathe News.
Animated Weekly.
Feature—The Jucklins—Monte Blue.
Comedy—All Wrong—Clyde Cook.

Strand Theatre—
Current Events—Kinograms.
Feature—Out of the Chorus—Alice Brady.

CINCINNATI

Strand—
Overture—Old Irish Songs.
Current Events—Pathe 21.
Comedy—Torchy Mixes In.
Feature—Peaceful Valley.
Next Week—The Devil's Garden.

Walnut—
Current Events—Pathe 20.
Literary Digest—97.
Comedy—Tickle Me—Cook comedy.
Feature—The Charm School.
Next Week—Heliotrope.

Gifts—
Current Events—Fox 88.
Feature—The Love Light.
Next Week—Same.

Palace—
Current Events—Kinograms.
Literary Digest 97.
Feature—Unseen Forces.
Next Week—The Road of Ambition.

DETROIT

Adams—
Overture—"The Royal Vagabond."
Current Events—Free Press Weekly.
Vocal—Emmons and Colvin in popular songs.
Feature—The Old Swimmin' Hole—Charles Ray.
Next Week—Kazan.

Broadway Strand—
Second Week of The Gilded Lily, with same program as last week.
Next Week—William S. Hart in The Testing Block.

Madison—
Overture—"Hungarian Comedy."
Current Events—Pathe News.
Vocal—"A Wonderful Thing," Lillian Crossman.
Feature—Lying Lips.

Display for "The Spenders" by the Blue Mouse theatre, Minneapolis

Comedy—Hey Rube—Bobby Vernon.
Next Week—Tom Moore in Hold Your Horses.

Washington—
Overture—Rachmaninoff's "Prelude in C Minor."
Current Events—Fox News.
Cartoon—Mutt and Jeff in the Ventriloquist.
Vocal—Songs by F. Vincent Kuhn.
Comedy—The Simp.
Special—Graham Harris, conductor, playing violin solo.
Feature—Godless Men.
Next Week—William Russell in the Cheater Reformed.

Cosmopolitan Productions presents
THE INSIDE OF THE CUP
from WINSTON CHURCHILL'S WORLD-FAMOUS NOVEL
RANDOLPH State and Randolph

A page display used in the Chicago Herald and Examiner during the run of "The Inside of the Cup" at the Randolph theatre, Chicago

PHILADELPHIA

Stanley Theatre—
Overture—"March Slav"—Tschaikowsky—Stanley Orchestra, led by Sidney Lowenstein.
Feature—Earthbound—Goldwyn.
Stanley News—Pathe News.
Comedy—The Reckless Sex—Educational.
Scenic—Emerald Isle.
Vocal Nos.—Henri Scott, soloist.
Special—Meditation from "Thais," played en silhouette, behind a white curtain through which the shadows of the players were seen. Albert Volinon was the violinist and Frank Bortess the harpist.
Next Week—Man, Woman, Marriage—First National.

Stanton Theatre—
Overture—"Light Cavalry"—Suppe. Stanton Orchestra—Albert Wayne, leader.
Feature—The Passionate Pilgrim—Paramount.
Stanton News—Special compilation from Fox News, Pathe News, etc.
Topics of the Day—Literary Digest.
Comedy—Wedding Bells Out of Tune—Paramount.
Scenic—Trail of the Fur North—Educational.
Next Week—Brewster's Millions.

Arcadia—
Feature—Beau Revel.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Man Versus Women.
Next Week—Same.

Victoria—
Overture—Excerpts from Erminie.
Feature—The Price of Redemption Metro.
Comedy—Ladies' Pet.
Current Events—Select News.
Next Week—Twin Beds.

Palace—
Feature—Nomads of the North.
Comedy—Wedding Bells Out of Tune.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Kismet.

Regent—
Feature—Are All Men Alike.
Comedy—Ouiji Did It.
Cartoon—The Ventriloquist—Mutt and Jeff.
Next Week—The Ghost in the Garret.

Capitol—
Feature—The Stealers.
Current Events—Select News.
Cartoon—Westward Ho.
Comedy—Putting Nature Next.
Topics of the Day—Literary Digest.
Next Week—Paying the Piper.

KANSAS CITY

Newman Theatre—
Overture—Creme de la Creme (Tobani), by the Newman concert orchestra, Leo F. Forbstein, conductor.
Newman News and Views—Screen Magazine.
Special—Najo (Musical)—O'Connor sisters, vocal selections—Dorothy Ells, dancer.
Exit March—"Palesteena."
Feature—The Passionate Pilgrim.
Next Week—Mamma's Affair.

New Royal Theatre—
Overture—"Overture Dramatique" (Kara Bella), by the Royal concert orchestra. Lewis M. Forbstein, conductor.
Comedy—Prince of the Irish.
News—Screen magazine.
Exit March—"Whistling Rag."
Feature—Mid-channel.
Next Week—The Price of Possession.

This one on "The Ghost in the Garret," sixteen inches by four columns, is the work of the Peoples theatre, Portland, Ore.

New Twelfth Street Theatre—
Overture—Popular selections, by Twelfth Street Orchestra.
Comedy—Single Handed Sam.
Exit March—Patsy.
Feature—Chickens.
Next Week—What Women Love.

Liberty Theatre—
Overture—Selections from "Sally," by Liberty symphony orchestra, Frederick J. Curth, director.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston.
News—Pathe.
Feature—The North Wind's Malice.
Next Week—To be selected.

Doric Theatre—
Overture—"Kissing Time," by Doric orchestra, Sandor Kish, director.
Organ Solos—P. F. Stevens.
Booth Tarkington Comedy—Edgar Camps Out.
Feature—Honest Hutch.
Next Week—To be selected.

MINNEAPOLIS

State—
Overture—"Martha"—F. V. Flotow.
The State Digest—
Goldfish—Pathecolor.
Current Events—Pathe.
"A Little Bit of Jazz."
"Daisy Days"—Blaufuss and Cooke.
Kineto Review—"Thrills."
Paramount Cartoon—"Felix, the Gay Dog."
"The Lost Chord"—Sullivan. Herbert Waterous, Basso.
"The Mistress of Shenstone"—Pauline Frederick.
"Largo"—Handel—Arthur Depew.
Organ Recital.
1. Introduction to the third act of "Lohengrin"—Wagner.
2. "Cantilene Nuptial"—Dubois.
3. Improvisation on a theme—Depew.

ST. PAUL

Capitol Theatre—
Capitol Symphony Orchestra.
Selections from "The Bohemian Girl"—Balfe.
Capitol Digest—
"Insect Artists"—Pathecolor.
"The Matterhorn"—Pathecolor.
Current Events—Pathe and International News.
"From Deer to Dam"—Chester-Outing.
The Oscard Dancers—Dorothy Lane and George Kiddon in "Flirtation."

This one on "Love, Honor and Behave" was framed by the Alhambra theatre, Los Angeles

This one for "The Inner Voice, ten inches by six columns, is the work of the Temple theatre, Toledo

"Holy Smoke"—Mermaid Comedy.
Alma Doria, Soprano.
"Ernani, Ernani, involami" (from "Ernani")—Verdi.
Bebe Daniels in "Ducks and Drakes."
Ralph H. Brigham, Concert Organist.
"Grand March" from "The Queen of Sheba"—Gounod.
Organ Recital—E. J. Dunstedter.
1. "Irish Airs," arranged by L. O. de Witt.
2. "Scotch Poem"—MacDowell.
3. Popular selections, including "Daisy Days"—Blaufuss.

BUFFALO

Shea's Hippodrome—
Overture—"Comique"—Keler Bela.
Vocal—"Don't Be Cross With Me" and "Some Little Bird." Sung by Egbert Van Alstyne, famous composer, assisted by Clem Dacey.
Feature—The Nut—Douglas Fairbanks.
Comedy—Make It Snappy—Snub Pollard.
Current Events—Hippodrome Review, consisting of Topics of the Day, excerpts from leading weeklies and hand-colored scenic.
Next Week—Clara Kimball Young in Hush.

Shea's Criterion—
Overture—"Zampa"—Herold.
Stage Setting—"The Old Plantation" used as background for soloist.
Vocal—"Can't You Hear Me Callin', Caroline."
Feature—Straight Is the Way—Matt Moore and Gladys Leslie.
Comedy—His Fiery Beat—Sunshine.
Current Events—Criterion Pictorial.
Next Week—Milton Sills in The Faith Healer.

Mark-Strand—
Overture—"Apple Blossoms."
Current Events—Latest Pathe News.
Feature—The Road Demon—Tom Mix.
In exploiting this picture Manager E. O. Weinberg put over a tie-up with the local Kissel auto agency through which one of their custom built speedsters was used on the streets advertising the Mix picture at the Strand.
Comedy—A Tray Full of Trouble—Chester.
Next Week—Worlds Apart—Eugene O'Brien.

Palace—
Feature—Down Home.

BROOKLYN

Mark-Strand Theatre—
Overture—"Irish Springtime Prelude."
(Number was dedicated to St. Patrick's Day.)
(a) Excerpts from Middleton's "The Shamrock."
(b) Kitty McLaughlin, Irish soprano in Irish costume singing "That Tumble-Down Shack in Athlone."
(c) Mary MacNamara in Irish folk dance in pastoral scenic set.
(d) Ralph Soule as Irish dandy singing "Songs My Mother Used to Sing," before moss-covered hut with old mother sitting in open door in twilight.
Mark Strand Topical Review.
Vocal—"When You Come Home." "I Passed Under Your Window." Dorothy Bell, soprano.
Katherine MacDonald in My Lady's Latch Key.
Art Novelty.
Ralph Soule in "Persian Garden" set singing "Ah, Moon of My Delight," from "In A Persian Garden."
Feature Comedy—Mack Sennett's Love, Honor and Behave.
Organ Solo—"The Irish Race"—Byer.
Edward Napier and John Hammond, organists.
Next Week—Lionel Barrymore in Jim the Penman, with Charles Chaplin in The Kid as added extra attraction.

ST. LOUIS

Missouri Theatre—
Overture—Sarli's Jazz Melodies interpreted.
Views—Literary Digest.
News Events—Pathe, Fox and International strips.
Vocal—By Missouri Vocalists—The Love Flower.
Feature—O'Malley of the Mounted—William S. Hart.
Presentation—Missouri Ensemble and Ballet.
Comedy—Sunshine.

New Grand Central—
Overture—Rodemich's Orchestrations—25 minutes.
News and Views—Selected from leading weeklies.
Vocal—Caesar Nesi.
Feature—Clara Kimball Young in Hush.
Comedy—Christy.

West End Lyric Theatre—
Same program as that of New Grand Central.

Del Monte Theatre—
Overture—Selections from leading operas.
Current Occurrence—News Weeklies—Pathe and Fox.
Vocal—Delmonte vocalists.
Topics of the Day.
Feature—Ethel Clayton in the Price of Possession.
Comedy—Sennett.

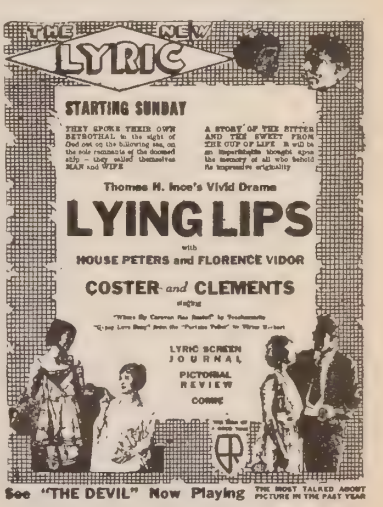
WASHINGTON

Crandall's Metropolitan—
Overture—Tip Top selections.
Current Events—Pathe News, Topics of the Day.
Comedy—The Toonerville Fire Brigade.
Feature—Old Dad—First National.
Next Week—The Greater Claim—Metro.

Loew's Columbia—
Overture—"Gems from Scotland."
Current Events—Selznick News.
Feature—What Every Woman Knows—Paramount.

Loew's Palace—
Overture—"Gems from Ireland."
Current Events—Pathe News, Topics of the Day.
Feature—The Nut—United Artists.
Next Week—The Frontier of the Stars—Paramount.

Moore's Rialto—
Concert Prologue—Souvenir (Drdla), played by Messrs. Breeskin (violin), and Gotta (piano). Encore, "You Are Free."
Current Events—Fox News.
Cartoon—Mutt and Jeff—The Ventriloquist.
Feature—The Concert—Goldwyn. During the picture Liebstraum is played as a piano solo by Mr. Gotta, the piano being on the stage, to convey the idea of a concert, just as it is shown in the picture.



This one on "Lying Lips" by the New Lyric theatre, Minneapolis, was eleven inches by four columns

Exhibitors' Service Bureau—Pages 2182-2194

Old County Fair Stunt Used for Picture

Manager Wrigler Wakes Up Hannibal, Mo., With Ancient Idea

THE fact that the circus had passed up his town on its annual trip this year afforded Tom Wrigler, manager of the Park theatre, Hannibal, Mo., the idea of a clever exploitation stunt. The result of the novel advertising, the latter part of which was accomplished with the aid of Barney Rosenthal, manager of the Universal's St. Louis office, attracted the largest crowds in the history of the theatre who were glad to pay fifty cents to see Priscilla Dean in "Outside The Law." Hannibal is a town of 22,000 inhabitants and the Park, which is the town's largest house, accommodates approximately 900 persons.

The stunt began three days before the picture was scheduled for showing. On a corner lot less than 100 feet from the lobby of the Park, Wrigler had erected at a small cost an outfit which resembled the ball-throwing galleries so common to circuses. At one end of the outfit was a counter, racked to hold about 100 cheap baseballs. At the other end about thirty feet distant was placed a large screen with a perforation in the center to enable a man to place his head within and allow it to protrude on the other side.

The man who was allotted the privilege of placing his head in the hole, permitting persons from the other side to hurl the baseballs at him, was a negro porter. The negro's face was smeared with whitening and gave him the appearance of a human freak.

Every man or woman who passed was urged to throw the balls free of charge with the promise that if the negro was struck the thrower would receive two passes for any of the three nightly performances. Every day large crowds swarmed about the throwing stand and took their share of exercise. The negro was a clever dodger of the thrown missiles and his cleverness resulted in only 22 pairs of passes being distributed. The excitement of this part of the exploitation alone spread over the entire town and children would rush to the gallery immediately upon the dismissal of school each day to try and "hit the white devil." Those who failed to secure the passes by their throwing ability, no doubt, wanted to see the picture for which they had tried to win passes.

Then Rosenthal appeared at Hannibal and executed the other important feature of the exploitation. A woman in costly furs was seen parading about the streets of Hannibal wearing a black mask on her face. It is contrary to the laws of the municipality to permit anyone to appear on the streets masked. The fact that the masked woman was pulling something which was "outside the law" attracted the already-informed police. A patrol wagon was drawn up at Hannibal's busiest corner during the lunch hour of the day preceding the opening of the film, and the masked lady was escorted to jail. Of course, the whole thing was pre-arranged with the police, but the newspapers carried three columns telling of the first arrest under the particular city ordinance since 1891.

When it was finally divulged that the woman was an employe of the Universal Exploitation Department, it added further interest to the already curious public.

All records for a three-day run were smashed.

Samples of teaser ad copy used by W. Griffith Mitchell, manager of the Majestic theatre, Kalamazoo, Mich., in advance of his showing of "The Kid"

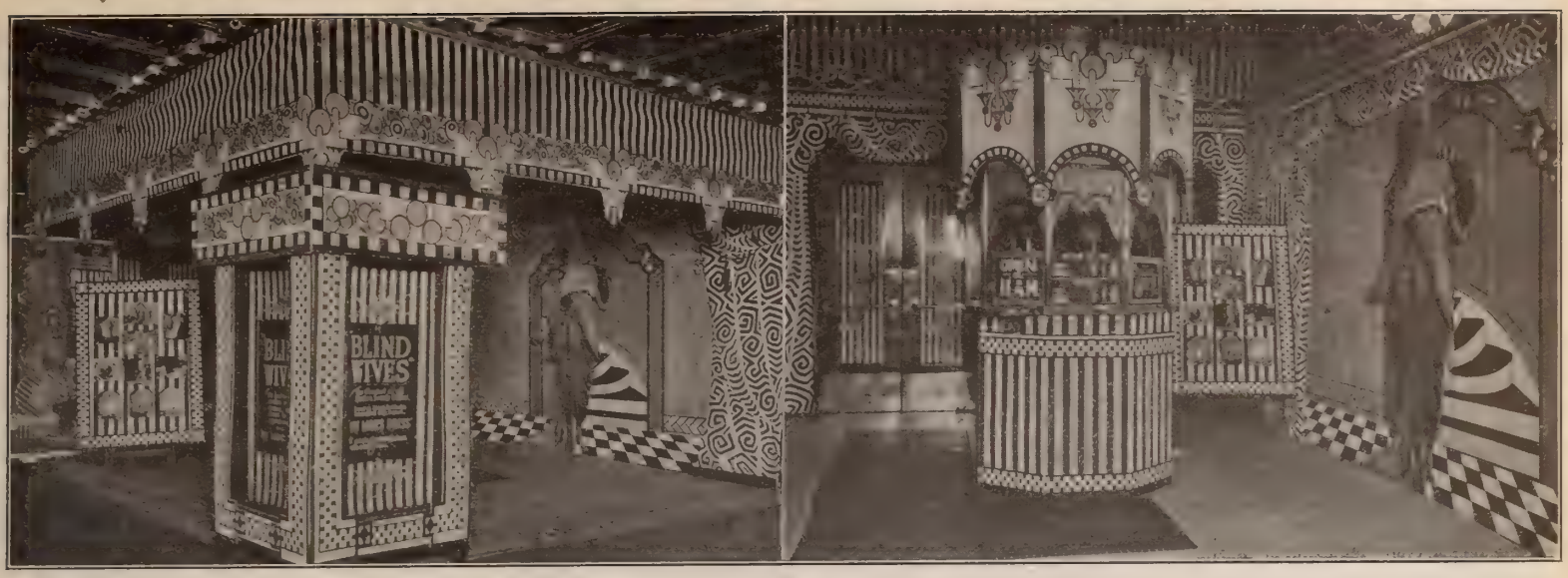
"Brewster's Millions" lobby decorations by the Queen theatre, Galveston, Texas

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
B. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.



Two views of a striking lobby display for "Blind Wives" originated for the showing of this picture at the Majestic theatre, Portland, Ore., by Manager Frank A. Lacey

Jackson Sets Fast Exploitation Pace

"Outside the Law" Given Thorough Campaign at Tudor Theatre, Atlanta

FOLLOWING one of the most spirited advertising campaigns that the South has seen in many moons, "Outside the Law" opened at the Tudor theatre, Atlanta, for a week's engagement. The campaign began six weeks ago, and lasted up until the opening day, when the lobby and some snappily written copy for the usual amount of space was left to carry on the good work.

At the height of the "blue law" agitation, when Tennessee was defeating the first "blue law" bill to be introduced into the southeastern territory, glaring yellow twenty-four sheets, lettered in black and red, sprang up overnight, on all the most prominent corners in the residence section, as well as down-town. Not one word about the picture had been given out, and the title, therefore, meant nothing to those who read the twenty-four sheets and marvelled.

These twenty-fours read: "Don't be Deceived! You are not OUTSIDE THE LAW if you motor on Sunday!" "Do you play cards for money? Then you are OUTSIDE THE LAW!" "Is it fair that Sunday movies should be OUTSIDE THE LAW?" and so on, tying up with the blue law excitement, and with the very hot fight that was being waged in Atlanta over the Sunday movies and censorship questions.

Four weeks after these were posted, and two weeks before the opening date, streamers were printed, with similar sentiments and attached to automobiles. Several thousand automobile tie-cards were printed, reading: "No parking here! OUTSIDE THE LAW!" These were in a close imitation of the cards used by the traffic officers in an effort to relieve the traffic congestion, and such as those tied on cards when the owner is to receive the well-known and justly celebrated "copy of charges." These cards were quite effective, and were used extensively.

The newspaper campaign began two weeks before the opening date, with a modest amount of space, such as the police department use in advertising for escaped criminals.

Mr. James F. Jackson, manager of the Tudor, gave a special screening one night after his regular show had closed, and the invited guests were two newspaper men from each of the three local papers. So interested did they become, that one of them, the Editor of the Motion Picture Department of the Constitution, offered Mr. Jackson the front page of his section, on the Sunday preceding the opening.

On Sunday before the opening, the lobby was ready, and proved most effective. Throughout the decorations of the lobby, the one pose of the star, Priscilla Dean, had been used—five cut-outs from twenty-four sheets composed the main portion of this display. Three were mounted, one on either end, and another in the middle, of the new marquee; at the left of the lobby, this cut-out had been mounted over a board on which was the caption—"You liked her in 'The Virgin of Stamboul'—you'll rave about her in 'Outside the Law.'" At the right, a bay-window, cleverly arranged, curtained, and lighted with dim red lights, caught the attention. Back of this, a cut-out of Miss Dean, in bed, in a sort of half-sitting posture, as if suddenly awakened, stared into the street with horror-filled eyes. At the bottom, a sign, printed in imitation of a woman's writing, read: "If I live to be a hundred, I'll never forget what I saw that night!"

Another angle that was used to create interest was the ever popular contest idea. But it was used this time with a thumb-print. The thumb-print of Priscilla Dean was published, with an interesting reader, stating that the Motion Picture Editor of the Constitution was interested in the thumb-print theory advanced by the picture, "Outside the Law," and that he was going to give prizes to the people whose thumb-print most nearly resembled that of Miss Dean. Two cash prizes and a number of tickets to the picture were given as prizes, and several hundred people answered.

While the billboard campaign was going on, a picture booked to play in Atlanta was withdrawn because of the spirited protest made by some of the so-called reformers. And the next day, several hundred white cards, the size of window-cards, and lettered in red, appeared on billboards, blank fences, and every available space. These cards, in flaming scarlet letters that were visible half a block away, read: "Should Outside the Law be played in Atlanta?" Under this startling query, in small letters that were outlined, and, therefore, not visible more than ten paces away, were the lines: "At thirty cents, or $1.00?" At first glance, the card looked like a serious protest against the propriety of playing the picture.

Later in the week, attractive window-cards, giving a portrait of Miss Dean, and pointing out her facial characteristics, giving warning that she was a dangerous crook, reported to be on her way to Atlanta, were placesd in a number of window, and tacked up in conspicuous places.

Lobby of the Majestic theatre, Portland, Ore., showing the decorations designed by Frank Lacey, manager, for the showing of "Mamma's Affair"

Skouras' Passion Campaign

St. Louis Theatre Gives Negri Picture Thorough Exploitation

SANE exploitation, which remained within the bounds of conservatism and which accomplished results, was carried out by Skouras Brothers at their two first-run St. Louis houses, the New Grand Central and the West End Lyric theatres, in connection with "Passion," which has just played a most successful week's run.

The weekly mailing list was again put into proper and beneficial use, by John Baker, exploitation manager for the Skouras Enterprises. "Passion rules the World," was the neat and enticing statement which teased the palates of the letter readers, "Passion is Coming to St. Louis. Keep Your Eyes Open."

Then two hundred bill posters were scattered about St. Louis and suburbs and many 24 sheet stands covered. Then there followed a spectacular newspaper campaign which began with teasers several days before the definite announcement and had St. Louisans wondering what "Passion Is Coming" actually meant.

The prologue, which was presented in connection with the film, was most elaborated designed. The curtain rose on a scene depicting the jail cell of the French Revolution. On both wing curtains were painted large candlesticks arranged to hold three immense electric-lighted candles. Then a dancer, bedecked in sparce-veils, appeared from a wing and danced interpretively on the life of the famous Madame Du Barry. As each culminative event in her life was reached, lights behind the stage were flashed, displaying on the veiled-scenery of the background the pictures of Louis XV, the Guillotine, and the Storming of the Bastile. And as each of these three scenes were exposed, one of the lights in the two large candlesticks on the wings was extinguished. The prologue ended in utter darkness as the last strains of the overture, Robespierre. Newspaper critics, who gave descriptions of the presentation, praised it highly.

A singular bit of newspaper advertising, which came gratis, was a story in the magazine section of the Sunday edition of a large local daily, written by a special writer of an Eastern syndicate, describing the picture and giving all details concerning its production. The story was scheduled to run three weeks ago, but special arrangement with the Sunday editor of the paper resulted in the advantageous delay.

All ushers and attendants at the two theatres were attired in costume of the period of Louis XV as an added touch.

"The greatest picture of the year and our best drawing card," was the statement of Spyros Skouras.

Wendt Goes After Collegians for "The Snob" Showing

Figuring along the line that the romantic like romance: lovers, love stories; adventurers, stories of adventures, etc., Harold F. Wendt, publicity director of the Rivoli, Toledo, decided that "The Snob," which is a story of college life, would especially please collegians, high school and university students. Accordingly he made a play for their patronage. He advertised his picture to the entire student body of one college, one university and four high schools in Toledo at the cost of twelve cents—six two-cent stamps.

Being an ex-college student himself, Wentdt realized that there is one thing that every student in such an institution reads, and that is the bulletin board. So he wrote letters to the heads of the various schools, telling them that he had a picture which if the student body saw it would materially benefit it in many ways, as well as offer a wealth of entertainment. So he inclosed a typewritten letter to be posted on the bulletin boards. The letter explained that "The Snob" was a picture which every student would go wild over. The students were there—they read—and came in great numbers to see "The Snob."

Gersdorf's Exploitation for "The Jailbird"

The accompanying cut shows how Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla., decorated his lobby for the showing of "The Jailbird."

The man shown in the illustration, the Arcade doorkeeper, worked the streets with a "Have You Seen the Jailbird" sign on his back the week previous to the showing and for the first two days of the run carried a sign which read: "The Bars are Down, as the Jailbird is Here."

The same man was used in the lobby during the last days of the run.

Phil Gersdorf's lobby decorations for the engagement of "The Jailbird" at the Arcade theatre, Jacksonville, Fla.

Davish Has Dog Reunion for "The Scarecrow"

The Majestic theatre, Columbus, O., recently played "The Scarecrow" and advertising manager, C. B. Davish, decided that an opportunity had been presented for some stunt exploitation. Consequently he announced in the Columbus papers that the Majestic wanted to locate the Columbus dog that most resembled the canine which appears with Buster Keaton in the picture, and that he would hold a dog reunion at the theatre.

Owners of the first 100 dogs appearing at the Majestic, provided they were attached to the canines by a lead string of some sort, were offered a ticket to a special show for children. To the owner of the pup most nearly resembling Keaton's "Buster" a prize of $5.00 was offered.

The judges were to inspect the canines at 4:00 P. M. At 2:15 eleven dogs and their juvenile masters or mistresses had arrived in front of the theatre. By four o'clock, according to Mr. Davish, more dogs than anyone would believe existed in one city, were on the job.

A parade followed past an improvised judges' stand, with an audience of children and grown-ups that would have done credit to a circus. Signs announcing the feature picture for the week, "Don't Neglect Your Wife," the coming attraction, "The Nut" and "The Scarecrow" were carried by the youthful marchers.

The judges selected the pup which looked like "Buster" awarded the $5.00 prize to his owner and also designated some other prize winners. Appearing on this page is the first prize dog and an "honorable mention" canine and his mistress.

This shows two of the "pups" that drew prizes in the Majestic theatre, Columbus, Ohio, "dog reunion" as told above

This is the way Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla., put over "The County Fair"

Arcade Theatre's Lobby Display for "County Fair"

Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla., continues to put over the show and "The County Fair" a recent bill was no exception.

A lobby display, reproduced herewith boasted of the usual "County Fair" attractions, dogs, fowls, etc., all of which made a noisy and novelty advertisement for those who came within a block of the theatre.

The striped banner shown in the cut was attractive and Gersdorf's house force were dressed up as "rubes" for the showing.

A soloist was "dolled up" in regulation "rube" attire, working the street daily in between shows and a seat was reserved for him on the front row at night, from which he rose at his cue to make his way to the stage, there to make a character speech before singing his regular role.

The stunt was the talk of the town and the Arcade's box office profited exceedingly thereby.

Capital Has Atmospheric Interlude

For the presentation of "A Tale of Two Worlds" at the New York Capitol theatre this week, S. L. Rothafel is staging a musical interlude between the Chinese and American episodes that overcomes the usual objection to stopping the projection band serves a double purpose in providing atmosphere for the second part of the offering and also of giving audiences a short intermission in a tense production that possibly might become tiresome.

At the end of the first episode and before the title announcing that the locale has been transferred to America, the image is allowed to fade out, the picture screen is removed and a stage setting reproducing one of the principal scenes in the feature, a balcony of the house in Chinatown where "Sui Sen" resides, is disclosed.

From this balcony, Miss Elizabeth Ayres, soprano soloist sings the Chinese lullaby from "East is West," impersonating in costume and makeup Leatrice Joy as "Sui Sen." Drapes, decorated with Chinese symbols, mask both sides of the stage setting and artistic lightings are used to flood the singer and the scene.

Ryan Celebrating St. Patrick's Day

Among the theatres which make a specialty of printed novelties as exploitation mediums is the Garfield of Chicago.

Managing Director Charles H. Ryan has gotten out some thing in celebration of St. Patricks Day and for "Dinty" which is the bill for the 17th.

A herald advertising the show with green ink used for cuts and text, a tag equipped with a string of green cardboard and advertising the picture on one side with tribute paid to St. Patricks Day on the other and a book mark with an original Irish poem were used effectively.

Art gallery specimens used in the lobby of the Victoria theatre, Buffalo, to aid in putting over "Idols of Clay." Story appears on this page

Goldman's Idea Gets Results

"Brewster's Millions" Exploitation at St. Louis Goes Over With Bang

ANOTHER of Managing Director William Goldman's unusual publicity stunts at the Missouri theatre, St. Louis, was executed in connection with "Brewster's Millions," which played a week's run beginning Feb. 19.

In addition to the regular newspaper advertising and an intensive sign-board display over the entire city and suburbs, Goldman planned a stunt which filled the Missouri not only with an unusually continuous stream of patrons in the adult class but brought forth an extremely large proportion of the school children of the city. In some of the local high schools there are courses in the modern drama, and subjects such as the original "Brewster's Millions" are studied extensively. It so happened that in the curriculum at two of the local high schools at the present time classes are being held which are taking up the contents of "Brewster's Millions." They are studying the dramatic technique and the other elements which go to make a successful play—and incidentally a successful motion picture production.

Accordingly, J. Reeves Espey, publicity manager for the Missouri, had 25,000 cards printed bearing in the center a drawing of Roscoe Arbuckle throwing his greenbacks to the winds. On one side of the picture was this information:

You have been named one of the heirs to—

Brewster's Millions.
MISSOURI THEATRE.

And on the other side:

For full particulars see
Roscoe "Fatty" Arbuckle

Beginning Sat., Feb. 19, for 1 week.

Then there was perforated in the center of the entire card, which measured about 3½ x 6 inches, two slits the length of the diameter of a penny. In these two slits was inserted a Lincoln penny.

Of course to distribute 25,000 cards required an expenditure in pennies alone which amounted to $250, but according to Goldman, the first afternoon performance showed an increase over the usual opening afternoons large enough to stand for the cost of the entire exploitation stunt.

The cards bearing the cent messenger were distributed at the high schools and in the theatre lobbies for several days prior to the opening. Four men were stationed at the high schools for the distribution work, and when it was learned that money was being given away simultaneously it became impossible to keep the students in school.

The picture receipts equalled those of the best week the Missouri has ever experienced.

Art Gallery Exhibits Used in Lobby

When Arthur L. Skinner presented "Idols of Clay," at the Victoria theatre, Buffalo, he almost transported the entire Albright Art Gallery exhibit to the lobby of the theatre. Arthur has the honor of being the first exhibitor in Buffalo to ever have any of this famous gallery's property in its house and the display which he arranged on "Idols of Clay" was sure an eye-catcher.

Arthur engaged a motor truck and going to the Deleware park institution, arranged with the director to borrow some of the "Idols of Clay," reposing there, the load including a life-size statue of Venus. These works of art were set up on their standards in the lobby of the Victoria with a large sign in the center of the exhibit with the title of the picture "Idols of Clay" on it.

The display attracted no end of attention by those entering and leaving the theatre and it was undoubtedly one of the most original stunts put on in the city.

Strand, Shelbyville, Ind., Gets Out Special Section

The Strand theatre of Shelbyville, Ind., recently celebrated its fifth birthday and as a part of the extra exploitation and publicity campaign conducted for the event, ran a special section in the Shelbyville Democrat in which the various coming features were advertised both in text and display.

A unique window display for "Forbidden Fruit" secured during the run of the picture at the Newman theatre, Kansas City

Lobby of the Liberty theatre, Portland, Ore., during the showing of "The Kid." Full details of the exploitation campaign staged by Manager Paul E. Noble is contained in the story appearing below

Noble's Electric Advertising Novelty

Liberty Theatre, Portland, Ore., Pulls New Exploitation Stunt for "The Kid"

PORTLAND was shocked into recognition of Charlie Chaplin and "The Kid" by an electrical campaign many thousand volts bigger than any other theatre exploitation ever before attempted in the northwest as a result of Manager Paul Noble's stunts at the Liberty theatre.

Work, ingenuity and skill not only of the usual Liberty force but of many outside helpers was necessary to put over "The Kid" campaign but the reward was such bigness that for the first time in years, the theatre announced that the usual booking of one week's duration would be carried over for a second seven days run.

In preparing the campaign great care was taken to have all advertising novelties electrical—even to the advance outdoor exploitation. Of course all electrical material was in addition to the usual newspaper space which was increased considerably, to bill board display and the customary helps such as window, hotel lobby and menu cards.

The week before "The Kid" opened at the Liberty theatre two immense circles were placed at either end of the foyer. The edges of these circles were a mass of electric bulbs which kept flashing on and off aided by a flasher of the "run away" type. The coloring of the circles was of the poster nature and the wording was to the effect that Charlie Chaplin was coming in "The Kid," a picture that had taken a whole year to make and was in six reels of joy. One of these circles was placed in the front foyer into which the patrons are immediately ushered from the street. So brilliant was the display that it would have been impossible for the two circles to be in the same foyer, so that the other was placed at the end of an adjoining foyer where the crowds stand which were waiting to be seated. These circles were afterwards used at either side of the lobby together with an immense electric streamer in poster colors measuring 42 feet in length by five feet in width with the word "Chaplin" in electric letters with a picture poster at either end.

This cut will illustrate the accompanying story of how Paul E. Noble, manager of the Liberty theatre, Portland, Ore., exploited "The Kid" electrically

Now for the knock over!

For the first time in the history of any theatre in the northwest has the entire decorative scheme of the front of the theatre been changed for a single attraction. The immense statue of liberty with its wording "Liberty Theatre" in electric lights and standing some 50 feet high was changed through the aid of tinners, electricians, painters and much hard labor to the principal scene of the picture where Chaplin and the kid are found hanging on to a lamp post.

The scheme worked out ideally as there were the same number of letters in the words "Liberty Theatre" as there are in the name "Charles Chaplin" so that the new tin sign fitted against the old one and the individual letters were plugged into each other with the same flashing effect of letters continued.

The torch in the hand of Liberty (the statue) was utilized by covering it up and putting instead the lamp post with illuminated words, "The Kid," one on top of the other. This was also connected with the flasher and then the lights in the body of the statue were cut out and spotlights used to bring up the detail of the figures.

Used in the sign were 400 sockets; and 1200 square feet of tin. The installation took one entire night, the job being complete as the doors were opened at 10:45 o'clock in the morning.

An imitation Charlie and the kiddie were engaged to parade Portland streets during duration of the booking. Here trouble and also pay checks rose. Portland youngsters found the imitation Charlie and the tagging youngster an ideal target for stones and jests.

Lobby display for "Outside the law" used by the Standard theatre, Cleveland, Ohio

Patterson's "Passion" Plans

Atlanta Manager Turns Reformers Protests Into Exploitation Aid

JUST when the agitation over the blue laws, Sunday movies and censorship reached its height at Atlanta, Williard Patterson, manager of the Criterion theatre, booked "Passion." Local advocates of censorship immediately protested against the title of the picture.

But Mr. Patterson is far too astute an exhibitor to be caught napping. The moment word of these protests reached him, he forestalled the reformers by sending out invitations, to a carefully selected list of representative Atlantans, asking them to see the picture on Sunday afternoon at three o'clock. Included in the list of invitations were ministers—those who were known to be bitterly antagonistic as well as those who were known to be friendly to pictures, and to Sunday movies—teachers, in the various high schools, colleges and private schools of the city, to members of the library staff, and to the people who have something to do with moulding public opinion in Atlanta.

At three-thirty, the house was comfortably filled, and Mr. Patterson made a brief speech in which he told something of the making of the picture, the star, and the story. He asked that members of the audience who were familiar with French history pay particular heed to certain scenes, and locations—in short, his speech was quite to the point and aroused an interest even keener than that already shown.

Cards had been given to each person as they entered and they were asked to write their opinion of the picture, briefly, stating whether or not they thought it a worthy subject, and so on.

There were twenty ministers present, seventeen of whom endorsed the picture heartily. The other three objected only to certain relatively unimportant scenes. The head of a woman's club, which had been most active in favor of censorship, gave her unqualified approval of the picture, and remarked upon its good taste.

The newspapers next day all carried stories on the showing, and the opinions of those who had seen it. One or two of the reporters forgot tradition and grew almost lyrical in their praise of portions of the picture.

For the showing, the advertising matter at the front of the theatre was hand-drawn—dull brown letters on a buff background—because the stills used were in a sepia tone, and this matched it better than the usual black and green.

One of the window displays which Andrew J. Cobe, manager of the Rialto theatre, Lawrence, Mass., used during the showing of "Kismet"

Love Light" Lobby Display Brings Business

Lobby displays as an effective business tonic for the second run house has been given further demonstration by the Strand theatre, of Atlanta.

The lobby of the Strand is small, but the best possible use of it was made. The center was occupied by a large compoboard lighthouse, rising from a two-foot high platform. The lighthouse was painted in clever imitation of the storm-beaten rocks that are usually used for such structures, especially of the old type.

At the top, a light had been arranged on a revolving top, with a reflector, so that as the light revolved, the reflector caused it to glow through first one window and then another, just as the revolving lights in "reg'ler" lighthouses.

The little cottage at the base of the structure, occupied usually by the families of the lighthouse keepers, was cleverly done, and a wee cut-out of Miss Pickford, looking through one of the heavily barred windows added to the effectiveness of the whole thing.

Around the base of the two-foot high platform which supported the lighthouse, had been tacked large well-colored pictures of Miss Pickford, in all sorts of make-ups and, too, a number of them as herself.

Around the back of the lobby, were tall wicker flower-stands filled with deep red roses, and in the hearts of these bouquets were little electric lights, making the basket glow with warmth and beauty.

Artist Wenger of Capitol Staff, Resigns

John Wenger, the noted Russian painter and scenic artist has resigned as art director of the Capitol theatre, with which he has been associated since its founding to devote his entire time to independent art production. Specifically, at this time, he is fulfilling an engagement with the Famous Players Corp. to institute an art policy for each of their three newly-constructed motion picture playhouses in Canada.

Besides his ability as a creator of scenic designs, Wenger is a painter of rare accomplishments. At a showing of his works last year at the Ralston Galleries, the critics and professionls were unanimous in acclaiming him as one of the masters of the impressionistic school. This show created a tremendous stir, because it was little known that Wenger was an adept master in the use of pigments and canvas in the traditional style. From time to time Wenger contributes to the exhibitions of the National Academy of Design, the Pennsylvania Academy and art galleries throughout the country. To opera-goers, he is known for his markedly original settings for the Metropolitan Opera House production of "Petrouschka" and at the Boston Opera production of the Ballet in "Prince Igor."

Decorative banner over the lobby entrance of the Newman theatre, Kansas City, during the engagement of "Forbidden Fruit"

Shadowgraph Prologue Pleases Milwaukee

Shadowgraphs were used at Saxe's Strand theatre, Milwaukee, recently as a prologue for "The Old Swimmin' Hole."

The accompanying photograph shows what effect was produced. An immense white sheet was dropped at the front of the stage and the silhouette scenery thrown upon it with the orchestra softly playing "Huckleberry Finn" and a professional elocutionist reciting James Whitcomb Riley's poem "The Swimmin' Hole." The character representing Charles Ray sauntered out on to the stage and after performing various capers proceeded to fish in a scenery pond supplied with water which fell over a large mill wheel. Sand was used for the shadow water. The climax of the little skit consisted of the fisherman landing a catch at the close of the recitation when the lights were extinguished as the photo play started on the silhouette sheet. As soon as the stage had been cleared of the scenery this sheet was slowly raised and the rest of the photo play exhibited on the regular screen.

Newman Theatre Gets Novel Effects

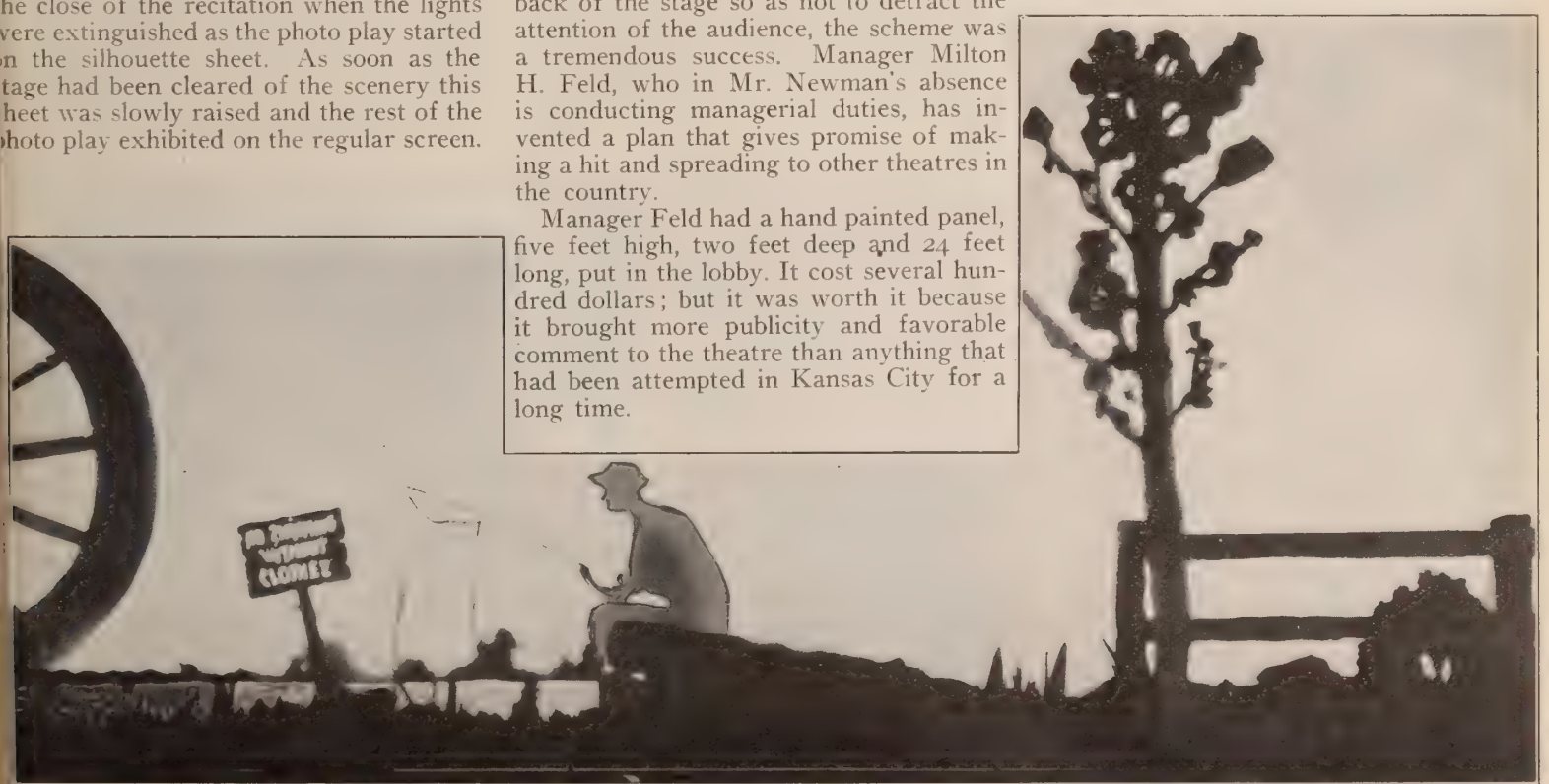
One of the most novel effects ever seen at any theatre marked the opening of "Forbidden Fruit," at the Newman theatre, Kansas City. The innovation consisted of a transparent, hand painted, illuminated frame constructed about two feet around and in front of the regular screen, representing different kinds of fruit in accordance with the suggestions made in the press book issued on the picture by Paramount's advertising department. As a result of this design the flat appearance of the picture on the screen was removed and in its place there was substituted so much actual depth that the character, in many scenes, seemed to be real and moving. With the single exception that it was found necessary, after the first performance to dim the lights back of the stage so as not to detract the attention of the audience, the scheme was a tremendous success. Manager Milton H. Feld, who in Mr. Newman's absence is conducting managerial duties, has invented a plan that gives promise of making a hit and spreading to other theatres in the country.

Manager Feld had a hand painted panel, five feet high, two feet deep and 24 feet long, put in the lobby. It cost several hundred dollars; but it was worth it because it brought more publicity and favorable comment to the theatre than anything that had been attempted in Kansas City for a long time.

Home Talent Week Planned by Newman Theatres

Frank L. Newman, owner and manager of the Newman theatre in Kansas City, has planned a novel feature for the week beginning March 20. Since the erection of the Newman theatre, Mr. Newman has made music one of the paramount attractions at his play house. He now has arranged for a "home talent" musical week.

Prior to each performance, thirty minutes will be devoted to the playing of selections composed by Kansas City composers. This, Mr. Newman believes, not only will prove of extraordinary interest to the theatre-going public, but to scores of musicians as well.



Shadowgraph prologue for "The Old Swimmin' Hole," presented by Saxe's Alhambra theatre, Milwaukee, as told above

REX BEACH'S FAMOUS STORY
The NORTH WIND'S MALICE
A MIGHTY DRAMA OF THE ROMANTIC NORTH.
With Vera Gordon, the wonderful mother in "Humoresque" play The greatest part of her Career.
THURS-FRI-SAT

Attractive banner used over the lobby of the Isis theatre, Richmond, Va., during the run of "The North Wind's Malice"

"Kismet" Prologue First to be Presented at Albuquerque

"Kismet" is beginning to play the smaller cities now, among which is Albuquerque, N. M. Manager Williamson of the Ideal theatre, in presenting the picture, staged the first prologue to be given in the city.

A special orchestra was engaged and the services of six girls and a female impersonator to give an oriental dance secured.

One of the Albuquerque papers in reviewing "Kismet" said:

"The presentation of 'Kismet' marks a new advent in staging motion pictures in Albuquerque. The march of the harem girls through the dusk, the oriental dance in the red glow of the harem, by Louis E. Turner, with the faint odor of incense which pervades the theatre, supplemented by the oriental music by the Duke City orchestra, combine to make one feel the days of old Araby even as the opening scenes of the play unfold."

Meyer Gets School Co-operation

Fred S. Meyer, manager of the Palace theatre, Hamilton, O., in playing "The Last of the Mohicans" made a direct appeal to the principals and teachers of the schools with a circular letter. He also obtained an endorsement of the film from the Board of Education and entertained the Board and the faculty of the several schools during various shows of the three day engagement.

The interest taken in the feature by the teachers and educational authorities was one of the strongest box-office assets the picture had.

Northern Atmosphere for Southern Theatre Lobby

A very attractive northern atmosphere was lent to the entrance of the Isis theatre, Richmond, Va., for the showing of "The North Wind's Malice," by having painted a twenty-four sheet sign which was placed above the doors leading from the lobby into the theatre.

The name of the picture was strung across the top of the 24-sheet sign in large but snow-blurred type, while the author's name and the rest of the lettering was in black type.

As a faint background for the whole sign was a northern landscape in winter, hills and pine trees covered with snow. The sign gave a very pretty atmospheric effect to the lobby and attracted much comment.

Eddie Zorn Gets Publicity From Accident

TOLEDO photoplay houses depend upon the Community Traction Company to furnish them juice, and with almost startling regularity the power flickers and dies with the result that the exhibitor loses a considerable amount of money. This happens on an average of once a month. Eddie Zorn, of the Temple, through his advertising man, arranged a private screening of "Inside the Cup," and about fifty of the Toledo ministers responded to an invitation. The screening was scheduled for 9:30 A. M. on Friday preceding the week of showing. Things were going along nicely at 9:40. Zorn was seated in the last row with editors from all the papers, the organist was playing church music to the best of his ability, and the strange crowd were warming to the action nicely. At 9:45 the lights faded away, the organ music died and a moment of silence preceded a general discussion of "The Inside of the Cup," while all hands waited for the coming of light. Lack of time made it necessary to call off the showing, but the ministers and their families were given tickets to return during the week of showing.

The result of such an occurrence, however, was not so disastrous as one might suppose. The Temple theatre is a remodeled church and the newspaper people hurried to their typewriters and wrote first page stories of the event. One in the *Blade* was headed "Lead, Kindly Light, Think Preachers, as Lights Go Out." The body of the yarn told of the story and the purpose of the ministers being present. The ministers' discussion brought at least two sermons from the pulpits of as many churches. The picture opened big on Sunday, one patron buying forty tickets for his entire Sunday school class.

This shows the stage setting and the characters who took part in a prologue for "O'Malley of the Mounted," presented by Grauman's theatre, Los Angeles

Builds Papiermache Elephant's Head for Lobby Display

A novelty theatre front display for the showing of "The Revenge of Tarzan," was arranged by Goldwyn's exploitation representative for the showing of that photoplay at the Garden theatre, Baltimore. The tropic vegetation which has characterized all "Tarzan" lobby exploitation was retained, but in all other respects it differed materially from former "Tarzan" theatre front displays.

A huge elephant's head of papier mache was constructed and placed on the front of the ticket seller's booth, the elephant's trunk running down to about the right height for a youngster to throw peanuts into the cavities in the end of the trunk. The head and trunk was painted grey, the tusks a yellowish white until it all had very much the appearance of a live elephant's head. Underneath the extended trunk was a neatly lettered sign reading, "Tanor, Tarzan's jungle pet. See him in 'Revenge of Tarzan.'"

The front of the theatre was supplied, for the occasion, with hundreds of dark green lights entwined with the rich green of tropical plants while here and there were "punchy" photos from the picture and the posters.

What Small Theatre Can Accomplish in Prologues

An effective home scene provided a prologue for "Humoresque" that proved a veritable riot when the picture played at the Kerrigan theatre, New Albany, Ind. In addition to offering a prologue that combined artistry and charm, the setting, according to Oscar A. Kantner, Paramount exploiteer at Indianapolis, offered a vivid example of what a small theatre can accomplish in the way of prologues under skilled hands.

The scene was laid to harmonize with the story of the feature picture. The dingy furnishings of a tenement flat provided the locale. The middle aged mother seated at the half cleared dinner table offered the inspiration for her son to follow, on his violin, the records of some of the masters as reproduced by the phonograph. The prelude came to a logical conclusion as the phonograph ceased playing and the boy, having mastered the art of the violin, broke into the soft strains of "Humoresque." At the conclusion the audience broke into frantic applause.

A local furniture store supplied the phonograph, the records and the settings used in the scene, so that the only expense accruing to the theatre management consisted in the salaries of the two characters, "Mama Kantor" and her boy, "Leo," taken from the picture. The ease with which this theatre, located in one of the smaller towns, was able to present a delightful program in masterly manner, gives a concrete example of what can be accomplished with limited facilities and even more limited budget.

Here is a cut showing the ballyhoo which Howard Frankel, manager of the Majestic theatre, Columbus, O., used to help put over "Brewster's Millions"

Hick Comedy Stunt Goes Over Again

Two "country hicks" who went around the streets of Columbus, O., peddling "Brewster's Millions million laughs" stage money for the Majestic theatre, got a million chuckles out of Columbus people and no end of business for the picture, by their antics.

The important point to the stunt for almost every exhibitor in the country, is its sure fire evidence that the old hick comedy is still good for a laugh. Norman Dixon, newly appointed exploitation representative for Paramount Pictures in Cincinnati, co-operated with Manager Frankel of the Majestic theatre in the exploitation which centered around the rube act. The two strangers, hired by the theatre, promenaded the main thoroughfare, gave away 10,000 of the "Brewster's Millions Laugh Greenbacks" on the first day of the picture's opening and by Tuesday it was necessary to order 7,000 more.

"The Kid" Makes New Records in Philly

So great is the popularity of "The Kid," which just finished a week's run at the new Stanley theatre in Philadelphia, that the picture made new records for the house. It not only packed them in in the afternoon and evening, but it brought a rushing morning business, a thing that no other picture has ever done. The Stanley usually opens at eleven o'clock and runs the feature first at 11:40, but to accommodate the huge crowds during the run of the Chaplin film, the doors were opened each morning at ten, and by eleven there wasn't a seat in the house. As a result of the picture's great popularity it has been scheduled to play simultaneously during the week of March 7 at both the Victoria and Palace, which are usually first-run houses.

Admits Old People Free as Exploitation Stunt

That the exploitation of a picture pays and pays big is the viewpoint of Manager Frank Burlingame of the Strand theatre at Dubuque. Mr. Burlingame is practically the only Dubuque theatre manager who goes in for exploitation stunts with the result that he has a complete walkaway where big profits are concerned.

During the week of March 6, he scheduled "Conrad in Quest of His Youth." The Sunday previous to the showing of the film a large notice appeared in the Telegraph-Herald to the effect that all people in the city, over sixty years of age, would be admitted free to the show, as the guests of the paper. This invitation helped greatly to further the interest of the people of Dubuque in "Conrad in Quest of His Youth," with the result that the Strand did an excellent first night and splendid business during the remainder of the picture's run.

Another feature stunt that put over a picture far beyond the expectations of the management occurred a short time before the showing of "The Restless Sex." Mr. Burlingame, with the help of the advance agent for the picture, got the merchants of Dubuque to co-operate with the newspapers in putting over a two-page advertisement for "The Restless Sex." Every ad, signed with the merchant's name and slogan, told something about the picture or contained a cut of the leading players. Big, attractive advertising like this more than caught the public's eye, putting "The Restless Sex" over with a bang.

Posts Pictures of Stars to Aid Aspiring Contestants

Newspaper contests on star popularity have become so universal throughout the country that it's anybody's exploitation; but Eli M. Orowitz, exploitation representative for Famous Players-Lasky Corporation has taken advantage of the situation to benefit a dozen or more theatres in the Philadelphia territory playing Paramount pictures. In view of the favor with which the newspaper innovation has been received by the public—which sends in from 60,000 to 100,000 votes daily,—the local theatres, under the exploitation man's supervision have advertised themselves accordingly.

These Paramount playing theatres have had handsome one sheet cards made on which the photographs of various Paramount stars are mounted.

Underneath is the caption:

WHY IN DOUBT OR HESITATION
As to the Identity of a Star
WHEN THEY'RE SEEN HERE.
It's PARAMOUNT You Guess 'Em
Right, IF YOU WANT TO WIN.

"You'd be surprised," one theatre manager writes, at the crowds that gather around these framed posters trying to identify stars who have appeared in the paper that day. Young boys and girls seem to predominate."

Walton's Exploitation of "Kismet"

Bellingham, Wash., is only a city of 25,000, but nevertheless it is distinctive for two things. It is the northwest "corner" city of the United States and it is the home of the American theatre and a live wire manager, F. B. Walton.

Recently Mr. Walton booked "Kismet" and then decided to sell the picture to ninety-nine and forty-four-hundredths of the population of Bellingham. An exploitation campaign followed that was worthy a city of the first class.

Not content with the heaviest advertising, he had done in many a day, Mr. Walton changed the entire front of his theatre, covering the walls to represent the heavy stone buildings of Bagdad, where the scenes of the picture are placed. This effect was continued in the lobby. Not only the walls but the ceiling was covered.

At the box office the patrons received their tickets from a young woman whose costume blazed Orientalism. Similarly costumed ushers led them to their seats and oriental hangings in the theatre kept up the illusion that the patrons were enjoying a night in Bagdad.

An elaborate prologue was then staged. Mr. Walton used eleven people on the stage. The basis of his stage setting was the diaphragm scene between Mr. Skinner and Rosemary Theby in the play. Three tiers of steps leading to the diaphragm were draped with oriental rugs and some rich looking cushions on which lay most of the girls. A dance by three of the girls was the piece de resistance.

The enterprise of Mr. Walton in staging such an elaborate prologue for a four-day engagement in a town of 25,000 caused much comment, but the business that the American did on the engagement is best proof of the fact that Mr. Walton is one of the wisest showmen in the northwest.

Stellings Originates Another Exploitation Novelty

Among the live wires who have a penchant for getting out inexpensive exploitation novelties is Ernest G. Stellings, manager of the Grand theatre of Wilminton, N. C.

One of Mr. Stellings' recent stunts was for "Blackmail." On dull black cover paper in the form a four-page folder, Mr. Stellings printed in colored ink the following on the first page:

"Watch Out, this is Blackmail."

On page two and three was some selling talk concerning the production and its forthcoming engagement at the Grand.

The folder got a lot of publicity for the Grand, especially since it was unusual in color with an unusual catch line on the first page.

Two views of the lobby of the American theatre, Bellingham, Wash., and (top) a picture of the prologue which Manager Walton of the American presented for his engagement of "Kismet"

Scales As Exploitation Medium at Elmira

Those who thought they were capable of impersonating Roscoe Arbuckle were given opportunity to "weigh" their arguments by Manager H. L. Walter, of the Amusu theatre, Elmira, N. Y. and John P. McConville exploitation representative for Paramount, when "The Life of the Party" was playing at the Amusu recently.

The fact that Roscoe weighs 300 pounds in the embryo stage was taken into consideration. Men entrants were given a 50-pound allowance and women 100 pounds. Needless to add, the additional allowance of clothing also was made.

The announcement of the contest read in part:

"Fatty is big hearted enough to allow you the additional handicap of keeping on clothes, while he weighed stripped. No, you can't see him. You'll have to take his word for it. No bricks or window weights in the pockets will be allowed. Get on the sales at the Amusu or at any Arbuckle weighing station this week."

Arbuckle scales were established throughout the city and the newspapers took up the publicity stunt for feature stories. Scores of stout people tried their feet on the scales. The exploitation idea attained greater popularity than anything ever attempted in Elmira and there was a rush to see who came closest to duplicating the physiognomy and avoirdupois of the well known star. It was a winner for the theatre for all Elmira talked of the contest and most of Elmira went to see the picture.

Milwaukee Theatre Gives "Jucklins" Fine Presentation

"The Jucklins" furnished an opportunity for a prologue that Manager Sanders, of the Butterfly theatre, Milwaukee, was quick to take advantage of. He had a painted stage scene arranged showing a southern plantation with the cotton fields in the foreground showing up with fluffy white tops against a setting of rolling hills and sky.

Ballyhoo for "The Kid" used by the Majestic theatre, La Crosse, Wis. Story appears on this page

The musical program was selected with an eye to the feature pictures. Instead of trying to foist high brow stuff on his patrons with such a program, Manager Sanders did the wise thing by substituting real sentiment and selecting the old songs that touch the heart strings.

The selections harmonized with the story of the rural plantation life shown in "The Jucklins." "Old Black Joe," "My Old Kentucky Home" and other songs furnished the basis of the musical program.

Friese's "The Kid" Exploitation

A very effective and inexpensive exploitation stunt was used for "The Kid" when it showed at the New Majestic theatre in La Crosse, Wisconsin.

William Friese, assistant manager of the La Crosse Theatres Company, was responsible for this idea.

Several days before the picture was scheduled to play, Mr. Friese had a man dressed as shown in the accompanying cut, but without the placard on his chest, walking the streets of La Crosse, and acting in a very peculiar manner. He would stop the people he met on the street with these words: "Have you seen the Kid?" If the one addressed said, "What Kid?" he would then reply, "Well, you didn't see him or you would remember him."

The first day that he was out he was arrested as he was believed to be partially demented. Mr. Koppelberger, general manager of the La Crosse Theatres Company, persuaded the police officials to release him, and also by explaining the idea of the thing managed to have the actual reason for his appearances suppressed. However, the newspapers gave a story about the poor demented man who was wandering the streets of La Crosse looking for his lost boy. This quest was continued for two or three days and then this individual again appeared with the placard on his chest reading, "I have been looking for the Kid for one year and one day." The following day the card read "one year and two days," etc.

Coupled with this walking interrogation point, an extensive advertising campaign was conducted in the papers, starting with a set of teaser ads and working up from that to large displays immediately ahead of the opening of the production. According to the reports received from Mr. Friese, the stunt created widespread attention and the result was capacity houses at every performance.

This form of exploitation is very effective and very inexpensive and can easily be used by any exhibitor booking the picture.

Attractive lobby display for "That Girl Montana," designed by the Liberty theatre, Portland, Ore.

"Dangerous Business" lobby decorations at the Virginian theatre, Charl eston, W. Va., originated by Manager C. G. Becker. Note the strings of old shoes and tin cans

Johnston's "Tin Can Show"

Minneapolis Four Hundred Attend New Lyndale's Novelty Performance

THERE are several varieties of can being one in which the pink slip and canning parties among them and the boss play important parts and another, now quite extinct since the first of July, 1919, but G. Carroll Johnston, manager of the New Lyndale theatre, Minneapolis, gave another kind of can party recently that was a huge success.

As an exploitation stunt, Manager Johnston announced in Sunday's papers that on Tuesday night, between the hours of seven and eight o'clock, anyone presenting a clean tin can at his theatre would be admitted free. The New Lyndale is situated in an exclusive residence district and the doubting Thomases predicted failure from the start for the stunt.

But shortly after seven they began coming in droves.. Everyone took it as a big joke. Limousines would roll up filled with well dressed men and women, each one with a tin can secreted under their coat. Some would walk sheepishly up to the door to see if they were really accepting the cans, but becoming reassured would walk boldly in. Theatre parties were organized with the provision that each guest furnish his own can. One man with a large family and an inventive head presented what appeared to be one can. But on examination, it was found that to save trouble, he had taken the required number of cans in graduated sizes and telescoped them together.

The New Lyndale, which is a Finkelstein and Ruben house, seats 740 and according to Mr. Johnston, 1,500 persons appeared with the cans during the specified hour. Some of the persons tired of waiting to get in, went away to return after eight o'clock and cheerfully paid their admission in rather than go home without seeing the picture.

Mr. Johnston is very optimistic as to the benefits to be derived from his stunt. His boxoffice statement showed he did a normal night's business in addition to all the people admitted free.

Mr. Johnston stated that much curiosity was evidenced as to the reason for the stunt. Several men told him their wives had been pestering them for days as to what the management intended doing with the cans. To all inquiries Mr. Johnston gave a joking answer. That the New Lyndale's clientele would eat anything up on that order was clearly shown in the enthusiasm and pep shown by the crowds waiting with their tin cans.

Red Line Extra Gets Results Again

The red-typed newspaper "Extra" made another stage entrance when Arthur Vogel, Paramount exploiteer for the Seattle territory, staged an exploitation campaign in connection with the showing of "Idols of Clay" at the American theatre, Bellingham, Wash.

It was another example of how easily and inexpensively exploitation can be accomplished under trained hands. As the result of the co-operation Vogel obtained from the publishers of the Bellingham Herald several thousand copies of the issue of March 1 were distributed with the caption in big red type on the front page:

"EXTRA! EXTRA! GREAT EVENT. SEE PAGE TEN."

Page ten provided an event in itself for it marked one of the few full-page motion picture theatre advertisements ever run in Bellingham. It was an advertisements of "Idols of Clay."

Showing the "admissions" to Manager Johnston's tin can show staged recently in Minneapolis as told by the story appearing below

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Keaton Ready to Start Second Series

Buster Keaton has begun plans for the production of his second series of two-reel comedies for release through Metro, following the completion of the eighth and final of the first group—"The Goat." These slapstick offerings are made by arrangement with Joseph M. Schenck.

Announcement of this came this week to the Metro home offices in New York from Lou Anger, manager of the Comique Film Co., sponsors of the Keaton comedies. It was made public at the same time that Virginia Fox, leading woman in the majority of the first eight comedies, has been engaged for the second series.

"The Goat" follows the first seven: "One Week," "Convict 13," "The Scarecrow," "Neighbors," "The Haunted House," "Hard Luck," and "The High Sign."

Pantheon in Search of Alaskan Scripts

George Dubois Proctor, who is in charge of the scenario department of Pantheon Pictures Corporation, announces that this company is in the market for five-reel dramas or comedy dramas and two-reel stories with their locale in Alaska or the far north.

The latter will be produced at the Port Henry, N. Y. studios, where Pantheon Pictures Corporation have lately organized a producing unit, as well as several of the longer features.

Another producing unit will shortly be established near New York City, and both this and the company at Port Henry, will be under the supervision of Charles Miller.

STATE RIGHTS exchanges throughout the country will be glad to learn that Nathan Hirsh, president of the Aywon Film Corporation, has acquired the rights to the re-created Biograph production of "East Lynne," and will at once close territorial contracts on it.

This production of "East Lynne" is all-American, acted by Americans and directed by an American. Likewise it was filmed in America with modern costumes. It is a thrilling and deeply interesting filmization of the great stage play that has been a decided success for generations.

Directed by Travers Vale, this production of "East Lynne" includes among its cast Louise Vale, Alan Hale, Gretchen Hartman and Kate Bruce.

Apex Film to be Issued

Remington Paintings to Aid Exploitation of "Out of the Dust"

AFTER a delay following an early announcement, Apex Films, New York, is now ready for the market with their state right attraction "Out of the Dust." The picture itself had been complete for some time, but the Apex has refrained from showing it without its attendant exploitation features.

It has been known that this John P. McCarthy production is of early pioneer days, taking its inspiration from the famous paintings by Frederic Remington. Because of this association, the Apex Company made a deal with Collier's, the publishers, who have for years issued millions of Remington's pictures as premium subscription features, special portfolios, etc. It was the Apex idea to link these Remingtons with the production and the rights to these famous subjects were therefore secured. But difficulties appeared in unlooked-for places, mostly of a mechanical nature. The entire set of about thirty four-color subjects are almost priceless in the original metal, being the only set in existence and the making of electros for all of them became necessary. The printing, too, was a big undertaking, since only certain plants are qualified to turn out a creditable job on reproductions of paintings, with the necessity of special inks to get the true color values and other fine points of the printing art.

As the final result of surmounting all difficulties, Apex now has its own Remingtons ready for use of the state rights market thus giving "Out of the Dust" a feature for exploitation never before attempted, the rights to which alone represent an enormous sum. These Remingtons are printed on the finest kind of heavy coated paper, and are identical with the prints sold in art stores for from $1.50 to $2.50 each. They measure 16x24 inches each, and the advertising matter is so arranged as to be out of sight when the picture is framed.

Apex has made amazing use of the Remington plates. Their stationery itself is a revelation, being replete with four-color Remington miniatures, also available for the use of buyers. The most famous subject from the great artists' brush, "Caught in the Circle," makes the twenty-four sheet look like a genuine Remington painted on a fence, frame effect and all.

Reelcraft Plans Features

Preliminary Announcement of Enlargement Made by R. C. Cropper

THE Reelcraft Pictures Corporation is to enter the feature picture distribution field very shortly according to a statement issued by President R. C. Cropper.

"It is true that the Reelcraft Pictures Corporation is going to distribute feature pictures," says Cropper, "there have been so many rumors concerning the fact that I believe this preliminary verification is necessary. The matter has been definitely decided for many months, in fact, ever since the first day when Reelcraft consolidated many Short producing and Distributing Companies, we have planned for the time when features would be added to our program."

"Reelcraft has been very successful with the Short Subjects, and has no intentions of discontinuing the one and two reel releases, quite the contrary, we are preparing three complete additional units to supply us with Short Subjects."

"The matter of securing our features has been a matter of time, when the news first leaked out that we were going to distribute Features, we received pictures from all sources and all countries. I might add that we were offered every kind of picture that human mind could produce, and after looking at more than one hundred, we decided that the pictures to suit our needs would have to be produced especially for us."

"Two feature producing companies have been organized for the express purpose of supplying us features, more companies will be added later in the year, until we expect to have at least two features a month for distribution through our organization."

"Reelcraft has also spent considerable time in the upbuilding of the distributing organization, in several cities where we have formerly distributed through Independent Exchanges we have opened our own direct exchanges. In every other center where we have no exchange we will distribute on a mutual franchise plan through the best exchanges in these centers."

Sport Pictorial Booked in Boston Houses

Word has just reached the Arrow Film Corporation offices that the Lightning Photoplay service of New England has booked the latest sport pictorial "Leading Dog's Life" in all of Jake Lowry's theatres in Boston to play day and date. The Lowry theatres are "The Modern," "The Park" and "The Beacon."

Billy West Comedies 75 Percent Sold

Joan Film Sales Co., reports this week that seventy five percent of the territory has been sold on its series of Billy West Comedies. Missouri, Ohio, Minnesota and Canada are still opened and the last two are expected to be closed shortly. The West comedies were first released four months ago when the first two-reeler, "Sweethearts" was announced.

"The Price of Silence" in Loew Houses

The first big release of the Sunrise Pictures Corporation, "The Price of Silence," adapted from the famous novel, "At the Mercy of Tiberius," by Augusta J. Evans Wilson, and in which winsome Peggy Hyland in starred, will be shown at Loew theatres commencing March 21.

THE Lion Film Corporation of Dallas was granted a charter in the State of Texas at the capital, Austin, Texas, on March 10. The officers of said corporation are: L. C. Baxley, president; Harry T. Peebles, vice-president; S. T. Bryant, secretary and treasurer. The Lion Film Corporation is incorporated for $50,000,000 and has purchased the entire business and all stock of the L. C. Baxley Attractions, Inc., together with all productions controlled by that company together with their outstanding contracts.

Mr. Baxley and Mr. Peebles are both well known to to the trade in the Southwest, Mr. Baxley having been one of the pioneers in the state right business, one of the organizers of the Specialty Film Company and also sales manager of the Southern Enterprises.

R. E. Baxley has been appointed sales manager of the new concern. R. E. Tomlinson, formerly with Select, Pathe and Specialty exchanges of Dallas, has been appointed office manager.

Will Test Value of Stars

C. B. C. Believes Possibilities of Male Stars Are Overlooked

A "REVERSAL of English" is being tried by the C. B. C. Film Sales Corporation in that, with the producers tending more and more to feature pretty girls and women in their productions, and distribution concerns securing for release mostly "she" pictures, this company now has a man as the featured player of the series which it is producing and releasing, and of another series and an important six-reel feature which it is distributing to the State Right market. This is by way of an experiment that the officials of this company are trying to test the merits and box-office value of men stars versus women stars—and they are to counterbalance the male side of the scales with a French woman star—Zany Mieus, who appears in "The Nightingale of Paris," the first of a series of French pictures which C. B. C. is to release.

First of the three men stars under the C. B. C. banner is Sid Smith, featured in Hallroom Boys Comedies which are being produced on the Coast by Harry Cohn of the C. B. C. company. With the contracting with C. Edward Hatton for the making of twenty-six two-reel Western thrillers for release by C. B. C. this company adds the second featured man player to the series on its books. And, in "The Victim," Robert T. Haines is the featured player, and it is reported that this six-reel drama is meeting with great success throughout the country.

The testing by C. B. C. of the value of the man star versus the woman is in line with this concern's desire to give the public what it wants—after it has found out without any room for doubt just what the public does want. The test is to be made absolutely fairly, Joe Brandt and Jack Cohn declare, extensive advertising and exploitation being given to the men stars, and to Mlle Mieus, so that conditions may be even throughout.

They believe, however, that the man star has been more or less overlooked in favor of the woman—and that the day for the man star is at hand, if producers only have the foresight to see it.

According to Messrs. Brandt and Cohn, however, the theatre-going girl has become an increasingly important factor in the amusement world, and one which producers and exhibitors would do well to consider. With the terrific business conditions of the past year, men have less money than hitherto to spend for the amusements of their families and women friends. Add to this the fact that today there are a greater number of girls and women economically independent than ever before,—and the result is that film theatres are full of girls alone or in pairs, 'blowing themselves' to their own amusements.

"And," they declare, "just as a man gravitates toward the theatre showing the pretty girl, a girl tends toward seeing a man whose screen likeness has struck her fancy."

However, they are going to leave it to the public to decide whether they are right or wrong—and they will follow the dictates of the public decision when it is made.

Kipling Flays Censorship

Death of All Western Pictures Would Result Says Independent

RICHARD KIPLING, of the Kipling Enterprises, who is now in New York, is one of the Staunchest foes of censorship as it will be applied should individual censorship be applied in the various states. Mr. Kipling is offering on the independent market a series of thrilling Westerns, the third of which is "The Battlin' Kid."

"We producers of Westerns," said Mr. Kipling, "have the most to fear from the fanatics. How can we take the guns and the riding out of our Western productions? We do not uphold the villian in our productions. On the contrary it is always our object to see that he is brought to justice at the end of the picture, no matter who he may be. We do not glorify crime. The hero, representing right and justice, is ever triumphant.

"It seems to me as if the censor advocates are trying to take the kick out of everything in this country. If we take the riding, the shooting, and the rapid fire action out of our Westerns, we have a picture punchless and zestless. State censorship will mean the death of Westerns and Westerns are the most popular type of pictures.

The independent producer has more to fear than the star of national fame who offers his or her picture for the approval of the censors. A great star, with his or her name to carry the picture, has a far greater chance of receiving their imprimatur than the smaller fellow, who must necessarily produce with a lesser known cast.

"If censorship must come, let it be national censorship, and let a board of examiners act in each producing center. Let a scene be condemned before the set has been destroyed, rather than to wait until we have lost our money irrecoverable."

"Dollars and Destiny" Well Received

Joe Horwitz, of Joe Horwitz Productions, announces that he has already closed several territories on "Dollars and Destiny," the feature starring Paul Capallani, which he is distributing on the independent market. The picture has won the approval of every one who has seen it, it is stated.

Mr. Horwitz states that he will shortly announce a new picture which will be a surprise to the industry.

A thrilling scene from "Crooked Trails," starring Ray Gallagher. The picture is produced by Arthur Henry Gooden for release on the state rights market by Independent Films Association

"Midchannel" in Brooklyn

Clara Kimball Young Draws Big Crowds in Residential Theatre

CLARA KIMBALL YOUNG, the Equity Pictures star, duplicated the success she has attained in many other cities of the country last week in Brooklyn, N. Y., when "Midchannel," the Fourth Young production to be released by Equity, was shown at the Sunset theatre, a big first-run house of Bay Ridge.

According to Equity Manager, Gus Konigswald reports that during its four day run it broke every previous record. The Sunset has shown many big productions of the leading producers. "Midchannel," it is stated, surpassed the most optimistic expectations when the box office returns were counted.

The success of Clara Kimball Young in Brooklyn is conclusive, Equity states, as the circumstances attending the showing of 'Midchannel' were not very favorable. A period of four months had elapsed since the last Young picture was shown—'For the Soul of Rafael.' Many another star would have 'died' during the long interval, but 'Midchannel' drew even bigger business.

As a result of the Sunset run of 'Midchannel' during the week of March 5th, seven neighboring theatres have booked the picture, The prosperous account that 'Midchannel' gave of itself at the box-office is not only due to the fame of the star, says Equity, but to the calibre of the picture. That is why, in Konigswald's opinion, 'Midchannel' outdrew 'For the Soul of Rafael.

Chicago House Exploits "Lone Hand Wilson"

How Manager John Keane, of the Band Box theatre, Chicago, utilized a six-sheet special hand lettering inserted to dress the outside of his theatre during the successful run of Lester Cuneo's "Lone Hand Wilson," is shown in the accompanying cut.

Inside the lobby two giant cutouts of Cuneo were set up and paper furnished by the Capital Film Company on "Lone Hand Wilson" was utilized to cover the side walls. The result was very gratifying, according to Mr. Kane, who reports that the attractive lobby display backed up by word of mouth advertising on this excellent picture resulted in one of the best weeks ever experienced by his house.

Ohio Opening of Jans' "Madonnas and Men"

Herman F. Jans, president of Jans Pictures, Inc., made a flying trip to Toledo on February 20 where he attended the premier showing of "Madonnas and Men" in Ohio.

OOH!

EVERYBODY'S EXCITED
over
SID SMITH'S
Nervy Thrills and Riotous Fun in
Hallroom Boys Comedies

LOUIS BAUM, sales manager of Joan and Equity Pictures, returned this week from a two months' trip throughout the country with six contracts on his companies' pictures which are reported in this issue. The sales were made within four weeks. During the first month of his trip Mr. Baum managed the personal appearance of Clara Kimball Young in Houston, Dallas and San Antonio, Tex., where she was accorded a wonderful reception.

Mr. Baum states that in the course of his trip he found the conditions in the independent field had greatly improved. He reports that the Southern and Middle West territories were doing exceptionally well and far from feeling any depression, were enjoying a more prosperous business than ever.

Sardino Becomes Head of Dooley Exchanges

Al Sardino, owner of the Hippodrome in Syracuse, is now general manager of the Dooley exchanges in Buffalo, Syracuse and Albany, having succeeded Thomas W. Dooley, who has disposed of all his interests in the company and opened his own exchange in Syracuse under the name of the Exhibitors' Film and Service Company. The new Dooley official has taken over the Ben Fitzer Productions, Inc., with offices in the Palace theatre building, Buffalo and in the future the releases handled by Ben Fitzer will be handled from the Dooley office.

John M. Sitterly will remain as manager of the Buffalo Dooley office under the new regime. It is rumored that other state right exchanges may soon be taken over by Mr. Sardino.

MY GAWD!

LOOK AT
SID SMITH
He Thrills You and Makes You Howl in
HALLROOM BOYS COMEDIES

Musical Scores for Kinetos

Isaacson Selected to Handle Urban's Innovation

WHEN Charles Urban, president of the Kineto Company of America, Inc., decided to have musical presentations prepared for his Kineto Reviews, as was announced in these pages last week, he investigated all the men he deemed best fitted to do such work and finally decided on Charles D. Isaacson as the best equipped man of all.

Now that Mr. Isaacson has already begun the work, Mr. Urban finds the musical expert's enthusiasm quite matches his own.

The result, it is believed, will be undoubtedly very fine for the men and women whose business it is to present the motion picture to the public.

Never before have short motion picture subjects been accorded any particular musical attention. But lately their importance has been increasingly recognized and Mr. Urban, who publishes all his releases in lengths of one reel decided the time had come when their treatment ought to be on a par with that given to feature pictures in five and more reels.

"The short subject must tell its story quickly," said Mr. Isaacson, "It must create its atmosphere without delay and must lose no opportunity to adopt every conceivable aid to make the maximum effect possible. It has always surprised me that the makers of the short subjects, especially such as these extremely high quality Kineto Reviews, did not realize the importance of cueing them to music. The big features can more easily do without music than these compact shorter ones.

"I am mighty happy to have this opportunity to assist Mr. Urban, whose work I have long admired and for whom I have the greatest respect, looking upon him, as I do, as a real pioneer who has carried through his ideas.

"I have viewed the first thirteen Kineto Reviews to be scored, and I can tell you that I am very, very enthusiastic. I will have a regular artistic orgy in laying out 'The Holy City' and 'The Emerald Isle.' When it comes to 'Thrills' I expect I will have a better time over my division of the work than any subject as ever afforded me heretofore.

"How will I score the pictures? Well, I'll tell you. It will be my desire to catch the atmosphere. Where possible I want to make the theme as one unit, but where the picture calls for variety, I will suggest as many themes as are necessary. But I will do something that never has been done before. Instead of merely suggesting compositions arbitrarily without regard for size or availability of music, I will make three variations for big, medium and small orchestras and will in addition explain just what I am seeking to accomplish, so that if none of the suggested music is available, the musician will have no difficulty in substituting effectively, without detriment to the picture or the entertainment.

"In conclusion, I wish to emphasize that Mr. Urban has started a very fine movement; one that will aid the motion picture tremendously and also do a great deal to further the musical appreciation of the public."

Mr. Isaacson is well known for the sentiment he expresses in his conclusion. As editor of "Our Family Music" in the New York "Globe"; as creator of the "Globe" concerts he has won a world-wide reputation. As a writer, a musician and an editor he has earned a fine reputation. His influence in motion picture theatres has been very great on account of his work in making music an important part of theatre programs.

In associating himself with Mr. Urban to prepare the Kineto Reviews for musical presentations, he is widening his already very extensive activities.

More Product for Arrow Film

Shallenberger to Give Complete List of Pictures Soon

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has returned from a trip to Los Angeles, where he has been for the past few weeks. While on the coast, Dr. Shallenberger contracted for a number of productions and short reel subjects.

While Dr. Shallenberger will not give out a detailed statement at this time, he, however, states that he has contracted for twenty-six features. Most of these features are in series of four; that is, each series of four pictures will feature a prominent star.

The first feature of the twenty-six contracted for by Dr. Shallenberger is called "Headin' North" and features Pete Morrison. This feature is now in Arrow's office and the advertising matter pertaining to it is being prepared and an early release date has been set. Four big super specials are included in the twenty-six features. These will be announced later.

Two series of two-reel comedies have also been contracted for by Dr. Shallenberger. The first of these series is to be made with Harry Gribbon, Eddie Berry and Helen Darling as the stars, and there will be twelve of these two-reelers in this series. The second series will also consist of 12, and the stars have not been announced as yet.

A big northwestern serial of fifteen episodes with Ann Little in the leading role, has also been contracted for by Arrow. This serial is being made and directed by Ben Wilson, who also made "Thunderbolt Jack" with Jack Hoxie. The serial is made from a story which was especially written for Ann Little. Dr. Shallenberger states that this serial has been made in answer to the thousands of letters that have been received by Arrow as well as by Miss Little herself since her appearance in "Lightning Bryce," insisting that this star make another serial. Arrow will soon be ready to offer this serial to the independent market.

On his way to and from the coast, Dr. Shallenberger visited all of the independent state right offices. This included offices in San Francisco, Los Angeles, Seattle, Denver, Minneapolis and Chicago, and he states that he found that all of the independent exchanges that were conducting a clean business and using clean salesmanship methods are in a highly flourishing condition. "In fact," states Dr. Shallenberger, "I was surprised to learn how successful many of these exchanges are. Wherever I found an exchange that was doing business on a businesslike basis and using clean methods and up-to-date salesmanship, I found a successful exchange and one that was making money. I found that exhibitors are becoming more and more partial to the independent exchanges and are patronizing them to a greater extent than formerly. In fact, where an independent exchange has a series of pictures of the same quality as a program house, it is given the preference in many cases, and so long as the independent exchange man will use careful judgment in the selection of his product he is sure of the continued support of the exhibitors.

"I found a few independent producers at work on the coast. In fact the only independent producers that are working are those that are working under contract where their product has already been sold, which means but one thing, and that is, that the producers that are making pictures must make them better, and to do this it costs money which necessarily means that the exchanges must be willing to pay a fair price for their pictures."

It is said at the offices of Arrow that a statement will soon be issued showing the list of productions that were contracted for by Dr. Shallenberger.

"The Price of Silence" in Fan Magazines

President Max Carnot, of Sunrise Pictures Corporation, announces that in line with the company's policy to publicize their productions in the fan publications, more than six magazines have already printed stories on their initial release, "The Price of Silence" in which Peggy Hyland is starred.

Herman Jans Leaves on Extended Trip

Herman F. Jans, President of Jans Pictures, Inc., and of Jans Film Service, Inc., left for an extended journey Saturday, March 12th—which will carry him to the principal film centers of the United States. Mrs. Jans and their daughter will accompany him, Mr. Jans intending to make the trip partly one of pleasure, as he states that this will be his first vacation of any length since he entered the motion picture industry fifteen years ago.

Mr. Jans' first stop will be Chicago and from that point he will touch Minneapolis, Seattle, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Baltimore, and Washington.

Before leaving Mr. Jans was entertained at a dinner party given by the employees of the two corporations at Churchill's, on Broadway.

Canadian Rocky Scenic Rich in Beauty

The current Ford Educational Library film, "Where the Columbia River Rises," which is being released through the Federated Film Exchanges of America, contains views of towering mountain peaks capped with everlasting snows, babbling brooks, dashing waterfalls, mighty canyons carved by mountain streams and winding trails along the precipitous mountain sides, make this a most beautiful film.

The picture follows the winding Columbia River from its source in the Canadian Rockies and through these mountains down to the valleys.

Gallagher Completes Two Reel Western

Under the direction of Charlie Roberts, finis was written this week on a new two-reel Western, starring Ray Gallagher and the film is now being prepared for release on the state rights market by the Independent Films Association of Chicago.

The story is titled, "Crooked Trails," and is the second in a series of 24 two-reelers a year to be produced by Arthur Gooden Productions at Independence City studios, Hollywood, Cal.

The first of the Gallagher series is now on the state rights market and is titled, "Go Get 'Em."

Next Kineto Release Is "The Holy City"

"The Holy City," one of the series of Kineto Reviews being handled by National Exchanges, Inc., in the United States, will be released the last week in March. Charles Urban has personally edited "The Holy City" and is said to have made of it not only a reel of remarkable beauty, but one of the most unique productions ever made.

All the scenes in "The Holy City" have been described with titles taken literally from the Bible.

Dominant Pictures Popular

Rapid Strides Made in Sale of U. S. Amusement Feature Series

JACQUES KOFFSTEIN, general manager of the Dominant Pictures Inc., states that the several exchanges have grasped the opportunity to secure the series of six special features produced by the U. S. Amusement Corp. Four of the pictures star Catherine Calvert, the other two stars Edith Hallor and Naomi Childers respectively.

The old titles of these features and their cast is as follows: "Behind the Mask," society melodrama by Charles T. Dazey, author of "In Old Kentucky" and features Richard Tucker in addition to Catherine Calvert; "Think It Over," from the story by Herbert Blache, featuring Richard Tucker and Catherine Calvert; "The Peddler"—a screen version of the play which presents Joe Welch who created the stellar role in the original stage version for so many years, and also Catherine Calvert; "The House of Cards," the play by Alice Blache in which Frank Mills and Catherine Calvert are starred; "A Man and the Woman"—a photo drama based on the novel of Emile Zola's "Nantes"; "The Auction of Virtue"; a screen version of Joseph Poland's play featuring Naomi Childers and Leslie Austin.

The first of these to be issued will be "The House of Cards" which will be known in its newly edited and revised form as "Aching Hearts." Brand new lithographs consisting of one, three and six sheets have been prepared on each one of this series by the Ritchey Lithograph Co. In addition to this paper, each of these subjects will also have 11 x 14 photos, press sheets, slides and cuts.

Kremer Breaking Records

Bigger Business Than Ever Reported in Office of Independent

CALAMITY howlers who have been decrying the poor conditions in the motion picture industry would hardly find any support for their arguments in the Victor Kremer offices as during the past week this company has eclipsed, in the line of business, anything that it has done in its history.

The full office force is busy taking care of orders and answering telegrams that have been coming in asking territorial rights for the new Texas Guinan series of Western dramas and "The Handicap," Mr. Kremer's latest production to be released.

The Guinans have surpassed in demand from exhibitors any class of pictures that this company has to date put forth, states Kremer. That public appetite is whetted for Western stories is proven in this unusually large demand for the Guinans, which runs about five to one on all the others.

"I Am the Woman," the first Guinan pictures, will be shown this week at a private screening after which it will be shown publicly at one of the Broadway houses.

"The Handicap," which was recently shown at the Loew houses, seems to be in big demand in the Middle West particularly, although orders from all parts of the country are coming in daily, but in the section above referred to there have been several orders for return showings, an unusual happening for a picture of this nature.

"The great hit made by 'The Kid,' has had a tonic effect on the old Chaplin pictures such as 'By the Sea,' 'A Jitney Elopement,' 'Work' and the burlesque, 'Carmen,' states Mr. Kremer. Many houses that had already shown these pictures twice have sent in orders for a third repeat. These Chaplins are controlled and distributed by the Victor Kremer Company through the New York Independent Masterfilms Exchange.

Summarized the business of the Kremer concern since the first of the year by far surpasses that for the same period of 1920 and the outlook is that 1921 will prove the banner year of the company's existence, it is stated.

Manheimer Has Press Book

Useful and Elaborate Aid Ready for Feature "Every Man's Price"

E. S. MANHEIMER, who is handling the state rights distribution of Burton King's special production, "Every Man's Price," in which Grace Darling is the featured player, has had prepared one of the most unusual press books ever gotton out on a big picture.

Aside from the artistic manner in which the book has been treated, the advertising campaign, as contained within the covers, offers new angles for publicity and exploitation, the stories having been especially written along straight newspaper lines by newspapermen of the metropolitan press.

The advertising matter on "Every Man's Price" is said to be different from any prepared for either a state rights production or a nationally distributed picture, in that a wide variety of effective display ads have been prepared, it is said, by one of the largest advertising agencies in the country. These ads enable the exhibitors to get the fullest possible advertising value for a minimum cost.

The posters, by Ritchey, include one's, three's, six's and twenty-four's, are unusually attractive and designed especially to impel action at the box office.

Fait, of Howells Sales, to Leave on Trip

William Fait, Jr., directing the sales of the Howells Sales Co., Inc., which is distributing the fifteen episode serial "The Hope Diamond Mystery," featuring Grace Darmond on the states rights market, expects to leave in the near future on a trip covering the middle west and a part of the south.

His first stop will be Chicago where he will arrange for a special showing of the entire serial before the Chicago Censor Board, as it is the purpose of the Howells Sales Co. to have this picture passed by the various censor boards.

Plans are being made, it is announced, to have the main title—"The Hope Diamond Mystery" done in natural color photography. Arrangement are under way with the Colura Company to do this work. This is the same company that did in natural color the inserts in "Way Down East."

It is stated that numerous telegrams and letters of inquiry are coming into the office of the company as a result of the trade paper advertising on the serial.

Reel Set is Now Used as Real Set

William M. Riordan, of Anna Spencer, Inc., Gowns, happened to be a visitor at Universal studios while Mr. William Nigh was working in one of the sets prepared by Tilford Cinema studios.

This setting was an elaborate mannikin room of original design. Mr. Riordan was so impressed with the genuineness and originality of the setting that he promptly purchased it and its decorations. Immediately on conclusion of the scenes being enacted in the setting he had it transplanted in all detail to his establishment for permanent actual use.

Keen Interest Shown in "Annabel Lee"

The release of the five-reel feature, "Annabel Lee," by the Joan Film Sales Company to the independent market has aroused wide interest, announces that company. For the past three weeks, inquiries have been coming in through the mail and in person from state right buyers of all parts, asking to see the new feature. Up to a few days ago, no print was available to satisfy the curiosity of buyers, but now that the first print is off the developing racks, Joan has ordered twelve more sample prints to circulate among the various territories for inspection.

"Tough Luck" Is Seventh Hallroom Comedy

"Tough Luck" is the title that has been given the seventh release of the new Hallroom Boys Comedies series, prints of which have been received at the offices of the C. B. C. Film Sales Corporation this week, from the Coast. This picture is now in process of editing and titling, and will be released shortly, it is announced.

THE following sales on the independent market were reported during the week:

"The Invisible Ray" (Joan Film Sales) to Skouros Brothers, St. Louis, for Missouri and Kansas.

"The Invisible Ray" to Lee Goldberg of Big Feature Rights Corp., of Louisville, for Kentucky and Tennessee.

12 Billy West Comedies (Joan Film Sales) to Reelcraft Film Co., of Davenport, Iowa, for Iowa and Nebraska.

12 Billy West Comedies to Merit Film Co., of Detroit, for Michigan.

"She Played and Paid" (Joan Film Sales) to Standard Film Corp., of Kansas City, for Kansas and Missouri.

"Whispering Devils" (Equity Pictures) to Standard Film Corp., of Kansas City, for Kansas and Missouri.

"When Dawn Came" (Hugh Dierker Production—Producers Security) to Thomas Leonard of St. Louis.

"When Dawn Came" to Sam Grand of the Federated Film Exchange, of Boston, for New England.

"When Dawn Came" to Harry C. Simeral Enterprises, of Pittsburgh, for Western Pennsylvania.

"West of the Rio Grande" (Bert Lubin) to Greater Features, Inc., of Seattle, for Washington, Oregon, Montana and North Dakota.

"Trailed in the Storm" (Specialty Photoplay, Inc.) to D. Mundstuk, of Strand Features, Inc., of Detroit, for Michigan.

"Trailed in the Storm" to the Major Film Corp., of Boston, Mass., for Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

Western Star Dramas (Dominant Pictures, Inc.) to the Dooley Film Exchanges, of Syracuse, N. Y., for Northern New York State.

Charlie Chaplin revival "Carmen" (Victor Kremer Film Features, Inc.) to Richards and Flynn, of Kansas City, for Western Missouri and Kansas.

Charlie Chaplin revival "Carmen" to Ludwig Film Exchange of Minneapolis, for Minnesota and Wisconsin.

"Skinner's Dress Suit," Bryant Washburn revival (Victor Kremer Film Features, Inc.), to Famous Pictures Sales Co., of Pittsburgh.

"The Midnight Rider" (Richard Kipling Enterprises) to George M. A. Fedke, of the Motion Picture Distributing Corp., of Boston, for the New England territory.

Western Star Dramas (Dominant Pictures, Inc.,) to Fine Arts Film Service, for Eastern Missouri and Southern Illinois.

Western Star Dramas (Dominant Pictures, Inc.) to Exhibitors Film Service Corporation, of Syracuse, for New York State north of Westchester County.

New Wed Comedies (Dominant Pictures, Inc.,) to R. D. Marson Attractions Co., for New England territory.

New Wed Comedies to Strand Features, of Detroit, for Michigan.

New Wed Comedies to Southwestern Film Service, of Dallas, Tex., for Texas, Oklahoma and Arkansas.

New Wed Comedies to Consolidated Film Service, of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

U. S. Amusement Features (Dominant Pictures, Inc.) to Masterpiece Film Attractions, of Cleveland, for Ohio and Kentucky.

U. S. Amusement Features to Elk Photoplays, of New York City, for Northern New Jersey and Greater New York.

U. S. Amusement Features to Pearce Films, Inc., for Alabama, Florida, Georgia, Mississippi, Tennessee, North and South Carolina and Louisiana.

Entire product of Associated Photo-Plays, Inc., to Twentieth Century Film Co., of Philadelphia, for Southern New Jersey and Eastern Pennsylvania.

Midget Comedies (S. and E. Enterprises) to the Commonwealth Film Co., of Chicago, for Illinois.

Midget Comedies to L. C. Baxley Attractions, of Dallas, for Oklahoma, Texas and Arkansas.

Midget Comedies to the Specialty Photoplay Corp., of New York, for New York City and Northern New Jersey.

"It Might Happen to You" (S. and E. Enterprises) to Maurice Lose Attractions, of Terre Haute, for Indiana.

"It Might Happen to You" to Quality Film Corp., of Pittsburgh, for Western Pennsylvania and West Virginia.

"It Might Happen to You" to the New Film Co., of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"It Might Happen to You" to the First National Exhibitors Circuit, for Washington, Maryland, Delaware and Virginia.

"It Might Happen to You" to the First National Exhibitors Circuit, of Chicago, for Illinois.

"It Might Happen to You" to Greater Features, Seattle, for Washington, Oregon, Montana and Northern Idaho.

"It Might Happen to You" to Herman A. Jans, of New York, for Northern New Jersey.

"It Might Happen to You" to the L. C. Baxley Attractions, of Dallas, for Oklahoma, Texas and Arkansas.

"It Might Happen to You" to the Premier Film Corp., of Charlotte, for North and South Carolina.

"It Might Happen to You" to the Arthur C. Bromberg Attractions, of Atlanta, for Georgia, Florida, Alabama and Tennessee.

Howells Sales Co Has New Feature

The Howells Sales Company, Inc., has obtained control of the world's rights to a five reel feature picture entitled 'You Find It Everywhere" starring Catherine Calvert and Herbert Rawlinson, which it will distribute immediately on the states rights market.

The picture is adapted from a Saturday Evening Post story by Booth Tarkington and Harry Leon Wilson called the "The Gibson Upright."

A scene from "The Nightingale of Paris," the first of a series of four French pictures which C. B. C. Film Sales will distribute on the Independent market

"Things Men Do" Is Offered

Schlesinger to Distribute Feature on State Right Basis

MAYER B. SCHLESINGER, of New York, well known in the independent field, announces this week to the trade in general and to state right buyers in particular that he has acquired for world distribution, the rights to 'Things Men Do," which is heralded as a powerful screen adaptation of the well known novel, "Into the Light."

The picture was produced by Cyrus J. Williams who has been and is now making the series of two-reel Western subjects for release through the Pathe Exchange, Inc. "Things Men Do," first of the series of special productions which Mr. Williams contemplates making for independent distribution, is visual proof that he can make good feature productions as well as effective two-reel subjects.

The picture opens in a sleepy little village where a young girl, continually subject to humiliation and shame at the hand of her brutal step-father, is lashed unmercifully with a rawhide whip because of her failure to finish the chores about the house. This causes the divine spark of sympathy to gain momentum in the heart of her sweetheart who strikes her step-father with his fists.

The production deals graphically with the story of the three characters, and pictures vividly a romance the culmination of which comes only after many have suffered heartaches and tortured souls.

"Rarely, if ever, has a picture been made," says Mr. Schlesinger in a statement issued to the trade press "which is so human in the unfolding of its plot and so tender in its love scenes. It is the sort of a vehicle which forces a lump at the throat and a smile on one's cheeks at the same time. Your patrons will like it, you will like it, and only those folks who have a heart as hard as the proverbial granite will not be affected by its tenderness, its sincerity and its sympathy.

"The title, alluring and compelling, lends itself readily to exploitation. The story, one of human foibles and heartaches, inspires a great sympathy. The cast, embracing an ensemble of screen artists, including such well known stars as Patricia Palmer, Edward Hearn, Gertrude Claire and a host of others equally as popular, was selected because of the individual's adaptability to the roles in question. The direction, in the hands of Robert North Bradbury, is most unusual.

"I am happy to announce this production for independent distribution. I am certain that it will represent one of the big box office attractions of the year. In making this latter assertion, I am certain the exhibitor, public and press will bear me out in this regard."

Exceptional Cast Seen in "Mother Eternal"

Ivan Abramson, who has just finished directing "Mother Eternal," believes that never before in the thirty pictures which he has produced, has he managed to assemble a cast which worked so smoothly and whole-heartedly for the success of a picture, as in this production.

"I knew I had a story," said Mr. Abramson, "I always make sure of that before I begin casting, but like every other independent, I had to trust to luck for players and it seemed for a time that my labors would be ten-fold because of the exacting nature of the story with regard to characters."

Through Eugene Spits, president of the Estee studios, Mr. Abrahamson secured the services of Vivian Martin for the leading role. The other players are Thurston Hall, Earl Metcalfe, Jack Sherrill, Pearl Shepard, Vivienne Osborne, Cecil Kern, Ruth Sullivan, J. W. Johnston, Clyde Hunnwell.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Sales Drive Promises to Break Records

LATE reports from the Pathe headquarters in New York declare that the sales competition, which was inaugurated at the beginning of March under the title of "Brunet Optimism Month," promises to roll up a sales record surpassing any previously established by the Pathe organization. This is the announcement issued from the Pathe home-office as the half-way mark is reached.

New business has been remarkably stimulated by the contest, it is stated. This is partly due to the conditions of the competition, in which contracts, bearing either a play date or advance deposit, or both, received a seventy per cent credit, against thirty per cent for collections.

New Leading Women in Christie Comedies

Two new leading women were announced this week by the Christie Film Company. They will both make their first appearance in a picture which will have its first showing in June.

Viora Daniel, who appeared opposite Roscoe Arbuckle in "The Life of the Party" and who has just finished playing the feminine lead with Max Linder in "Full of Pep," is the first of these. Josephine Hill, the second, had the leading feminine part in "Parlor, Bedroom and Bath" and before this appeared in comedies and two reel westerns for Universal.

Earl Rodney will be the male featured player in their first picture, to be released in June.

Alice Joyce Production Well Under Way

Alice Joyce is well into her next Vitagraph production which is being made at the East Coast studio in Brooklyn under the direction of Edward Jose. It is being filmed under the tentative title of "The Desperate Heritage," and is adapted from the story of the same name by Harriet Gaylord. Mr. Jose, who has charge of the production, directed Miss Joyce in her most recent picture, "Her Lord and Master," which is now awaiting release.

Miss Joyce has an exceptionally strong supporting cast headed by Joe King, who plays opposite the star. Others in the cast include Fuller Mellish, Claude King, E. Phillips, Jack Hopkins, Armand Cortez, and Maude Malcolm.

A trio that mean much to the success of Educational Films Corporation of America. Left—Jack White of Mermaid comedies. Center—E. W. Hammons, President of Educational. Right—Lloyd Hamilton, Mermaid comedies star

Educational Heads on Tour

E. W. Hammons and Henry Ginsberg Will Visit Company's Exchanges

WITH the view of acquainting all of the branches with the results obtained since the opening of its exchange system, E. W. Hammons, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., and Henry Ginsberg, manager of domestic sales, will start this month on a series of trips which will take one or the other of them to every office in this country, with the exception of the Pacific Coast.

Since the establishment of the exchange system Mr. Hammons has followed the policy of keeping in close touch with the branches and advising them fully in advance of all his plans and often asking the counsel of the various local managers. The visit of the two officials is expected to put them in even closer touch with the various offices and to result in so intimate an understanding of every territory that even better results may be obtained in the future. These trips follow the receipt of full reports from each office and also compilation by the home office of the results achieved and the improvements desired.

Mr. Hammons will in the near future visit the Washington, Pittsburgh, Louisville, Cincinnati, Cleveland and Detroit offices, leaving New York March 28th.

In preliminary trips Mr. Ginsberg will go to Boston, New Haven, Buffalo, Albany, and Toronto, Canada, offices and then start from this city on April 4 for a "swing around the circle" visiting Atlanta, New Orleans, Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis.

Mr. Hammons only recently returned from Los Angeles where he conferred with all of the producing units making pictures for Educational and a number of others who are anxious for Educational to handle their product. Although it is intimated that many important matters developed as the result of that visit, Educational announces that there will be no general statement issued until the full details of its second year's product have been entirely completed.

"Queen of Sheba" Said to Be Spectacular

According to reports from the headquarters of the Fox Film Corporation, "The Queen of Sheba" is a picture which has called for some elaborate production effects. Among the scenes that stand out in the big picture are those that detail the trip of Sheba across the Arabian desert on her first visit to the great wise man of the East, King Solomon; the subsequent crossing by Sheba and her army going to the aid of Solomon, beseiged by Adonijah in the Tower of David; and the return of the Queen and her little son to her kingdom after the child's visit to Solomon.

The preparation for the making of these scenes was like the moving of a great caravan over the desert. The sand dunes on which they are filmed are at Oxnard, California, sixty-five miles from the William Fox West Coast Studios. To this point there had to be transported 600 persons, 300 horses, 14 camels, 31 chariots and some 150 tents—including Arabian tents, wardrobe and dressing room tents, and sleeping tents for about 300 persons.

New General Mgr. for Cosmopolitan Plant

COSMOPOLITAN PRODUCTIONS announces the appointment of George B. VanCleve as general manager. Mr. VanCleve comes to Cosmopolitan Productions extremely well equipped with ability and experience to supervise the activities at the International Film Studios, New York City. He has a wide circle of friends among prominent men and women, and a thorough grasp of the conditions prevailing in the motion picture industry.

The new general manager has a reputation for organization and efficiency and he plans to demonstrate at the International Studios that motion picture productions can be conducted with all the smoothness and precision of any other big business.

Select Virginia Faire for Kipling Cast

Pathe has announced the selection of Virginia Browne Faire for the heroine role of Ameera in Rudyard Kipling's "Without Benefit of Clergy." It is explained that fifteen capable young picture actresses upon invitation, submitted themselves at the Brunton Studios to a series of tests in competition for the Kipling feature engagement. Each of these in turn was costumed and made up for the dusky and pathetic figure of the little Hindu maiden and required to act several scenes of varying emotional intensity in sets ready for the actual "shooting" of the picture.

Beban Picture Is Well Received in Chicago

Robertson-Cole reports that the new Tivoli theatre, Chicago, very recently opened by Balaban and Katz, has been packed during the past week by audiences which flocked to see "One Man in a Million," the George Beban production, which is being distributed by Robertson-Cole, and in connection with which Mr. Beban is making personal appearances.

In Chicago as in the other cities where he has appeared, Mr. Beban has been welcomed by city officials, and has been invited to appear before political, civic and social betterment clubs, and to deliver the talks which he has been making as to present day phases of picture production. Robertson-Cole is very rapidly booking "One Man in a Million," the Beban picture, which is now being shown in first run theatres in all territories.

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AND

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Written & Directed by
BUSTER KEATON
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Three scenes from different Paramount pictures. On the left Ethel Clayton in "The Price of Possession," in the center a scene from "What's Worth While," a Lois Weber production, and on the right Roscoe Arbuckle as he looks in "The Butcher Boy," one of Jos. M. Schenck's Paramount-Arbuckle comedies

Metro Selects Vehicle for Bert Lytell

"A Trip to Paradise," from the international stage success, "Lillian," by the noted Hungarian playwright, Franz Molnar, has been acquired by Metro Pictures Corporation for Bert Lytell's next starring picture to follow the completion of "The Man Who," a Maxwell Karger production.

This famous play from the author of "The Devil" is being written for the screen by June Mathis, who adapted the Metro million-dollar production of Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse." Miss Mathis is using the English translation by Benjamin F. Glazer who has a number of stage offerings of his own to his credit.

Jeanie MacPherson en Route to Europe

Jeanie Macpherson, famous author and scenarist of Cecil B. De Mille's special productions for Paramount, arrived in New York this week en route to England and the Continent. Miss Macpherson, who is accompanied by her mother, calls the trip a vacation—her first in several years—but, according to her own statements, it would seem that she is planning to combine a little rest with a lot of solid work.

"Then I am going to fly. I have been flying here for the past two years, but there is a famous aviation school in England that leads the world.

DeMille's Accurate Production

Unusual Care for Detail in "Affairs of Anatol"

IN announcing the forthcoming release of "The Affairs of Anatol" Cecil B. De Mille's all-star production, Paramount gives what it claims to be a valid reason for the invariable satisfaction that is expressed by public and critics alike in the photoplays that are produced by Mr. De Mille.

This, Paramount says, is their unsurpassed accuracy in all details of the work and art employed in their making. The personality of the producer and director is bound to show through and there is possibly no one in the profession who gives greater care to the minor details as well as the major problems of a picture.

Cecil B. De Mille possesses, for one thing, a remarkable memory for names and faces, the Paramount statement says. It is not at all unusual to hear him call for someone while directing a big ensemble scene for one of his pictures, using his name when possibly he had met him but once and when in all probability, the person was merely an extra in an inconspicuous part.

Moreover, in every detail he exhibits a knowledge that is profound. He knows the camera thoroughly, understands the principles of lighting, composition and so on. His dramatic instinct is superb and in all matters of make-up, gesture and technique he is entirely at home. True, he does not make the mistake of trying to attend to the details himself, having a competent and efficient staff to take care of these, but he does know what has to be done and never fails to note an oversight or omission.

"The Affairs of Anatol," which was written by Jeanie Macpherson and suggested by the play by Arthur Schnitzler, was exceptionally complicated since it was divided into several episodes, each introducing certain important new characters. The scenes were varied in character and the utmost finesse was required to "get over" the action in a forceful and telling fashion. The beauty of the settings designed by the famous Paul Iribe, French artist and decorator, served as an admirable background for the incidents of the story, while a dozen well known people, most of them stars in their own right, played the principal roles. Minor parts were taken by competent players and it is declared that never in the history of the screen has a more brilliant undertaking been successfully accomplished. It took a general to handle this great task skilfully and Cecil B. De Mille has all the qualifications for a general.

His assistant directors in the picture were C. B. Tate, Ann Bauchens and W. H. Henry. Alvin Wyckoff and Karl Struss were the cameramen.

The principals in the picture were Wallace Reid, Gloria Swanson, Elliott Dexter, Wanda Hawley, Monte Blue, Bebe Daniels, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye. In addition may be noted such sterling players as Charles Ogle, Winter Hall, Guy Oliver, Ruth Miller, Lucien Littlefield, Shannon Day, Zelma Maja, William Boyd, Maud Wayne, Fred Huntley and Alma Bennett.

Two striking figures appearing in one big scene were Elinor Glyn and Lady Parker, wife of Sir Gilbert Parker. Both the latter and Mme. Glyn are writing for Paramount Pictures.

The picture in the making attracted world-wide attention and now that it is to be released, an expectant audience awaits it in the four quarters of the globe. That it will mark a new epoch in picture production is the confident belief, and certainly it will be rich in entertainment and supply the last word in beauty of investiture and perfection of cast.

New Barker Production Soon

A scene from "Wet Gold," a J. E. Williamson production distributed by Goldwyn

GOLDWYN announces for early release the latest Reginald Barker Production, "Snowblind," the picturized version of Katherine Newlin Burt's new novel now running serially in a popular magazine. This is regarded as one of Goldwyn's most important spring releases. Of equal interest is the release of the new Will Rogers comedy, "An Unwilling Hero," adapted from an O. Henry story, and of the new J. E. Williamson production, "Wet Gold," made by the Submarine Film Corporation.

"Snowblind" is the second story by Mrs. Burt which Reginald Barker has picturized for Goldwyn, the first having been "The Branding Iron," one of the biggest of the box office attractions made by Goldwyn in its fourth year product. "Snowblind" is totally different in story from "The Branding Iron," its action taking place in Canada's great Northwest, but it possesses the same tense drama, true character drawing, fertility of invention and ability to tell a story in a series of pictures. The cast is headed by Russell Simpson with Cullen Landis, Pauline Starke and Mary Alden in the other important roles.

The new Will Rogers starring vehicle is said to give that popular star one of his best roles. It is another tramp impersonation, but totally different in character and in mood from his "Jubilo." The screen title of the forthcoming Rogers release is "An Unwilling Hero," and it was based upon a popular O. Henry short story, "Whistling Dick's Christmas Stocking." Clarence Badger directed. Chief in Rogers' support are Mollie Malone, John Bowers, Darrel Foss, Nick Cogley and Ed Kimball

"Wet Gold" is a Jules Verne type of sea picture, written by J. E. Williamson and superintended by him in every detail with the assistance of Ralph Ince as director and player of the principal role, and a noteworthy cast including Charles McNaughton, John Butler, Charles McGrane, Aleene Burr and others. Much of the action takes place below the surface in a submarine and on the floor of the ocean.

A scene from "The Smart Sex," Eva Novak's latest starring vehicle on the Universal program

Wm. Fox Books R-C Release

Fox Houses to Show "Mistress of Shenstone"; Big Book-Store Tie-Up

ROBERTSON-COLE'S most recent Pauline Frederick release "The Mistress of Shenstone," is getting numerous engagements as exemplified in the booking of this production over the William Fox circuit which covers greater New York. The Ridgewood, Bedford, Halsey, Audubon, Star, Folly, Jamaica, Nemo, Japanese Gardens, Comedy, Standard, 103rd Street, Academy of Music and Crotona theatres all of the Fox chain are playing "The Mistress of Shenstone" within the next few days.

The picture is based on the novel of the same name by Florence Barclay, who calls it a companion story to "The Rosary." Many thousands of copies of the story have been sold. A big book-store tie-up has been made with the publishing firm of Grosset and Dunlap who are issuing a special motion picture edition of the widely read book. This edition contains a front cover jacket in four colors of Miss Frederick in one of the scenes of the play and also contains several illustrations made from "stills."

Miss Frederick is supported by a cast of ability headed by Roy Stewart, in the role of Jim Airth; Emmet King as Dr. Burton; Helen Wright as Mrs. O'Mara; and John Willink and Arthur Clayton in important character roles.

"Mystery Road" Is Finished

Production from Paramount London Studio Now in Cutting Room

WITH the completion of the studio scenes, following a lengthy location visit to Southern France, Paul Powell's production of "The Mystery Road" for Famous Players-Lasky British Producers, Ltd., is ready for the cutting room. This is the picture which was adapted from a story by E. Phillips Oppenheim, the scenario being by Mary H. O'Connor, who was sent to England by Paramount a few months ago to write scenarios for the London producing organization.

Since returning from the Riveria the company has passed from one big studio set to another, representing interiors ranging from humble peasants' homes to the most elaborate villas and cafes in Nice and Paris. The final scenes were made in two sets which taxed the capacity of both the big studio floors, one representing the Royal suite in an exclusive and palatial hotel in the South of France and the other a large and resplendent Parisian cafe.

In the cafe set was filmed the biggest scene yet made at the London studio, the place being filled with cosmopolitan revellers and the center of the scene being occupied by an elaborate ballet. This ballet was led by Phyllis Bedells, the foremost dancer of the English stage, who was supported by the almost equally famous M. Edouard Espinosa and Jack Morrison and sixteen of John Tiller's celebrated "Palace Girls" from the Queens theatre, London.

The Tiller troupes have been famous in Europe for thirty years, and just now, in addition to the group which appeared in the picture, those known as "The Sunshine Girls" are the leading feature of the current revue at the Folies Bergeres in Paris, which has had the longest run of any revue in the history of the Parisian stage, while another group is the big feature of Fred Stone's "Tip Top" at the Globe theatre, New York.

Pioneer Requires Two-Reel Comic Series

With the acquisition of a series of two-reel comedies, which will be known as "Peeps into the Future," the Pioneer Film Corporation has added a new release to its list.

Notables at M. P. D. A. Ball

Reservations of Boxes Reported Heavy with Leading Screen Lights to Attend

THE MOTION PICTURE DIRECTORS' ASSOCIATION third annual ball, scheduled for April 2, old Room G, Hotel Astor, shows promise of being a lively affair. It is predicted that it will surprise in brilliancy and color anything of the kind ever known to New York or Los Angeles, where the largest social functions of the motion picture industry have been staged. The attendance will embrace, however, not only the most celebrated and exclusive talent of the motion picture field, but will also include many well known and popular stars of the legitimate stage, some of whom have also played in pictures as well.

Among noted screen personalities who have already reserved boxes, to date, are D. W. Griffith, Dorothy and Lillian Gish, Robert G. Vignola, Charles Giblyn, Tom Terriss, Pearl White, Sidney Olcott, J. Gordon Edwards, Owen Moore, Robert Ellis, William Farnum, George L. Sargent, Richard Stanton, George B. Seitz, William Fox, J. Searle Dawley, Charles Brabin, Pat Powers, Nicholas Power, John Zanft, Joseph W. Farnum, and orders for tickets have been coming in rapidly during the past week until the limit of 700 in attendance is within easy reach.

Associations formed for various reasons and under the auspices of many parent bodies, spring up over night, and heard of for a while, then suddenly pass into ancient history. Not so with the Motion Picture Directors' Association. It is composed of men who have accomplished great works of art, men who are among the greatest directors of the age, some of them producing for themselves. It stands for a fraternal brotherhood, that has held the association together and increased its membership until it has become an acknowledged factor in the industry, respected and standing for the best there is in motion picture direction. The New York lodge holds an annual ball, as does the coast organization. Each year the committees appointed endeavor to outdo those who had the honor in previous years. The 1921 ball shows strong evidence of winning laurels unprecedented.

"Let the Public Be Censor"

Declares Gilson Willets; "Code of Production" Sent Pathe Producers

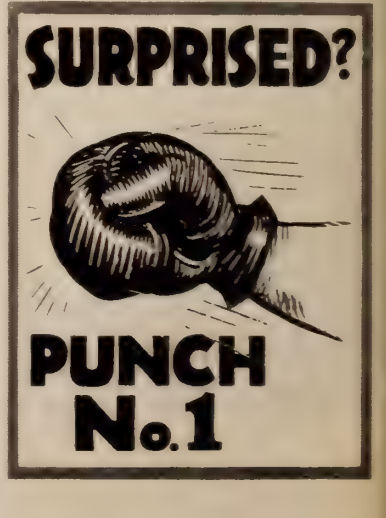
WHO is the only rightful censor of motion pictures? "The public," promptly responds Pathe, through Mr. Gilson Willets, production manager.

The question was asked in connection with "a code of production" that Pathe had lately sent out to all of the producers whose pictures it releases, Mr. Willets continued:

"Pathe has always held that view, and its pictures have always been clean because it was the evident public desire that they should be clean. Reminders to this effect have lately been sent to all producers of pictures made with a view to Pathe production. Producers, like others engaged in art creative enterprises, often are impatient about official interference on ethical grounds with their artistic endeavors. Pathe suggests that possible trouble and unnecessary expense be avoided by shutting it off at the source—the story and the working continuity. This has always been the attitude of Pathe. If any sort of regulations overstep consistent bounds, the public will be quick to feel the paralyzing effect upon its favorite form of entertainment and may be depended on to see that undesirable curbs on the producer and the writer are removed.

"The fundamentals concerned in the making of clean pictures are very plainly set forth by Pathe. Subject matter which should be entirely eliminated includes: White slave traffic, depiction of Chinese opium dens and drug addicts, and the enterprises of master criminals. Scenes showing prolonged physical struggles, strangling, and death scenes with gruesome agony details should not be pictured. Neither should scenes holding the police or other constituted authority up to ridicule, nor those ridiculing or libeling any race or sect.

"Criminal characters when they occupy the center of the stage and form the whole theme of a picture, especially when any new methods and ingenious devices are used in the commission of crime, are unquestionably objectionable and harmful as well as unnecessary. But when a bandit or a highwayman or a thug or other criminal is shown as a mere incident in a picture, and his introduction is necessary to account for the actions of principal characters, and to lead up to a dramatic climax, there seems no reason to believe that such a character should be considered objectionable."



Owen Moore at Studio after Long Illness

After a lengthy absence from the Selznick studio due to inflammatory rheumatism Owen Moore sprang a pleasant surprise upon the studio staff by paying them a visit this week preparatory to resuming work on the production of "A Divorce of Convenience," which was discontinued when Mr. Moore was taken suddenly ill.

Mr. Moore looked in good health and has almost fully recovered from his illness. He conferred with Myron Selznick and other members of the production staff and stated he would be ready to begin work on "A Divorce of Convenience" in a few days.

Exploitation Predominates in Press-Books

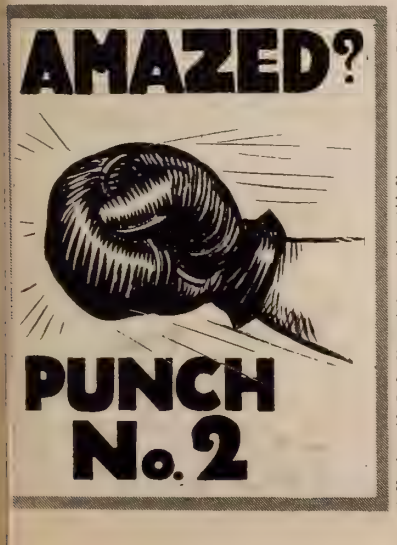
Beginning with "All Dolled Up," the Glady's Walton feature just released, Universal press sheets are to be devoted mainly to exploitation ideas and practical advertising suggestions, it is announced by Universal's exploitation department.

Universal now is extending its exploitation activities to include its five-reel feature pictures, made by stars such as Harry Carey, Edith Roberts, Frank Mayo, Gladys Walton, Carmel Myers, Eva Novak and others. The first move in this direction is a change in the form and substance of its press sheets.

Preparing for Douglas Fairbanks Picture

Word from the United States headquarters advises that preparations for Douglas Fairbank's new picture, "The Three Musketeers," are going forward rapidly. Production will begin as soon as Fairbanks returns from Mexico City where he and his wife, Mary Pickford, are at present enjoying a brief vacation. Edward Knoblock, who will direct, is at present engaged in extensive research work with Scenario Editor Lotta Woods and Kenneth Davenport, the latter of whom wrote "The Nut," assisting. Especial attention is being given to the matter of costumes to assure accuracy of detail.

The only member of the supporting cast thus far announced is George Siegmann, the character actor, who will play the role of "Porthos."



Cabanne Production Due Soon

Release of "What's A Wife Worth" Due Shortly

ROBERTSON-COLE has announced for early release the second William Christy Cabanne super-special production, "What's A Wife Worth?" which is acted by an all-star cast, and which was written and directed by Mr. Cabanne, whose first production, "The Stealers," has scored success throughout the country.

"What's A Wife Worth?" is described to be a dramatic discussion of this question, and sets before the spectator the analytical story of a man whose soul is torn between his lover for a small town girl, whom he marries and then deserts in the face of opposition on the part of his family and friends, and his duty toward a society girl with whom he is forced into a second unhappy marriage.

Mr. Cabanne in this picture has caused every movement of the players to be concentrated on the main theme of the picture, and the building up of a big dramatic situation which is brought to a telling and logical close, and during the course of which the emotions of man and wife, passing through the various phases of incompatibility, distrust, divorce, and final happiness, are probed to their depths.

"What's A Wife Worth?" is laid in the present, and the scene is a typical American city of the smaller size, where the cottages of the humble stand not far from the pretentious homes of the leading citizens, but where social lines are as distinct as they would be between Park Avenue and the East Side in New York City—giving the same opportunity for contrast and for struggle.

Ruth Rennick in "What's a Wife Worth?" a forthcoming Robertson-Cole special feature

This contrast has given Mr. Cabanne opportunity for the creation of some widely differing settings, showing the homes of the more lowly characters in "What's A Wife Worth?" as well as some of those who live according to the highest standards known in small places.

His story, beginning in the home of Rose Kendall, a girl of the people, takes its course through the aristocratic mansion of James Morrison, and finally back to the pretty little middle class cottage of James Morrison, Jr., where he finds lasting happiness with the girl who was once Rose Kendall.

The cast includes Ruth Renick, who plays the part of the girl considered by some as of an inferior social rank to the Morrison family; Casson Ferguson, who plays James Morrison, Jr., the young husband who is so sorely tried; Virginia Caldwell as a vain selfish girl, the daughter of society; Alex Francis as Morrison, Sr.; Cora Drew as Ruth's faithful old aunt, and Howard Gaye, Maxfield Standley, Lillian Langdon, and Charles Wingate in lesser roles.

The exploitation possibilities of "What's A Wife Worth?" are carefully realized in the press book on this picture which Robertson-Cole shortly will publish, and which will be the means of aiding every exhibitor who books the production to put it over with his audiences in the most effective manner possible.

Realart to Expand Coast Plant

To Increase Production Efficiency 100% is Claim

ANNOUNCEMENT of extensive construction work on Realart's Hollywood studios was recently made in Los Angeles by Morris Kohn, president of Realart, when he arrived there, on a tour of inspection.

"Business conditions in the amusement line were never better," declared Mr. Kohn. This optimistic statement he backed with the announcement that deals had been completed which will increase the production efficiency of the West Coast organization by 100 per cent and redound to the immediate benefit of Realart's Mary Miles Minter, Wanda Hawley and Bebe Daniels productions.

"We will start immediate construction of a third stage," said Mr. Kohn in announcing the expansion plans. "This stage will have an area of 7,000 square feet. We will also enclose with glass our present open stage of 10,000 square feet—more than doubling our facilities.

"Plans are under way to replace the temporary quarters of our scenario staff, general officers, art director, laboratory chiefs and production heads with a modern office building. This structure will be thoroughly up-to-date in every particular and make for the ultimate in efficiency.

"Two of the largest and most efficient portable power wagons in existence are approaching completion under the direction of Frank E. Garbuth, studio manager. These outfits, driven by three hundred horsepower marine motors, will give us two thousand amperes, sufficient to handle sixty single Klieg lamps. They will be the very last word in this sort of equipment.

"Our precision machine shop, established to make our Hollywood studios independent of eastern factories in case of breakdowns in camera equipment, I find to be functioning at top speed, giving us a fine mechanical service that places the Realart studio in a unique position. In such aids to our production department we now stand second to no one in the industry.

"We are proud of Realart's record," continued Mr. Kohn. "In a little over a year we have risen from one star, Mary Miles Minter, to six companies producing thirty-six features a year. And not only are we producing them—they are being favorably received by exhibitors everywhere, who are endorsing our policy of capable players in the best stories.

"The aim we are following is to produce clean entertainment for the whole family, and I am glad to note that the public is so heartily endorsing this, as it is evident they are, from our greatly increased business.

"The only drawback is that our rapid growth has made our initial producing quarters very small, but this will soon be overcome.

While in Los Angeles Mr. Kohn engaged in conferences with West Coast exchange and studio officials. Afternoons were given over to watching the work of the stars, Mary Miles Minter, Bebe Daniels and Wanda Hawley.

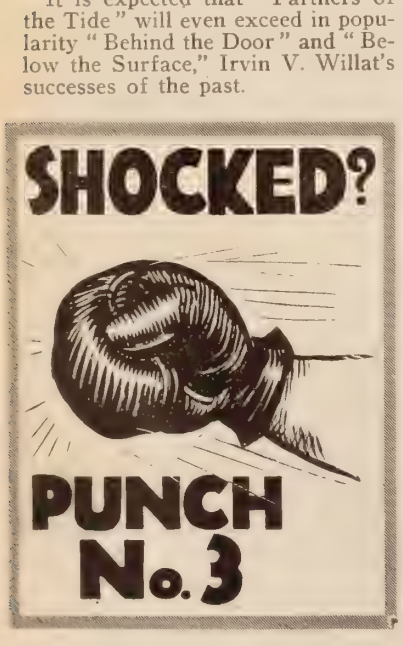
Three high class 24 sheets to be used in exploiting three Paramount productions

Hodkinson to Exploit Willat Production

The W. W. Hodkinson Corporation is completing arrangements now for a special exploitation and advertising campaign on Irvin V. Willat's Production "Partners of the Tide."

Officials of the company feel that in this picture they have a production which is deserving of the highest type of treatment as a result of which special exploitation representatives have been engaged to put the picture over in a big way.

It is expected that "Partners of the Tide" will even exceed in popularity "Behind the Door" and "Below the Surface," Irvin V. Willat's successes of the past.



Richard Bennett Signed by Jesse L. Lasky

FURTHER evidence of the determination of Jesse L. Lasky to enlist the foremost dramatic talent in the production of Paramount Pictures was given yesterday in the announcement that Richard Bennett, whose work in Brieux's "Damaged Goods," and Eugene O'Neill's "Beyond the Horizon" stamped him as one of America's foremost actors, had left the stage and signed a contract to study motion picture production with a view to becoming a director. Mr. Bennett has left for Hollywood, where he will go to work immediately in the Lasky studio.

Directors Chosen for Pickford Picture

Announcement was made early this week by Hiram Abrams, president of the United Artists Corporation, that Mary Pickford's production of "Little Lord Fauntleroy" will be directed by Alfred E. Green and her brother Jack Pickford, who together directed "Through the Back Door," her latest picture. The preliminary work in connection with "Little Lord Fauntleroy" is progressing rapidly, according to word from the Pickford studio in Los Angeles.

Clara Beranger Story Proving Popular

One of the most important factors in the success being scored by Mae Murray in the Robert Z. Leonard production, "The Gilded Lily," and one which has been especially commended by all of the critics as well as the lay devotees of the screen, is the admirable story provided by Clara Beranger, states Paramount.

"The Gilded Lily," which was written especially for Miss Murray, is the first story furnished by Miss Beranger to Paramount under her present contract by the terms of which she is to deliver two original stories a year in addition to her scenario work.

Prepares Press Book for "See My Lawyer"

For the exploitation of "See My Lawyer," the Al Christie comedy production which is to be distributed by Robertson-Cole, and which will be released shortly, a very extensive exploitation program has been arranged. This is being embodied in the press book which Robertson-Cole is about to publish on this subject.

Moe Streimer Is Made Sales Manager

Hiram Abrams, president of United Artists announced this week the promotion of Moe Streimer to the position of sales manager of the United Artists New York Exchange, with which he has been identified for a long time.

William Hart to Enjoy a Long Vacation

THERE have been many conflicting rumors during the past year regarding what Bill Hart would do when he completed his contract with Paramount, which calls for nine special productions. It has long been rumored that the famous Western star intended to retire from the screen for good. For a champion to quit when still a champion is most unusual, and when interviewed Mr. Hart explained:

"I am going to enjoy a long vacation. For seven years I have worked every day making motion pictures. Now I want to play a while. The picture which I have just completed is my ninth and last for the present. I am now four pictures ahead of my Paramount schedule. I have no plans of any kind for the future.

"A few weeks ago I purchased a little ranch in the hills not far from Los Angeles, and I hope to enjoy many days in the outdoors with the Pinto pony and my other horses that will be pastured there. In fact, the reason I got the ranch was so that my pets would have a home.

Master Films on New Educational Contract

Having completed the first ten comedies contracted for by Educational Film Exchanges, Master Films, Inc., has started to work on the second series of twelve Torchy comedies featuring Johnny Hines, which will also be handled by Educational. According to the distributing organization, its various branches have reported an immense gain in the bookings of these two-reelers made from the stories by Sewell Ford and the prospects are that they will rank in the very forefront of fun films, from point of view of demand before the first year of distribution has been completed.

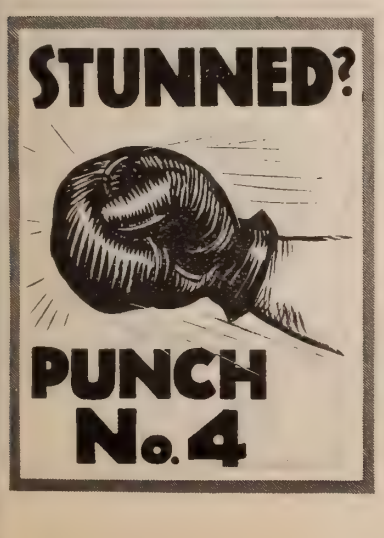
"Torchy's Big Lead," the March release, gives Torchy the opportunity, unwittingly, of foiling the plot to smuggle a quantity of aigrettes into New York. The April release has been titled "Crowning Torchy" and this affords a series of highly amusing events which follow the office boy taking gas in a dentist's chair.

The comedies which preceded these were: "Torchy Comes Through," "Torchy in High," "Torchy's Millions," "Torchy Turns Cupid," "Torchy's Double Triumph," "Torchy Mixes In" and "Torchy's Night Hood."

"Humoresque" To Be Produced on the Stage

New York newspapers of Thursday, March 10, carried the announcement that J. Hartley Manners, dramatist and theatrical producer, had purchased and would produce a play by Fannie Hurst founded upon her story, "Humoresque," which produced in picture form by Cosmopolitan and released by Paramount, has been and still is one of the biggest successes in the history of the screen. In the stage version Laurette Taylor (Mrs. Manners) will play the leading role, that of Mamma Kantor, enacted in the picture by Vera Gordon.

Following closely upon the production in Paris of a grand opera based upon Hector Turnbull's Paramount picture, "The Cheat," the announcement concerning "Humoresque" furnishes the second instance within a few weeks of the subject of a motion picture being chosen for subsequent stage presentation.



Artistic and Effective Posters for Paramount Releases

ARTISTIC 24 sheets are regarded as a powerful factor in helping the exhibitor who plays Paramount pictures to sell his bookings by poster advertising to his patrons, according to officials of Paramount Pictures, who point with pride to the posters on coming productions which have recently been prepared by the organization's poster department.

Especial emphasis is laid upon the advertising value of the 24 sheets, among the most effective of which is one for "Sentimental Tommy," which is reproduced herewith. This has received high praise because of its artistic design, harmonious blending of colors and quaint reproduction of the Scotch village, which was reconstructed in Long Island for the scenes of the picturization of Sir James Barrie's most famous novels.

Of a heavier type is the 24 sheet prepared for "O'Malley of the Mounted," William S. Hart's latest starring production. The background of western forests and the darker lines on this lithograph are more in keeping with the plot of most Hart pictures.

Quite by contrast is the 24 sheet on "The Traveling Salesman." This poster profits by the generous use of white space, the type being delicate and restricted. The only figure in this poster is the star, Roscoe (Fatty) Arbuckle in the center of the sheet.

Unique in design is the big sheet on "King, Queen, Joker," Sydney Chaplin's first production for Paramount. Taking advantage of the title, this poster makes skilful use of the playing card design to bring out the effect.

Metro Week Proves Success

Exhibitors and Newspapers in All Sections Rendered Strong Support

WITH thousands of exhibitors showing only Metro pictures and newspapers from Coast to Coast giving pages of display advertising to the company's stars and their productions, Metro week, observed from February 28 to March 6, proved a demonstration of the national popularity of the big producing company's offerings, according to a statement just issued from the Metro headquarters.

More than seven thousand exhibitors presented to their millions of patrons, during Metro week, Nazimova productions and pictures in which were displayed such stars as Bert Lytell, Viola Dana, Alice Lake, May Allison, Buster Keaton and Jewel Carmen.

So great was the demand from exhibitors for the Metro offerings that special arrangements had to be made at the different branch exchanges to take care of the requests, declares the Metro statement. In many localities the showmen took advantage of the special Metro week to run several of the Metro pictures.

So widespread was the general satisfaction that numerous houses to meet the demand of their patrons have booked additional Metro offerings and are continuing their run of the big company's pictures, it is stated.

The hearty support given Metro Week by the newspapers is considered by Metro officials as a tribute to the efforts of the company to produce high-grade pictures for the screen.

Two views of "A Certain Rich Man," a Benj. B. Hampton production distributed by W. W. Hodkinson

Louise Lorraine Will Play in Westerns

Word comes from William Lord Wright, in charge of two-reel "westerns" at Universal City, Cal., that Louise Lorraine has been definitely signed up to support Jack Ferrin, leading man for one of Universal's "western" units.

Miss Lorraine has been seen in many Universal-Century comedies, and played leading woman for Elmo Lincoln in two Universal serials, "Elmo the Fearless" and "The Flaming Disk."

Tom Mix Finds "Hands Off" Fine Vehicle

Tom Mix is said to have an excellent vehicle in the latest picture produced for him by William Fox. This is a virile photoplay entitled "Hands Off," and it gives the dashing Mix an opportunity to mount his trusty horse Tony and ride through five reels of film narrative dedicated to speed and romance, declares William Fox. William McLeod Raine supplied the story and George E. Marshall directed. Frank Howard Clark did the scenario. Fauline Curley is the leading woman.

Torchy Comedies Not to Move to Florida

The publicity recently given to the completion of the Florida domicile of Sewall Ford, the author of the famous Torchy stories, is suggested by C. C. Burr, the producer of the Torchy Comedies, as the probable reason for the groundless rumors that he contemplates the removal of his producing activities to that State.

Torchy Comedies will continue to be produced in and about New York City, states Mr. Burr.

New Geo. Chester Story Not a Crook Story

"The Son of Wallingford" is not a crock story. George Randolph Chester, the author, who is now at the Vitagraph studios in Los Angeles, will direct the production personally. It is a story of family love and not a tale of crime and criminals. It has its moments of comedy and its spectacular and thrilling sequences, but through it all runs the vein of filial love and duty.

Three scenes which give some idea of the thrilling action in "Outside the Law," the Universal-Jewel feature, starring Priscilla Dean

Announce Priscilla Dean Film

Star Plays Dual Role in "Reputation"; a Big Cast Engaged

WORD has been received from Universal City to the effect, that Priscilla Dean's new Universal-Jewel picture is to be called "Reputation." It is from a story by Edwina Levin, and was originally called "False Colors," when published serially in Ainslee's Magazine.

It is the story of a young woman who deliberately usurps the place and steals the reputation of her mother, a great actress, while the older woman is suffering from drugs and dissipation. The mental and moral struggle which causes the daughter to relinquish her position and disappear at the height of her glory, makes one of the strongest climaxes ever filmed. In the end the daughter profits by her sacrifice.

Priscilla Dean plays both parts, the mother and the daughter. This feat is said to be one of the most difficult dual roles ever attempted on the screen. There is a difference of twenty years between the ages of the two characters, as well as the difference between a vigorous out-of-doors young woman and a woman nearing the end of a life filled with pleasure seeking, carousing and vice. Persons who watched the picture in production say that Miss Dean reached the heights of screen character portrayal in differentiating the two roles.

In the production of "Reputation," Stuart Paton, the director, inaugurated a novel method for handling his cast. The story is comprehensive in theme and divides itself naturally into several sequences. Paton selected his players by sequence, thus permitting slight alterations of the plot as the picture developed. During the production of many pictures it is found that actors suitable to certain roles in the early stages of the picture, are unsuited to the same character-roles later on.

Among the well-known screen players used by Paton in the early parts of the picture were Harry Van Meter as a theatrical "angel,"; Rex Roselli as a small town theatre manager; May Giraci, a talented child actress, as an important character in an orphan asylum, and Harry Carter.

In later sequences of the story, he used other characters, including such well known players as Niles Welsh, who is leading man for Miss Dean; William Welsh, Spottiswood Aitken, James McLaughlin, Al Garcia, Kathleen Myers, Joey McCreery, Alice H. Smith, Francois Dumas and Joe Ray.

The various characterizations called for by the dual role played by Miss Dean, include that of an unsophisticated young American girl, that of a dissipated woman, that of a European actress at the height of her success, and that of a chic Parisienne. Miss Dean is at her best as a Parisienne. Her earliest success was in such a role in "The Wildcat of Paris; a Universal-Jewel production of several seasons ago.

"Reputation" is said to include an elaborate variety of sets and gowns. One of the features of the picture is the premiere of a New York theatrical success. In the play, Miss Dean is called upon to wear gowns of the Louis XIV period of France. This sequence of scenes is said to give an unusual touch of color to the picture.

Lucien Hubbard, Universal City, put the new Dean picture in continuity form, assisted by Doris Schroeder. No release has been set as yet.

Two Paramounts March 13

Ford's London-Made Feature and "The Easy Road" to Be Released

PARAMOUNT'S schedule for March 13 is marked by the release of Hugh Ford's production, "The Call of Youth," the first of the productions of Famous Players-Lasky British Producers, Ltd., made at its London studio. On the 13th also is released "The Easy Road," with Thomas Meighan as its star.

"The Call of Youth" is an adaptation of "James the Fogy," a play written by the British dramatist, Henry Arthur Jones. The continuity was written by Eve Unsell, who had been sent to England by the Famous Players-Lasky Corporation to organize the scenario department at the British studio.

In the production of this picture it was possible to obtain scenery of the choicest character and variety in which England abounds. The cast, too, is all-British and presents names that are well known on the English stage and screen. The leading feminine role is played by Mary Glynne, who scored a triumph in England as Wendy in "Peter Pan," and other prominent players seen are Marjorie Hume. Malcolm Cherry, who appeared in the stage production of "Milestones" in this country; Ben Webster, Gertrude Sterroll, and Jack Hobbs. The photography is by Hal Young, one of the foremost American cinematographers.

"The Easy Road," in which Thomas Meighan is starred, is an adaptation by Beulah Marie Dix of Blair Hall's story, "Easy Street," which was published in Snappy Stories last August. Tom Forman directed. The story concerns a noveliest who marries a wealthy girl, moves into easy street and becomes a useless idler. His subsequent redemption, under most dramatic circumstances, forms the climax and his reunion with his first the happy denouement.

Gladys George, in the role of the young wife, plays opposite Mr. Meighan, while Lila Lee has a role of equal prominence. Grace Goodall, Arthur Carew, Lura Anson and Viora Daniel complete the cast.

Irvin Willat Screens Lincoln Novel

Irvin V. Willat, who will be remembered as the man who gave to the screen "Behind the Door" and "Below the Surface," has completed his second independent production for Hodkinson release. It is titled "Partners of the Tide" and was made from Joseph C. Lincoln's novel of the same name.

"The Other Woman" to Be Released Soon

On April 10th the W. W. Hodkinson Corporation will release what has been called "the strangest story ever screened." This is J. L. Frothingham's production of "The Other Woman," Norah Davis' novel which was classed among the recent "best sellers."

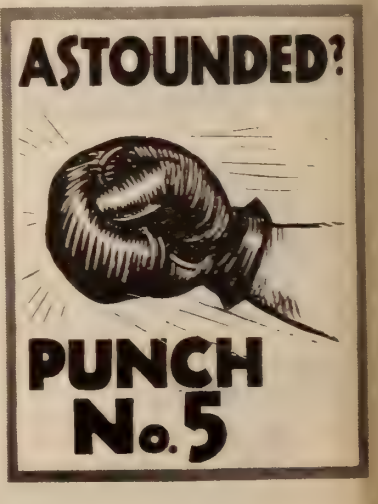
Under the direction of Edward Sloman, really remarkable results have been achieved and the picture represents a perfect example of screen entertainment of the very highest order.

The cast includes Jerome Patrick, Helen Jerome Eddy, Jane Novak, William Conklin, Kate Price, and Master Frankie Lee.

Pathe Sends Films to Coast in 18 Hours

A new record for transcontinental distribution of motion pictures, was established by the Pathe News, when its Inauguration Special was shown in all the leading theatres of the San Francisco territory, on Wednesday afternoon, March 9th, virtually five days to the minute after President Harding took his oath of office, and four days after the film left the Pathe laboratory in Jersey City.

This fast time was accomplished by the use of an aeroplane from Jersey City to Chicago, fast train from there to Wyoming, and thence by another aeroplane to Salt Lake City and San Francisco.



Views from three Pathe releases. On the left one of the thrills in "The Double Adventure" serial; in the center Ruth Roland in a scene from "The Avenging Arrow," and on the right some of the beauties in "Running Wild," a Rolin-Pathe comedy

Educational in New Contract

Signs Lloyd Hamilton and Jack White for Comedy Series

E. W. HAMMONS, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., announces that he has signed a contract with Jack White and Lloyd Hamilton for the production of twelve two-reel Mermaid Comedies a year for a period of three years.

At the same time he announces a contract with Astra Film Corporation for eight two-reel comedies, featuring Jimmie Adams, which will be delivered in the next twelve months. These will also be released under the Mermaid brand name, which is owned by Educational, making a total of twenty of these comedies a year, an increase of eight over the past year.

Since the organization of Educational's exchange system Astra has been making the Mermaid Comedies for Educational, Lloyd Hamilton starring in half of them and Jimmie Adams in the other half. Jack White has supervised the production of all of them. These pictures are reported to have enjoyed the greatest popularity.

Under the new arrangement, Jimmie Adams will remain with Astra, but the contracts of Hamilton and White have expired and they decided to organize their own producing company to make pictures for Educational. Both of them are now in New York, and they will make at least one and probably other comedies in the East, starting work within a short time. According to their plans they expect to produce a higher grade of pictures than in the past because they will have greater facilities, and their long term distribution arrangement with Educational insures a permanency of booking that they have not enjoyed in the past.

Lloyd Hamilton will be the star in six of these comedies, and six others will be personally directed by Jack White with a new featured player whose name will be announced shortly. A number of players who have scored successes in the comedy field have also been placed under contract, declares Educational, and the entire roster of available material will be considered in selecting the full companies.

While he is one of the youngest of directors, Jack White has established an enviable position in his field where he is regarded as among the leaders in making the lighter productions. As a boy of fourteen he began work in 1912 as office boy at the Mack Sennett studios and gradually worked through all departments of the studio, including scenario writing and cutting until he became a director. He left there to become a director in Sunshine comedies where he originated the lion pictures, the first in which animals supplied a greater portion of the laughs. In 1919 he attracted still greater attention by his direction of "A Twilight Baby," which was released by First National.

It was in making this picture that he became closely identified with Hamilton, who was featured in it. Hamilton himself is easily one of the best known of all comedy actors. He began his career as an advance man with a circus and from that went into stock in California and later became leading man with James K. Hackett. He then had experience in vaudeville and burlesque and then became associated with the old Kalem company where he played in 134 single reel "Ham and Bud" comedies. He later joined the Sunshine Company and appeared in many of the biggest successes of this brand. When White decided to join the Astra forces Hamilton accompanied him. The Mermaid Comedies in which he has appeared are "Duck Inn," "Dynamite," "The Simp," "April Fool," "Moonshine" and "The Greenhorn." The last named completed his contract with Astra.

Other pictures which have featured Jimmie Adams and which were made under the direction of Jack White are: "A Fresh Start," "Nonsense," "High and Dry," "Holy Smoke" and "Bang." One other Jimmie Adams picture is still to be completed under the present contract with Astra.

Vignola Film Has Exhibitor Appeal

Robert G. Vignola's current special production made for Cosmopolitan and released through Paramount, "Straight Is the Way," is meeting with enthusiastic reception by exhibitors throughout the country, according to reports from the Paramount exchanges.

Released on March 6 for general distribution, "Straight Is the Way" has been "rushed" like wild-fire by exhibitors who endeavored to obtain early showings of this special because of its unusual exploitation possibilities and elements of popular appeal.

Rarely have exhibitors had the opportunity to play a production that contained so many phases of box office interest or that offered such limitless opportunities for presentation and exploitation as "Straight Is the Way." And it is because the far-seeing exhibitors have recognized the box office value of this Vignola production that a rush for bookings has been made on all the Paramount exchanges.

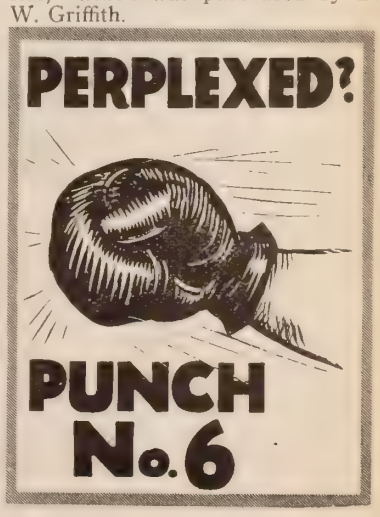
The principal elements of exploitation interest are Robert G. Vignola, who directed the picture, and who is widely known as one of the screen's most successful producers; Frances Marion, who made the scenario and who ranks second to none among screen writers, and Ethel Watts Mumford, noted novelist, wrote the story. Another point of general public interest is the cast, which includes such sterling and popular players as Matt Moore, whose performance in "The Passionate Pilgrim," another Vignola production, placed him in the forefront of screen luminaries; Galdys Leslie, George Parsons, Mabel Bert, Henry Sedley and Van Dyke Brooks.

Because of the nature of the story, which is a satirical comedy on crooks, ouija boards, and "the old homestead," there are opportunities galore for presentation spectacles, stunt exploitation and unusual advertising and publicity.

Metro Author Is Distinguished Editor

Howard E. Morton, author of "Coincidence," the new screen production shortly to be released by Metro, enjoys the distinction of being the first special newspaper correspondent to enter Mexico in 1913 and obtain an extensive interview with General Carranza, the late President of the Mexican Republic. This achievement resulted from Mr. Morton's many years' experience as a trained newspaper man, which included the city editorship of the Los Angeles *Examiner*.

Mr. Morton's first original writing for the screen was a scenario called "The Border Wireless," in which William S. Hart was starred. Many others followed, some of which are scheduled for imminent production, including "Hearts Desire," which was purchased by D. W. Griffith.



Unusual Airplane Views in International

Remarkable birds-eye views of the Yosemite Valley, one of America's show-places, are included in International News No. 19, just released through Universal exchanges. The pictures were made by an International News cameraman flying with Lieutenant Harold Coffee in a Walter T. Varney plane.

With no landing possible for more than a hundred miles in any direction, Lieutenant Coffee, piloted his plane into the gaping canyon and down to within 150 feet of the valley floor. The International News "shots" show this flight with startling realism, including the canyon walls towering 5,000 feet above on both sides.

Beautiful moving pictures were taken in flight of the shimmering Yosemite Falls, as the plane skimmed the canyon walls. The news reel subject also includes pictures taken while the aviator circled the celebrated Half Dome, a lofty eminence, 5,000 feet high.

Rothacker Lab. Gets Unique Film

When Stanley R. Graham, Chicago interior decorator, returned from a lengthy hunting trip in northern Mexico, he brought with him some film which created a sensation at the Rothacker Chicago laboratory, where it was developed.

According to an account from the Rothacker headquarters, one shot shows Mr. Graham climbing up a tree and lassoing a mountain lion on the topmost branches. After throwing the lasso about the lion's neck, the Chicago sportsman drops the other end of the rope to the ground and jumps from the tree. Then he deliberately pulls the lion down out of the tree. The moment the mountain lion or puma touches the ground, Mr. Graham's pack of bloodhounds pounce upon the beast and quickly kill it.

In the film the pack of dogs is shown picking up the trail of a lion. After this shot the camera was hurriedly packed on horseback and after a ride of twelve miles was set up again to film the mountain lion perched high in the tree and the dogs on guard on the ground.

Stage Favorites to Play in "Experience"

Lilyan Tashman, well known on Broadway for her characterization of Trixie in "The Gold Diggers," David Belasco's success of two years, has been selected to play the part of "Pleasure" in the George Fitzmaurice production of "Experience" for Paramount..

Robert Schable has been selected to play the part of "Conceit." The role of "Excitement," one of the most picturesque characters in the production, will be played by Sibyl Carmen, an ex-Midnight Frolic girl.

In at least one respect the picturization of "Experience" will be different from the stage version. "Prohibition," a character that does not appear in the original play, has been added to the picture. The part is the antithesis of "Intoxication" and is being played by Leslie King.

A view of "The Little Clown," a Realart picture in which Mary Miles Minter is starred

Realart Has Circus Film

New Avery Hopwood Comedy, Starring Mary Minter, Will Be Released

FEW people can withstand the call of a circus, with its clowns, bareback riders, acrobats, menagerie, sawdust ring and pink lemonade. It is something that attracts everybody, young and old. Nobody seems to tire of it—in fact the circus habit is as American as the baseball habit.

That this appeal is valuable in a picture is the belief of Realart—for it is the ever-popular circus that plays an important part in "The Little Clown," a Realart production adapted from a new Avery Hopwood comedy and announced for immediate release under the Star Franchise.

Mr. Hopwood has just achieved what is believed to be a record in having four plays, all successes, running on Broadway at the same time. It was at the height of his success, therefore, that he wrote "The Little Clown," which he personally supervised while it was being produced at Realart's Hollywood studios. The picture will be seen in advance of the stage play, the latter being scheduled for next season.

Mary Miles Minter is cast as the little clown, whose circus manners prove so upsetting to her fiance's parents. In this role she is called upon to display that combination of mischief, humor and heart appeal which her critics declare is responsible for her wide popularity.

The supporting cast includes Jack Mulhall, in the male lead; Neely Edwards, Helen Dunbar, Winter Hall, Cameron Coffey, Lucien Littlefield, Lura Anson, Wilton Taylor, Zelma Maja, and others.

The subtitles in the picture are taken from the play itself and contain the spontaneous and subtle humor for which all of Mr. Hopwood's plays are so well known.

Thomas Heffron directed the production while the camera work was done by Faxon Dean.

Carey to Star in Specials

Berman Goes to Coast to Confer With Star on New Arrangement

LATE spring probably will see Harry Carey, Universal's Western star, beginning his first big Universal-Jewel production, said Mr. Harry M. Berman, general manager of exchanges for Universal upon his departure for Los Angeles last week. The sales-manager went West to confer with Harry Carey concerning the star's new producing unit, and to aid in the determination of the kind of stories Carey is to produce.

Carey still has three more five-reel feature pictures to make under his former arrangement with Universal. When the last of those is completed, his name will be taken from Universal's weekly feature release program, and will appear thence-forth only super-productions. These will be classed as Harry Carey productions. Carey will have his own producing unit, it is explained, under an arrangement similar to that existing between Universal and Tod Browning and Erich von Stroheim. Kenneth McGaffey, formerly representative for Mary Pickford, will be production manager of the new unit.

Carey's most recent picture, "The Freeze Out," has just been received from the West Coast. Universal department heads who have seen it, unite in saying it is the best Carey picture since "Overland Red," and "Marked Men." It was directed by Jack Ford, who has returned to Universal City to handle the megaphone again for Carey.

Hal Roach Building New Stage at Culver City

THE activities of Hal Roach, which include the Harold Lloyd specials, are to be enlarged to include the production of serials in which Ruth Roland is starred by Pathe.

Announcement to this effect is made by Pathe, following advices from Mr. Roach that he had just completed the erection of a new stage at his Culver City plant, where Miss Roland's next serial will be made. Another addition to the studio includes a new double-deck dressing room building. The total cost of the construction work will be approximately $75,000. The next stage is 100 x 200 feet.

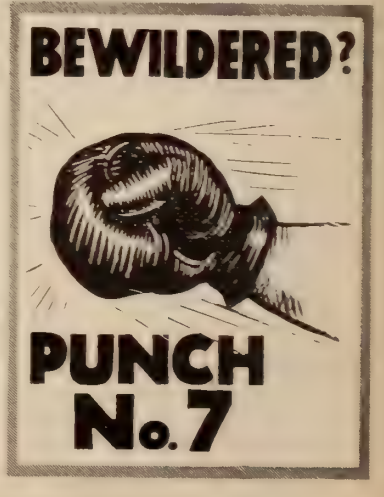
Ruth Roland is now in California, after more than a month spent in the East vacationing, and present plans call for her to resume work on April 15th. The next serial was written by Val Cleveland, who wrote "The Scoffers" for Allan Dwan. Most of the exteriors will be made in the Grand Canyon. W. S. Van Dyke will direct.

First Nat'l Week in Northwest Success

With one hundred and ninety theatres swelling the chorus, "First National Week," in commemoration of the first anniversary of Associated First National Pictures, Inc., went over with a bang in the Pacific Northwest.

The celebration was a complete success from every standpoint, it is stated. Four states were covered in the drive—Washington, Oregon, Idaho and Montana. Washington led the procession with eighty theatres presenting First National attractions during the week. Oregon was a close second with seventy-six. Montana produced twenty-nine and Idaho, five.

For individual cities showing the greatest number of First National attractions, during the week, however, the palm was awarded to Oregon. The city of Portland enrolled twenty-six theatres under the banner. Seattle, Washington, was next with twenty-one. Tacoma, Washington, had ten theatres in line.



Associated Exhibitors Inc. presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN
Directed by JAMES YOUNG

Bookings that tell the story of success:

The Strand, N. Y.
The Strand, Brooklyn
Keith's 81st St., N. Y.
The Flatbush, Brooklyn
Lafayette, N. Y.
Capitol, Springfield, Mass.
Walnut, Cincinnati
Liberty, Fresno, Cal.
Rivoli-Locust, Philadelphia
Bijou, Springfield, Mass.
The Stanley and Circuit, Philadelphia
Colonial, Reading, Pa.
Strand, Cleveland
Old South, Boston
Key, Houston, Tex.
Colonial, Easton, Pa.
Rivoli, Baltimore
Metropolitan, Washington, D. C.
Sun, Omaha
Rialto, Dallas
Criterion, Oklahoma City
Liberty, Kansas City, Mo.
Rialto, San Francisco
Rialto, Newark, N. J.
Liberty, Youngstown
Metropolitan, Cleveland
Orpheum, Akron
Temple, Toledo
Alhambra, Milwaukee
Walnut, Louisville

And hundreds of others

The best known exhibitors in the country are showing their faith in the picture by booking after inspection

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

Mr. George Arliss

in "THE DEVIL"

From one exhibitor to another, from ocean to ocean, from the Northern boundary to the gulf, word has been passed of the success of "The Devil."

Here are a few of the reviews that forecasted that success:

"The big crowds at the Strand liked the picture very much. Acting of the star most favorably commented upon. . . Emphatic verdict of approval given by the public. Every performance drew an enormous and enthusiastic crowd. . . The advertising possibilities are extraordinary." —W. Stephen Bush in Billboard.

"Very artistic with Arliss superb in his screen debut. . . One of the finest portrayals ever seen. . . 'The Devil' should draw them in."—Laurence Reid in M. P. News.

"Puts Arliss' name on list of famous screen portrayals. . . Splendid direction. You can go the limit on your promises regarding the star's performance. Production generally good. Good detail, excellent photography, interiors excellent. . . . Splendidly handled."—Wid's.

"Arliss every whit as admirable in the picture as he was on the stage. . . A striking performance."—Alan Dale in N. Y. American.

"So striking and realistic that the spectator can scarcely refrain from a momentary shudder. . . Well worth seeing. It is breaking records at the Strand."—N. Y. Evening World.

"Mr. Arliss made an instantaneous hit on the screen."—N. Y. Evening Telegram.

"A notable offering. . . Mr. Arliss displays splendid skill."—N. Y. Journal.

"Will be exceedingly popular. Mr. Arliss displays amazing skill."—N. Y. Globe.

A better picture
for your bigger business

ASSOCIATED EXHIBITORS INC.

25 West 45th Street, New York

PATHE *Distributors*

Ruth Dwyer, recently returned from Porto Rico, where exteriors for "Peaks of Gold" were made

Fox News Shows Babe Ruth and Irvin Cobb

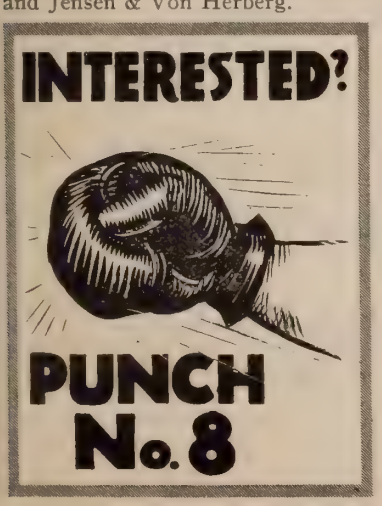
Babe Ruth, Irvin Cobb and half a dozen other celebrities not only posed, but gave a regular performance for the news reel in Fox News, Vol. 2, No. 44.

The Home Run King, the author and the rest are camping in Georgia. The cameraman was given the freedom of the camp. He got Babe Ruth working out the old arm with an axe and a leg, and found Irvin Cobb cooking up fiction plots while he stirred the camp kettle. He got them eating and drinking, standing up and sitting down, running and walking—doing pretty nearly everything, it is declared, but hanging from the trees by their toes.

Unique Goldwyn Folio on "Earthbound"

With Basil King's story of life after death, "Earthbound," still going strong in all parts of the United States and England, Goldwyn Distributing Corp. has issued to exhibitors an unusually helpful folio under the title of "How I Made Big Money With Earthbound," and giving in detail the advertising and exploitation campaigns conducted by many of the foremost exhibitors in the country.

The folio is practical in that it presents successful "Earthbound" campaigns as they have been conducted for theatres of varying types, from the leading first run theatres, to the second run houses and chains of theatres, such as those controlled by Marcus Loew and Jensen & Von Herberg.



"Lying Lips" Breaking Records

Clever Exploitation Aids Associated Producers Film

HOW "Lying Lips," Thomas H. Ince's Associated Producers' production, is continuing its record-breaking rounds of the nation's theatres, is revealed in audits of testimonials, publicity campaigns and press reviews which are arriving daily at the "A. P." distributing headquarters in New York.

One of the latest record-establishing runs is credited to St. Louis, where "Lying Lips" played to the biggest business on record in its joint first-run presentation at the two leading Skouras theatres, the Grand Central and West End Lyric. Against an opposition playing and vigorously exploiting Chaplin's "The Kid," the new Ince special drew the major crowds during its week's triumphant run, the company reports.

Exploitation characteristic of the promotion placed behind "Lying Lips" by exhibitors everywhere accompanied the St. Louis first run engagement.

In Toledo, Ohio, "Lying Lips" was given a second successful week at H. C. Horater's big Pantheon theatre, where it was presented on a deluxe program including a prologue, mechanical effects to enhance the storm scenes, special music and other novelties staged under the personal direction of Horater.

In a wire to Thomas H. Ince at his studios in Culver City, California, "Doc" Horater praised the success of "Lying Lips" in laudatory terms—stating that the two-week run in Toledo had set a new record for box office attendance against strong competition.

In Atlanta, the engagement of "Lying Iips" at Willard Patterson's Criterion theatre was accompanied by a publicity campaign unequalled in the history of motion picture exhibition, according to a report made public by Anne Aiken, editor of the Atlanta Film Weekly.

The Patterson forces added further significance to the campaign by the use of window cards, the newspaper "extras" suggested in the press sheet on "Lying Lips," and many other practical stunts. In its deluxe presentation at the new Rivoli theatre in Baltimore, "Lying Lips" broke all previous attendance records. In Cincinnati, at McMahon and Jackson's Gifts theatre, the big spectacle is now in its fourth week, establishing picture history as the first production ever to run more than two weeks in Cincy.

In Kansas City, at Frank Newman's theatre, "Lying Lips" completed its first week with unprecedented box office results, according to information wired by Milton Feld, manager of the house.

The prologue, "Women of the Ages," written by Joseph Franklin Poland of the Ince studios scenario staff, was presented under the able direction of Milton Feld, who also arranged an elaborate program of music, effects and novelty presentations. The coming of "Lying Lips" was announced in full page advertisements in the Newman theatre program several weeks in advance. Tieups with the Kansas City newspapers, a public endorsement of the picture by a prominent women's organization, the attendance at a special showing of naval officers, and several striking feature press articles, augmented the splendid campaign inaugurated by Newman's.

In its New York premiere at the Capitol theatre, "Lying Lips" opened, on Sunday, March 6th, to one of the largest, most brilliant attendances in the history of Broadway's mammoth playhouse. Remarkable presentation created and staged under the personal direction of S. L. Rothapfel marked the New York premiere of "Lying Lips," which continued its overwhelming patronage throughout the Capitol run. The publicity department of the Capitol theatre, under the direction of Bessie Mack, gave "Lying Lips" one of the most complete exploitation campaigns of the year, placing art-studies of Florence Vidor in several rotogravure sections of New York newspapers, as well as an unusual amount of feature publicity, in advance and current with presentation. The appearance in New York of Florence Vidor, who came from the Coast to attend the premiere at the Capitol, resulted in many feature interviews in the press.

The Liberty Loan drive was vividly recalled in a spectacular "stunt" which caught the eager eye of Gothamites. A big truck on which was mounted a projection machine, five by seven screen, generator and all necessary equipment for the projection of film, was motored about the main thoroughfares of New York on three nights of the engagement. The trailer issued for "Lying Lips," said to be a most convincing selling inducement, was thrown on the screen attached to the truck, in full view of all pedestrians. The truck, with suitable cards and banners announcing the engagement at the Capitol, moved with traffic—by force of the law, rather than will, for traffic was blocked and all eyes were peeled on "Lying Lips" when the truck halted at Times Square and several burly cops shouted the order to "move on."

Ass'd Exhibs in Franchise Plan

ASSOCIATED EXHIBITORS, INC., announces that it has decided to inaugurate immediately the franchise plan adopted upon the reorganization of the company. The entire plan has been formulated upon the advice and experience of the scores of exhibitors who were consulted in its preparation, and many of the principal key centers have been, or will be in the next two or three weeks conditionally closed, states the announcement.

"The Associated launches its franchise plan with a substantial amount of product released and contracted for, with a thoroughly trained sales force, with complete contractual arrangements for physical distribution through Pathe, and with strong exhibitor representation and a powerful personnel in its officers and Boards and Committee," declares the statement from the Associated Exhibitors' headquarters. Exhibitor influence is assured with Samuel Harding, of Kansas City, as the president, and Paul Gusdanovic of Cleveland, as vice president—two men thoroughly understanding the exhibiting field—in important offices.

The initial release under the reorganization regime will be the Harold Lloyd Comedy "Now or Never," the first of the Associated series of Lloyd comedies, and this, with the early Associated releases and the product assured, has stimulated to an intense degree the demand for the immediate release of franchise contracts, it is declared.

Twenty to thirty big special productions of a standard in keeping with George Arliss in "The Devil" will be available, it is stated, for franchise holders in the first year. The four special productions featuring Mae Murray and directed by Robert Leonard already announced, are mentioned as an indication of the big things the concern will have.

Following the announced policy of Associated in favor of the independent producer and the independent exhibitor, the Harold Lloyd comedies and the feature product of the company will find its way to the open market. In the great volume of messages received at the home office of Associated in the last few days exhibitors have expressed appreciation of the independent support pledged by Associated, but they have emphasized the necessity of being protected through franchise on the Lloyd and other product and have urged immediate closing of contracts to that effect.

It is stated that the new Associated Exhibitor franchise arrangements are liberal ones. Every exhibitor has full voting power and in this manner participates in the selection of officers, the determination of policy and the selection of product, it is explained. The Advisory Committee is made up of eleven members, all to be exhibitors. The exhibitors have equal representation on the executive committee and on the board of directors, with the power of decision resting in the hands of Mr. Arthur S. Kane, who is chairman of both bodies.

The Associated Franchise is the result of exhibitor advice and suggestion gained in a year of investigation by Phil L. Ryan of Associated Exhibitors. Mr. Ryan has covered the United States in his conferences with leading theatre owners and the result of these discussions finds every favorable idea in the Associated Franchise.

British Isle's Rights on "The Kid" Sold

The rights for the United Kingdom on the six-reel Charles Chaplin special feature comedy, "The Kid," have been the object of spirited bidding ever since William Vogel Productions, Inc., announced its foreign marketing plans on this remarkable First National production. On March 8th, however, Hyman Winik, representing the Western Import Company concluded the deal with Mr. Vogel whereby he secured the exclusive exhibition rights for the British Isles. Early May will probably see the release of the feature in England.

Say "Avenging Arrow" Will Break Record

As the release date, March 13th, of Ruth Roland's new Pathe serial, "The Avenging Arrow," is reached all indications point to the fact that it will be a record breaker among serials, according to a statement from Pathe officials. To date, "Ruth of the Rockies," also starring Miss Roland, has outstripped all Pathe chapter plays, and "The Avenging Arrow" even before the release date, indicated it would surpass even "Ruth of the Rockies." "Daredevil Jack," starring Jack Dempsey, vied with "Ruth of the Rockies" for popularity, but Pathe's serial queen has proven to have no equal as a drawing card in the serial field.

Books All of Hodkinson Releases for 1921

A letter received by W. W. Hodkinson from Le Motto Smith, president and general manager of the Smith Amusement Company, which operates the Columbia theatre and Ideal theatre, in Alliance, Ohio, and the Strand theatre, in Sebring, Ohio, reads in part as follows:

"Have just bought from your Mr. Ochs, of the Cleveland office, all of your features for 1921 released under your 'New Year's Plan,' which looks to me to be one of the best bets of the season."

A snapshot of George Randolph Chester and Lillian E. Chester. Mr. and Mrs. Chester are on the Coast picturizing "The Son of Wallingford" for Vitagraph

T. Roy Barnes and Grace Darmond in "See My Lawyer," an Al Christie production to be distributed by Robertson-Cole

To Represent Universal in South America

MR. GEORGE E. KANN, export manager for the Universal Film Manufacturing Company, has just announced the engagement of Dan B. Lederman, well known film executive and for many years with Universal, for an important post in Rio de Janeiro, Brazil. Mr. Lederman, accompanied by his wife, sailed for the South American port last week.

Mr. Lederman's headquarters will be in Rio de Janeiro, although he will spend a considerable part of his time visiting the various Universal agencies throughout the Southern republic.

"Universal is sending Mr. Lederman to South America in line with its policy that American commercial interests should be represented in foreign field by high class business men," said Mr. Kann, discussing the new addition to Universal's South American force.

Fred Niblo to Direct "Three Musketeers"

Fred Niblo will direct Douglas Fairbanks in "The Three Musketeers." This information came in a telegram received by Hiram Abrams of the United Artists, this week, from the Fairbanks studio in Los Angeles.

Although it had been reported from various sources that Mr. Niblo was scheduled to direct this epic picture, no information was ever issued by either United Artists or Mr. Niblo.

New Rolin Comedy Set for March 27th

"Fellow Romans," the next Rolin Comedy which Pathe will release March 27th, is described as being a glorious burlesque and travesty on Shakespearian characters. "Snub" Pollard, as the property man, is the featured comedian, and Marie Mosquini is a member of the chorus who rises suddenly to stellar roles.

NEGATIVES FOR RE-ISSUE

FOR SALE

For United States and Canada Only

featuring

CARTER DE HAVEN

in

NINE 2-REEL COMEDIES

and

THREE 5-REEL SPLENDID HIGH CLASS FEATURES

"College Orphan"

"From Broadway to a Throne"

"A Youth of Fortune"

produced by

UNIVERSAL

PICTURE ART SALES CORPORATION

1600 BROADWAY
NEW YORK

Bryant 3720

Now with Realart

Arvid Gillstrom

ARVID GILLSTROM, among the better known motion picture directors, is one of the recent additions to the staff of Realart directors.

Gillstrom has started work at the Long Island studio on the next Constance Binney production, which is to be no less than a screen adaptation of Channing Pollock's well known stage success "Such a Little Queen."

Gillstrom, since his days with the Sennett organization, has held front rank among screen producers. He was later an important factor in the Fox producing organization, among other accomplishments being given much of the credit for the development of the "Lee Kids" as stellar attractions. Recently he has been active in independent production work.

Final Episode of Fox Serial Completed

Fox headquarters report that after several months of production activity on the filming of the twenty-episode serial, "Fantomas," based on the French detective stories by Marcel Allain and Pierre Souvestre, the serial has been completed.

Exhibitors, who contract for this serial, are offered plenty of exploitation aids through the medium of three press books, each of which contain material on different episodes of the big subject.

Cissy Fitzgerald Comedies in Demand

The Producers Security Corporation announce that there is a big demand for the Cissy Fitzgerald De Luxe series of two-reel comedies. The first comedy, entitled, "Cissy's Economy," was booked at the Capitol theatre in New York for the week of Sunday, March 13.

Mason Hopper Renews Goldwyn Contract

The directorial contract which E. Mason Hopper holds with Goldwyn Pictures Corporation has been renewed for the period of one year.

Reconstructed Features Ready

Former Succcesses on Schedule of American Film Co.

ONE of the most serious factors in the high cost of pictures is the short life of the features which generally have been taken off the market after a few months' showing, and never heard of again. President Sam Hutchinson, of the American Film Company, believing that this waste could be eliminated in part to the advantage of both producer and exhibitor and with that end in view, is releasing a series of twelve reconstructed features, the reception of which by exchange men and exhibitors, proves that they are a welcome addition to the supply of features.

American is aiming to get away from the old objections to reissues, it is explained, by making practically new pictures out of a number of proved successes of the past few years. The pictures have been renamed, retitled throughout, cut and rearranged, so that they are 1921 pictures with the genuine atmosphere of today. Then new prints were run off so that the exhibitor showing these features gets what is really a brand new feature, declares Mr. Hutchinson.

American also is providing a new line of paper including posters, campaign books, etc., to go with the series of reconstructed features, which includes William Russell in "From The West," adapted from "The Torch Bearer"; Mary Miles Minter, in "The Virtuous Outcast," adapted from "Faith"; "The Man From Medicine Hat," directed by J. P. McGowan, famous for action pictures, adapted from "The Manager of the B. & A"; William Russell in "Quick Action," adapted from "In Bad"; which is showing in the Chicago loop this week to big crowds; "Sally Shows The Way," adapted from "Annie For Spite"; "The Moonshine Menace," adapted from "Judith of the Cumberlands," another McGowan thriller, and six others of equal merit.

Mr. Hutchinson states that the new advertising paper, etc., has been worded in such a way that neither the public or exhibitors could be misled as to the status of these pictures, and that the fact that they could be sold at a shade less than pictures made within the last few months, is an important thing for exhibitors to consider at the present time.

The first of the series now has been released and according to reports reaching the American Film Company's offices, exhibitors throughout the country are taking advantage of the opportunity to get high grade features at a reasonable cost, and that the pictures are pulling strong at box offices.

Pathe Drive Opens with Rush

Organization Roused to High Pitch Over March Campaign

A STATEMENT from Pathe's New York headquarters declares that the entire organization has been roused to a keen pitch over the prospects of breaking all records during "Brunet Month" which opened March 1st. The Pathe sales forces in each of the four competing divisions started on the opening day to make "Brunet Month" a fitting tribute to the Pathe president, who this month begins his fourth year at the head of the great distributing organization.

In his message to the thirty-two branches, relating the purposes of "Brunet Month," and of the prizes to be distributed, Director of Exchanges Elmer Pearson said:

"March marks the beginning of President Brunet's fourth year as governor of the destinies of Pathe Exchange, Inc., and the conclusion of three years of prosperity and business success, the like of which the industry provides no parallel. His fidelity to organization, his profit sharing commission and bonus plans, have prospered and developed the business ability of each and all of us to an unmeasurable extent.

"Despite chaotic financial and production conditions our fiscal year gave our producers really remarkable returns and gave us a fair profit and we thank you for the remarkable response you have given our every exhortation. Through President Brunet's constructive ability we start a new year with all chaos of cost and production wildness eliminated. Every item of our present output is at the crest of popularity.

"We have added new items that critics have resoundingly praised. January increased over December and February over January. What more propitious time could have been selected for every man and woman of our remarkable organization to throw themselves into a tremendous business drive for a Brunet Month that will put new temper into every part of our powerful machine? Start another year off with an inspiring impetus. Make of every branch under the improved possibilities a splendid profit and bonus unit. Pay a most deserved tribute to a chief who watches and takes pride in the development and success of every member of the organization in which he has such rightful proprietary love.

"March collection increases will be based upon the average of January and February. Contracts to count in the competition must carry play dates and advance payments and will be figured against a fixed quota absolutely fair to all. In determining winning branches seventy per cent consideration will be given to contracts and thirty per cent to collections. Men, you have never exerted yourself in a more laudable cause, either altruistically or selfishly, and while I know it is unnecessary to urge you further it pleases me to record myself as having every ounce of my own energy in this wonderful business revival and will expect nothing less from every co-worker. Let's go."

The response to this message is significant of what is to be expected at the termination of the month, declares the Pathe statement. In spite of the very flattering record made during the last week of February, the sales records mounted high during the first week in March, it is declared. This regardless of the fact that in previous contests, most of the branches did not begin to roll up their scores until the second week. A particularly gratifying situation from the viewpoint of the Pathe sales managers, is said to be the rush of business coming from quarters which were unsuccessful in their contention for awards during Pearson month last November.

Paul Brunet, president of Pathe Exchange, Inc.

Public Is Interested in Directors

Doubt has sometimes been expressed as to the desirability of using in the presentation of pictures the names of the various people responsible for the production. It has been felt by some that the public is not interested and that credit might be given in some other way without utilizing the film for this purpose.

That the director's name is of interested is proven by the fact that Realart has received many inquiries on its latest Star Franchise picture, "The Outside Woman," featuring Wanda Hawley.

The questions concern the director, whose name has not been included in the title, although the scenarist, Douglas Bronston, and others received full credit for their work.

Chester Fire Will Not Delay Any Releases

There will not be the slightest delay in the release of either comedies or scenic pictures as the result of the recent fire in the Chester studios at Los Angeles, says an announcement from Educational Film Exchanges, Inc., which releases these pictures. Comedies for the next three months have been entirely completed and there are enough of the Chester-Outing scenics on hand to cover all bookings for many weeks to come, it is stated.

Edith Roberts Appears at Fashion Review

Edith Roberts, the Universal star, recently halted production on "The Opened Shutters," her latest picture, to appear in a fashion revue at one of the California seaside resorts.

Unbeknown to her director, William Worthington, she had promised the Venice Amusement Company to appear in person at their 1921 Fashion Revue. It is understood she had a young fortune in new furs scheduled for presentation to the public.

Nita Naldi Is Cast for "Experience" Role

Nita Naldi, who won fame with her Italian beauty in "The Passing Show of 1918" and the "Century Midnight Whirl" and as the Italian dancer in Paramount's "Dr. Jekyll and Mr. Hyde," has been chosen for the role of "Passion" in "experience." George V. Hobart's allegorical play which is now being picturized by Paramount.

A. J. Zellner Returns to Metro Coast Studios

Arthur J. Zellner, of Metro's New York scenario staff, has arrived in Hollywood to begin work on forthcoming productions to be made at the company's West Coast studios. Before leaving New York Mr. Zellner completed the script for Bert Lytell's latest picture, "The Man Who," from the Saturday Evening Post story of the same title, produced at Metro's New York studio.

Justine Johnstone, who stars in "The Plaything of Broadway," a Realart picture

"The Truant" Will Be Frank Mayo's Next

"The Truant," a strong screen story of the Kentucky mountains, has been started at Universal City as a starring vehicle for Frank Mayo. The popular star appears as a brilliant young physician whose mind had drifted across the borderland of amnesia as the result of his exhaustive research into a serum for the cure of blood poisoning. The story was originally written by Mann Page and Izola Forrester and was interpreted for the screen by Lucien Hubbard, scenario editor at Universal City.

Mayo is to be supported by Lillian Rich, Mary Philbin, Frank Hollard, Verne Winter, Bert Sprotte, Ray Ripley, Joe Winthrop and Helen Gilmore and others.

Rolin Plans Big Things for Boland Comedies

One-reel comedies featuring Eddie Boland, and produced by the Rolin Film Company, will replace the Vanity Fair Girl Comedies on the Pathe schedule. In making this announcement, Pathe states that Hal Roach, producer of the Rolin comedies, has made elaborate plans for making the Boland subjects the equal of those featuring "Snub" Pollard, with "Sunshine Sammy" and Marie Mosquini.

Hudson Bay Travel Reel on Strand Program

"Hides—And Go Seek," one of the series of four Hudson's Bay Travel Series, produced and released by Educational, occupies an important place on the program at the Strand theatre, New York, along with Charlie Chaplin in "The Kid." On account of the fact that the six reels of the feature are almost entirely comedy, no other fun film is used on the bill, the other pictures being confined to news events.

Elsie Ferguson to Star in "Footlights"

After an absence of a year and a half, Elsie Ferguson has returned to Paramount's Eastern studio to make her latest picture, "Footlights," a story of the stage by Rita Weiman. Miss Ferguson just recently completed the picturization of "Sacred and Profane Love" at the Lasky studio in California. It was in this play that she made her last stage appearance in New York in 1919 before going on a world tour. John S. Robertson will direct Miss Ferguson in this picture.

Rothacker Opens Office in Akron, Ohio

Another branch of the Rothacker Industrial Division has been established at Akron, Ohio. The Ohio branch is in charge of Edwin S. Babcox. Mr. Babcox is a publisher and advertising man of long experience, and will continue his connection with the India Rubber Review and also the Akron Advertising Agency.

Arbuckle Has Finished "Crazy to Marry"

Roscoe Arbuckle has completed "Crazy to Marry," the Paramount picture which was adapted by Walter Woods from Frank Condon's story, "Three Miles Out," and will rest a few days from his strenuous activities before starting on his next feature.

Margarita Fisher starring in "Payment Guaranteed," an American Film Co., Inc., production, released through Pathe

Gladys Walton in "All Dolled Up," a Universal feature

Katherine Hilliker to Title Goldwyn-Brays

The latest Goldwyn-Bray Pictograph, No. 481, features another nature study by Irene and William L. Finley, of the National Association of Audubon Societies. The picture is called "Hooters and Honkers" and comprises intimate glimpses of the home life of the American Sage Grouse and the Canada Wild Geese. Accompanying the Finley picture is a cartoon burlesque on a "movie" melodrama.

On and after April 1st, it is announced, Katherine Hilliker is to title the Goldwyn-Bray Pictographs and Jack Eaton, in charge of the promotion and sales of short subjects for Goldwyn, will edit them. Another noteworthy change is that the pictographs will be made up on only one subject instead of two or three briefs as in the past. They will continue in their present length.

Final "Velvet Fingers" Episode Due Soon

Suspense and fast action leads "Velvet Fingers," the Pathe serial starring George B. Seitz and Marguerite Courtot, to the closing chapter, "Out of the Web," which will be released by Pathe, March 13th. "Out of the Web" contains as many, if not more, thrilling moments as any of its predecessors and winds up the love story with a pretty finish.

Vitagraph Office,
Salt Lake City.

"Dead Men Tell No Tales" opened here tonight at the Grand Opera House to the biggest first day's business in the history of the theatre. Expect to do capacity for full run of picture. This picture is big and will draw for any exhibitor that books same. Want to thank you for the co-operation in putting this picture over.

Will Steete, Mgr.,
Grand Opera House,
Great Falls, Montana.

THE LAST WORD!!

This is our final message in the campaign—our last words urging exhibitors to protect themselves in the matter of the public performance, for profit, of copyrighted musical compositions, the performing rights of which are controlled by this Society. Hereafter the law will be invoked to protect our rights. We want you to have every opportunity to inform yourselves; we do not ask you to pay the tax or become a licensee privileged to publicly perform everything in music. We do insist, however, that you do not play publicly, for profit, compositions which we control unless you do hold a license. ***Know your rights, as we know ours;*** protect yours, and respect ours.

THERE ARE SOME

of course, that only the expense and inconvenience of litigation, with a fine in a Federal Court, will convince. Those we are prepared to convince in that manner. We entered this campaign solely to clear ourselves of any possible accusation in the future that we had not given everyone concerned a full, fair and complete opportunity to inform himself.

FROM NOW ON

our agents will be in the field; they will secure evidence of violations of the law in this matter, and in each case we will bring an action in the Federal Courts. We shall regret the necessity of filing these actions, and the penalties that the law will impose upon the violators, and to avoid this, both for you and us, we ask you to stay

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Rex Ingram Directed "Four Horsemen"

Rex Ingram, who jumps to immortal fame in directing so great a picture as "The Four Horsemen of the Apocalypse"

RESPONSIBILITY for the herculean task of directing Metro's "The Four Horsemen of the Apocalypse," probably the most ambitious screen production ever attempted, rested upon the shoulders of Rex Ingram, most youthful of Metro's directorial staff, who was selected to translate the famous novel by Vicente Blasco Ibanez into the language of the screen.

Rex Ingram is one of the youngest directors in the motion picture industry. He has just passed his twenty-seventh birthday. He was born in Dublin, Ireland. His father was a clergyman and also a lecturer in the Dublin University.

Mr. Ingram received his early education, and also attained considerable reputation as a rugby player at the St. Columba's and Trinity Colleges, Dublin. At the age of seventeen, he came to the United States and took up the study of art at the Art Students League in New York. He later studied modelling under the famous Lawrie. Numerous of his sketches were accepted by British and American publications. In 1911 he entered Yale University.

It was as an actor with the old Vitagraph and Edison companies that he entered pictures. Later, he became associated with J. Gordon Edwards of the Fox Company and prepared a number of scenarios and assisted Mr. Edwards in the direction of several successful productions.

The first picture Mr. Ingram directed was for Universal in the East. It was "Broken Fetters" and was the first Bluebird production released. Mr. Ingram then came out to the West Coast and directed Cleo Madison in "The Chalice of Sorrow," one of his original stories. Among others he directed are "Black Orchids," "The Reward of the Faithless," "The Pulse of Life," "The Day She Paid," and "Flower of Doom."

After leaving Universal, Mr. Ingram joined the Paralta Company and handled the megaphone for "His Robe of Honor." Immediately upon the completion of this picture, he joined the Royal Flying Corps, in which he holds a commission as Second Lieut. Upon his return he directed "Under Crimson Skies," a Jewel production.

Mr. Ingram joined the Metro directorial forces about a year ago to direct "Shore Acres," James A. Herne's famous old play. He did so well with this picture that he was selected to direct "Hearts Are Trumps," the third Drury Lane melodrama to be filmed by Metro. It was upon the completion of this picture that Mr. Ingram was assigned the task of directing "The Four Horsemen of the Apocalypse," which is the highest compliment that could be paid to him by the Metro officials.

A human-interest story associated with the production of "The Four Horsemen" not only indicates the thoroughness with which Mr. Ingram conducted every detail of his big scenes but also demonstrates the care with which he selected his types even in the case of the "extras."

When Director Rex Ingram called the thousands of "extras" who had been given small parts in the battle scenes being filmed for Metro's "The Four Horsemen of the Apocalypse," he found among them a serious faced French girl who immediately attracted his attention. On inquiry, he learned that she was Louise Rippert, a recent arrival in Hollywood's picture colony.

"Just the type for one of the refugees before the advancing armies," said he.

So he led her out to the public square of the village constructed upon Metro's ranch-location in the Hollywood foothills and began to explain to her the requirements of the role he had selected for her.

A moment later, the girl's face paled and she turned her back upon the scene.

"I—I can't do it," she said. "I've been through exactly this thing before—in just this spot. I couldn't live through that again for worlds."

Later it was found that the girl had passed through almost identically the same scene when the Marne country was evacuated by the French civilians preliminary to the decisive battle of the war. The Rippert girl, with other members of her family, fled before the advancing Germans while her home village—an exact reproduction of which has been erected here for the purposes of the production—was under bombardment. When the siren screeched and heavy artillery lifted their terrifying voices with the reproduction of the battle, the girl not only found it impossible to work, but fled from the scene.

June Mathis Adapted "Four Horsemen"

JUNE MATHIS, who adapted "The Four Horsemen of the Apocalypse" for the Metro all-star production, was one of the first women to enter the motion picture writing field and today is one of the best known scenarioists in the industry.

Miss. Mathis was born in Leadville, Colorado. At an early age she went on the stage and later was leading lady with Cohan and Harris Shubert's and Leiber's.

From the very start of motion pictures, Miss Mathis realized their possibilities. As a result, she never missed one of the early pictures. She not only watched them but studied them from every possible angle. While still playing on the stage, she wrote her first scenario. She took it to Metro, not any too confident, that it would be accepted. However, it was produced and Metro immediately engaged Miss Mathis as a member of its scenario department. Her first story was "The House of Tears." In a short time Miss Mathis was placed in charge of the Metro scenario department.

Among the well known screen productions for which Miss Mathis has written the script are, "Toys of Fate," "Eye for Eye," "Out of the Fog," and "The Red Lantern" all Madame Nazimova productions. She also did "Lombardi, Ltd." "The Right of Way," and "The Price of Redemption" three of Bert Lytell's greatest successes. "The Willow Tree," in which Viola Dana starred, and several other popular pictures also are credited to her facile pen.

Immediately upon the purchase of "The Four Horsemen of the Apocalypse" by Metro, Miss Mathis was assigned to the task of adapting the Vicente Blasco Ibanez novel by Richard A. Rowland, president of Metro Pictures Corporation. Miss Mathis left Hollywood and went to New York to confer with the famous Spanish novelist and went over with him every detail of the story. Later, Mr. Ibanez came to the West Coast and again talked with Miss Mathis about the screen version of his book. Miss Mathis has been with Mr. Ingram constantly during the filming of "The Four Horsemen of the Apocalypse." At the studio she has always been on the "set."

Miss Mathis's association with the work of producing "The Four Horsemen" is described by herself in the following words:

"About a year ago when I started on my vacation, a copy of the Four Horsemen of the Apocalypse was tucked away in my satchel. Mr. R. A. Rowland, the President of Metro Pictures Corporation, had just purchased the picture rights and assigned me to the scenario. I was ashamed at not having read the book but heavy duties as head of the Metro Scenario Department had prevented my reading anything but novels or stories deemed suitable for the screen and everyone seemed to consider the book a classic that was not likely to find its way to the celluloid. After

June Mathis, who adapted "The Four Horsemen" to the screen for Metro

reading it and laying out a rough synopsis of my plans of development, I had the pleasure of discussing it with Vicente Ibanez, who, to my surprise, possessed an amazing knowledge of the screen. He seemed to be greatly pleased with my ideas of transferring his thoughts to the screen and his last words to me were, 'Miss Mathis, I am not at all worried. I leave it entirely in your hands'—a gigantic task, which at times seemed to overwhelm me with the responsibility of his parting words.

"But my plans for the Four Horsemen remained in the chrysalis. Heavy departmental duties prevented my developing the scenario, before I was transferred to the New York Metro studio, to take up my duties with Maxwell Karger. I had no sooner arrived than to my surprise, Messrs. Lowe, Rowland and Karger decided that it was best to make the production in California and that I should remain with it throughout the production.

"As assistant to Mr. Karger, I had been actively connected with the film industry for several years, but to have only one production on my mind at a time and to remain with it from start to finish had never been my privilege.

"At the same time, Rex Ingram was assigned the directorship which pleased me greatly, as I had the highest regard for his artistry and ability, for we had worked together in the utmost harmony throughout two pictures at the Californian studio. That, in my opinion, is the only way to obtain results.

"The Metro have been most generous—sparing no expense to make the screen production of the "Four Horsemen" worthy of Ibanez and the greatest novel of the decade. It has been a tremendous undertaking—months of labor, but at the same time, has amply repaid us, for there is untold satisfaction in striving to make so stupendous a production. And so the Four Horsemen of the Apocalypse has been filmed, with director and writer working side by side, shoulder to shoulder.

Tzigane Cynibalum Was Difficult to Find

An ocean-to-ocean search resulted in the finding of a tzigane cynibalum. This is the Persian name for a stringed instrument that recently has become popular in French tango places. One of them is used in Metro's forthcoming colossal production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez.

Jacques d'Auray, a French veteran of the world war, who served in an advisory capacity with Rex Ingram, director of the super production, was assigned to the task of finding not a copy, but a genuine tzigane what-you-call-it. Every musical shop in Los Angeles was visited and every big dealer in musical instruments in the country was requested by wire to find the much-needed producer of jazz melodies.

After all other avenues had been searched in vain, Mr. d'Auray discovered a clerk in a small Los Angeeles shop who recalled a customer who had sought the extra long strings required for the cynibalum. Following directions given by the clerk, the expert hunted up an old repair man who was reputed to make such strings to order. The repair man proved a real find—he furnished the name of a man living in San Pedro who owned the instrument. Two days later the latter person was found and, after long drawn out negotiations, he agreed to take his precious stringed instrument to the company's big studios in Hollywood and play it before the camera.

The cynibalum is played with sticks which, beaten upon the strings are said to produce just the swing necessary for the tango as it originally was danced. It is the only instrument known that does produced this rhythm.

Sculptor Praises Production

Edgar Walters Finds Great Artistry in "Four Horsemen"

EDGAR WALTERS, sculptor and traveler, was another artist who, having been permitted to see early showings of portions of Metro's gigantic production of "The Four Horsemen of the Apocalypse," and he declared it to be one of the most remarkable pictures he ever has seen.

The famous sculptor and his bride visited Metro's West Coast studios in Hollywood when production was under way and, as the guest of Director Rex Ingram, watched the filming of a portion of the allegorical episodes of the world famous novel, by Vicente Blasco Ibanez.

"It is the first time real South American gauchos, the plainsmen of the Argentine, ever have been seen on the screen and I am sure they will prove an interesting feature of the production," said Mr. Walters. "The Parisian scenes are the most convincing I ever have seen. It is almost unbelievable that they were reproduced right here in California.

"Not only is the action good and the construction of 'sets' remarkable, but the grouping of figures is more artistic than anything ever before put on the screen. I would have known that this picture was directed by a sculptor even if I never had met Mr. Ingram. It is remarkable to see the results that can be obtained by making use of the art training of a sculptor or painter in the production of pictures."

A view of one of the early sequences in "The Four Horsemen of the Apocalypse"

The gripping love theme that runs through every phase of the great Ibanez story was the subject of comment on the part of the sculptor, as has been the case whenever visitors at the studio were permitted to see the preliminary runs of the picture.

Unlike other so-called "big" productions, "The Four Horsemen of the Apocalypse" does not depend upon a few big scenes, in which many players have been used. In this picture, there are numerous scenes in which many hundreds—in some cases thousands—of players participate.

The cast of principals in "The Four Horsemen of the Apocalypse" numbers fifty, among the leading players being Alice Terry, Rudolph Valentine, Pomeroy Cannon, Stuart Holmes, John Sainpolis, Joseph Swickart, Mabel Van Buren, Bridgetta Clark and Harry S. Northrup. In all there are 12,500 persons in the ensemble. June Mathis wrote the scenario for the "million dollar production" and John Seitz, with fourteen assistant cameramen, photographed it.

The artistic and highly original 24 sheet poster which Metro has had produced for the purpose of billing "The Four Horsemen of the Apocalypse"

Varied Views from "The Four Horsemen" and Rex Ingram Director

Georgia Woodthorpe in Important Role

Georgia Woodthorpe, one of the many great actresses that California has produced, was selected for an important role in the closing episode of Metro's colossal picturization of "The Four Horsemen of the Apocalypse," from the world-famous novel by Vicente Blasco Ibanez. Miss Woodthorpe enacts the role of the old lodgekeeper's wife.

While the name of Georgia Woodthorpe may not mean so much to the younger theatregoing public of today, members of the passing generation recall this actress with a warm feeling of affection. It was in San Francisco at the California theatre that she made her first stage appearance as a child. At this time John McCullough was her sponsor.

For seven years Miss Woodthorpe played with the California company and during that time supported Edwin Booth and numerous other famous stage stars. At the age of seventeen, Miss Woodthorpe played Ophelia in "Hamlet" with Booth.

Miss Woodthorpe went from San Francisco to New York with Nance O'Neill. However, she remained with this well known actress only a short time, as she was engaged for the part of Narjes in the first production of "Kismet" in which Otis Skinner starred. She originated this part and played it for three years. In the film production of "Kismet," the role of Narjes was omitted, but upon discovering that Miss Woodthorpe was in Hollywood, Otis Skinner sent for her and she played another important role in the cinema production.

It is only during the past year that Miss Woodthorpe has played in pictures.

Realistic Bombardment in Metro Special

Scores of giant guns, bomb throwers and other implements of destruction were wheeled into position in the footlights outside of Hollywood, Cal., for the most terrific military bombardment ever attempted except in actual warfare.

The French village, castle and farm houses that were built during months of preparation for use in Metro's colossal picturization of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, were leveled in the scenes showing the second Battle of the Marne.

One evidence of the care that has been taken to reproduce with photographic accuracy the scene of the second Battle of the Marne, was found in the rebuilding that was ordered after a careful inspection of the structures by Rex Ingram, who is directing the Metro superproduction. It was found that three of the buildings had not been made to conform to the requirements of the plans that had been drawn by military draughtsmen from photographs and line drawings of the French battlefield. They were immediately wrecked and other buildings erected in their place to show an exact reproduction of the French houses.

Cast Was Inspired by Story

"Four Horsemen" Players Eager to Aid in Production

THAT spirit of helpfulness which impresses the reader as one of the outstanding features of "The Four Horsemen of the Apocalypse," the internationally famous novel of Vicente Blasco Ibanez, which has been transferred to the screen by Metro Pictures Corporation, had the same pronounced effect upon the big cast which took part in staging this colossal production, according to Miss June Mathis, who adapted the story to the screen.

Immediately upon completion of the elaborate picturization, Miss Mathis with Rex Ingram, who directed it, brought the first print to New York for presentation to the Metro officials. Refusing to take a well earned vacation, the famous scenario writer resolutely turned her back upon the enticements of Broadway and went busily to work in her former offices in the company's studios in West Sixty-first street as head of Metro's eastern scenario department.

"In the many productions I have prepared for the screen," said Miss Mathis, "never in all my experiences have I seen such an influence exerted upon those taking part as in the wonderful story of 'The Four Horsemen.' During the months that big cast was together working upon the numerous scenes they developed a spirit of camaraderie and helpfulness that was simply marvelous. It really appeared to be almost a hypnotic influence for helpfulness that the atmosphere of the story created. Even when they were not working on a scene they would come around anxious to help in any way possible.

"When I came back to New York I had a number of letters from members of the cast asking if there was not something they could do and from some who are in town I received personal calls and phone messages, all with the same idea of helpfulness they exhibited during the trying months of making the wonderful picture.

"I felt just like those lovers of horses who haunt the paddock watching their horses all the time until they enter the race. That is the way that the entire company felt about their 'Four Horsemen'—the spirit of the story imbued all those who had a hand in translating it to the screen."

Showing Brodwitch Turner (Left) De Brulier (Center) and Rudolph Valentino in a most dramatic scene in Metro's "The Four Horsemen of the Apocalypse"

The Meaning of "Apocalypse"

Metro Explains Meaning of Biblical Word

WHAT is the significance of the word "Apocalypse?"

The question was propounded so often in connection with Metro's extra special De Luxe production of the world famous novel, "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, that Webster was called upon to answer it.

Webster's definition of the word is "a revelation; a disclosure." In the early Greek version of the Bible, the last book of the New Testament was called "The Apocalypse of St. John." In the later versions of the Bible, the book became the "Revelations," familiar to all present-day students of the book.

Pronunciation of the word, which also is shown by numerous correspondents of Metro's as an all but unsurmountable stumbling block, has been solved by Webster by placing the emphasis on the second syllable.

Visualizing the symbolic figures of "The Four Horsemen" which has baffled some of the world's greatest painters, finally has been accomplished for the colossal Metro production in a manner that ought to prove satisfactory to the most exacting. Probably the most interesting visualization of the "Horsemen" was found in Albrecht Durer's original set of wood etchings, done in the year 1511. The drawings, pictured during the age of religious zealots, were borrowed from their present owner who insisted that he personally act as their custodian during the weeks that they were used at Metro's West Coast studios as reference works.

The original wood cuts, upon which art connoisseurs have refused to set a price, form but a small feature of a collection of art treasures that are seen in the production. The total value set by insurance appraisers upon the tapestries, paintings and other borrowed art works was $450,000. It was generally agreed, however, that they could not be purchased at this, or any other price.

In its original book form "The Four Horsemen of the Apocalypse" has passed its 165th edition, having been read in every quarter of the civilized world. In its translation by Metro to the screen the epochal story was visualized by a cast of 12,500 persons, of whom there are two dozen principals. These included Alice Terry, Rudolph Valentino, Pomeroy Cannon, Edward Connelly, Mabel Van Buren and John Sainpolis.

Director Faced Stern Task

When it comes to economy of sleep Thomas Edison has nothing on Rex Ingram.

During the filming of "The Four Horsemen of the Apocalypse," which extended over a period of more than six months, Mr. Ingram spent more time at the studio than at home. On many occasions he worked for eighteen and twenty hours without a halt. During the filming of the war episodes there were many times he worked at the studio all night.

It was only on rare occasions that the director got away from the studio before eight o'clock in the morning.

Advertisement

Ingram and Mathis as "Extras" in Scenes

Carefully tucked away in one of the least important scenes of Metro's colossal production of "The Four Horsemen of the Apocalypse," motion-picture fans can find the two persons who are chiefly responsible for the artistic translation to the screen of the sensational novel by Vicente Blasco Ibanez.

For Miss June Mathis, well known to picture patrons as one of the foremost writers of the screen, spent five minutes acting before the camera, and Rex Ingram, who is directing the production, took an even less prominent role in the same scene.

While one of the minor scenes was being filmed on the grounds of Metro's West Coast studios in Hollywood, Director Ingram attempted to show a girl who was appearing as an "extra" just how the swagger of a French demoiselle should be done. Noting his difficulty, Miss Mathis offered to show just how it should be accomplished in order to get the desired effect.

"Here, Miss Mathis," suddenly interrupted Mr. Ingram, "you do that so well, why not take the part yourself and appear in the scene with the camera grinding?'

After many protestations on her part, the famous scenario writer finally consented and donned the required make-up.

Mr. Ingram then attempted to show an "extra" man the proper way to appear as a typical French street lounger.

Miss Mathis, seeing Mr. Ingram busily engaged in rehearsing the man, was quick to seize the opportunity to "get even."

"Mr. Ingram," she called to him, "since you do that particular thing so well, why don't you take the part and act it in the picture?"

So it was that both the director and author of the scenario did their "bit" as "extras."

Cast Has Men Who Saw Combat Service

Mobilization of the biggest army ever organized for motion picture purposes was rushed in Hollywood, Calif., for the Metro's colossal production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez. This army differed from others that have been used in mimic battles for the screen in that officers and privates enlisted in it saw service abroad.

"We will be enabled to put on a more authentic reproduction of the second Battle of the Marne than ever before has been attempted in battle pictures," said Rex Ingram, when directing the gigantic filmization of the Ibanez novel. "The reason is that we will use service men exclusively—and some of these will be men who actually participated in the battle that proved the turning point of the war."

Splendid Cast in Picture

Some of Screen's Best Known Artists in "The Four Horsemen"

PROBABLY the strongest and most distinguished cast ever assembled for any picture in the history of the screen is seen in Metro's extra special de luxe production of "The Four Horsemen of the Apocalypse," from the world-famous novel by Vicente Blasco Ibanez.

While every player of the twenty-five principal roles was selected because of his or her special ability to enact the part, there is scarcely a name in the list that is not prominently known to motion-picture followers.

Rudolph Valentino has the role of Julio, the romantic South American hero of the story. Mr. Valentino has been in pictures for several years, having played in "The Big Little Princess" and "The Delicious Little Devil" with Mae Murray, "Eyes of Youth" with Clara Kimball Young, and "Man, Woman and Marriage" with Dorothy Phillips. Previous to going into pictures, Mr. Valentino was a professional dancer.

Alice Terry enacts the leading feminine role, that of Marguerite, the little French girl. Miss Terry has come into prominence during the past year. She played in the Metro production of "Shore Acres," featuring Alice Lake, and later had the leading role in "Hearts Are Trumps," the spectacular melodrama by Cecil Raleigh and Henry Hamilton. Previous to this, Miss Terry played a number of smaller parts with the various producing companies.

Joseph Swickard, a veteran of twenty-five years on the American speaking stage and ten years in motion pictures, is seen in the part of Marcelo Desnoyers.

Edward Connelly, best known of veteran Metro character actors, has the difficult role of the old lodge-keeper. Mabel Van Buren was selected for the part of Elena, a German character role in which she does praiseworthy work. Nigel de Bruiler takes one of the most difficult character parts in the production. It is the role of Tchernoff, the old Russian, who relates the legend of "The Four Horsemen of the Apocalypse."

Virginia Warwick, a former Mack Sennett bathing beauty, has the role of Chichi, the sister of Julio. Stuart Holmes and Wallace Beery, known to all film fans as the most convincing of screen villains, have the roles as bad men in this production. Jean Hersholt also has an important character role as Professor Von Hartrott.

Brodwitch Turner, better known as "Smoke," plays the part of Argensola, the companion of Julio in this picture. Bridgetta Clark is seen in the role of Dona Luisa, the mother of Julio. Alan Hale is another prominent actor who appears in this production. Mr. Hale has the part of Karl von Hartrott, a very radical German characterization.

Pomeroy Cannon, as Madariaga, "The Centaur," the father of Julio and the owner of the South American plantations, plays an important role in the early part of the story. John Sainpolis also has an important role in the production, as have Harry S. Northrop, Derrick Ghent, Henry Klas, Jacques d'Auray, Curt Rehfeld, Mdlle. Dolorez, Isabel Keith, Jacques Lanoe, Mark Fenton and Minnehaha.

"Fool-Proof" Battle Scene

Metro Reproduces Marne Battle Realistically But With Safety

NO general ever worked out his strategy for a decisive battle with greater care than that bestowed upon the plans for the motion picture reproduction of the second Battle of the Marne, which was filmed as a feature of Metro's colossal production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez.

Although many thousands of men take part in an engagement that, to all appearances, is as deadly as the one that proved the turning point of the world war, the present arrangements were such as to make serious accident almost impossible.

For many weeks Walter Grams, chief at Metro's West Coast studios in Hollywood, Cal., and a large force of assistants worked on this system and it was pronounced fool proof.

Above all other things, Rex Ingram, who directed the production, and June Mathis, who adapted it for the screen, were anxious to make the battle realistic. With this system, the mechanical perfection of the battle scenes was assured.

The setting for the battle consisted of a complete French village, a castle four stories high with its many turrets and towers, and a background of wooded hills. All the buildings were destroyed by mines and shell fire, just as was the case in the original battle in France.

The castle and all the buildings of the village were built so as to "breakaway" properly at the desired time. There were more than 200 "breakaways" and more than 1500 separate explosions planned to occur in the village alone. These "breakaways" were necessary to insure the falling of the buildings at the proper moment. More than 50,000 feet of copper cable were laid and sixty-two storage batteries installed about the location.

Ingram Film Inspires Sculpture Teacher

Inspired by the work of Rex Ingram, director of "The Four Horsemen of the Apocalypse," who once was his pupil in sculpture, Lee Lawrie, one of the most prominent of American sculptors, recently designed a group statue in bronze of the famous rider of the Apocalypse, as a result of his witnessing a preview of the Metro picturization of Ibanez's internationally famous novel.

Both director and sculptor have been friends for many years, their acquaintance dating from the time when Mr. Ingram was a pupil of Mr. Lawrie's in Yale University, where the latter was a teacher of sculpture.

It has been part of Mr. Ingram's method, however, in transferring the Ibanez novel to the screen, to apply much of what he learned of the art of the sculpture from Lee Lawrie to his work as motion picture director, and much of the notable excellence of the Metro production of "The Four Horsemen of the Apocalypse" is directly traceable to Director Ingram's study of sculpture.

Portable Power Plant for Night Scenes

The most remote desert or mountain wilds soon were made accessible for night photography as the simplest interior setting constructed on an enclosed stage, through use of a portable electric plant now under construction at Metro's West Coast studios that is said to be unique.

The completed lighting plant, mounted on a specially built motor truck and furnished with power by a 400 horse power Liberty motor, was used by the company in the taking of night scenes that once were possible only when reproduced on enclosed stages. Under this plan, however, all the realism for which art directors have striven were made possible without the construction of the makeshifts that were once believed to be essential. This portable power plant was used for the filming of the night scenes of "The Four Horsemen of the Apocalypse."

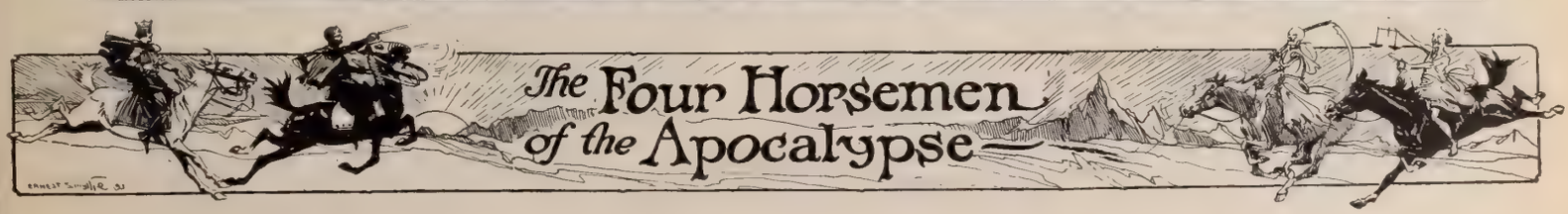
Built French Village for Great Barrage

The towers of a quaint French castle reared their pinnacles over the tree tops of a great ranch near Los Angeles, while a group of little structures about its base took on the outward semblance of a village in France.

A miniature army of carpenters worked in double shifts for weeks to prepare castle and village for an equally industrious body of men that destroyed the result of their efforts. For the castle and village faced a terrible fire from the biggest guns of the wrecked military machine when the first Battle of the Marne was re-enacted for the camera.

Advertisement

June Mathis
-who wrote the continuity


The Four Horsemen of the Apocalypse

Ibanez Pleased with Picture

Author Finds Metro's "Four Horsemen" True to Book

NOVELISTS and playwrights from time to time have been notoriously dissatisfied with the motion picture versions of their works. The old complaint has been frequently voiced: "I don't recognize my stuff at all when it gets into pictures; I can't even understand why they buy my stories if they are going to mangle them past recognition."

It is this attitude that producers—and especially their directors—have been anxious to combat. Ammunition for such combat has recently been supplied to Metro Pictures Corporation by four writers—Vicente Blasco Ibanez, Sir Gilbert Parker and Frederic and Fanny Hatton, whose most notable efforts Metro has translated or is translating to the silver sheet.

When the opening scenes in the screen version of Ibanez's novel, "The Four Horsemen of the Apocalypse," were screened at Metro's West Coast studios in Hollywood, Cal., the first scene stills and some sample film were immediately shipped to him in Spain for his approval or veto.

The scenes represent an Argentine port, a port that shows the pestilence of disease and vice such as W. H. Hudson painted in "Far Away and Long Ago." These scenes, rich in color and animation, were only suggested in "The Four Horsemen," but were developed by the scenarioist, Miss June Mathis, to show the beginning of Julie Desnoyers as a dancer in a rough cabaret, learning the tango and maxixe with which she was later to astonish Paris. On seeing the photographs of these scenes Ibanez wrote to Richard A. Rowland, president of Metro, saying:

"I was astonished at the vivid picturing of these scenes. I indorse them without qualification. The acting, the backgrounds, the ensemble—all were superb.

"I had a suggestion of what these scenes might be in my conversations with Miss Mathis when she outlined her ideas for the picture while I was in the United States of America. And it is to Miss Mathis that the credit for them is due. It is her imagination that has created this atmosphere. It is her keen intelligence that she has seen fit to put upon the screen scenes at which I scarcely hinted. She shows herself to be a great artist. Indeed, your American women give me more cause to marvel as I consider them in retrospect in their many manifestations. And Miss Mathis seems to me to be thoroughly representative of them. I look forward to seeing the rest of her adaptation of my novel. I feel that it is with her in the best of all possible hands.

"The clearness of the photography and the excellent direction show a great advance in the art of the cinema. My hat is off to America as the leading country in the world in the newest of arts. I trust that the high artistic standard that has been set in the early scenes of 'The Four Horsemen of the Apocalypse' will be maintained throughout the picture."

The director of "The Four Horsemen of the Apocalypse" who thus drew a congratulatory bonus from the great Spanish novelist was Rex Ingram, who won his spurs with Metro by his direction of "Shore Acres," from the drama by James Herne, featuring Alice Lake. The man responsible for "the clearness of the photography" is John Seitz, and Amos Myers, technical and art director, is the man who designed "the backgrounds."

In the Argentine port scene, five hundred derelicts gathered from Pacific ports are shown. Most of them insist they have "no history," which led Miss Mathis to dub the Hollywood studios, for the present, "The Port of Missing Men." In the cabaret scenes, Rudolph Valentino, who plays Julio, does a sensational dance, winding up with a tropical kiss that endures for seventy-five feet of film.

Author Views Print Abroad

Print of "Four Horsemen" is Sent Abroad to Signor Vicente Ibanez

METRO dispatched by special messenger on the first available Atlantic liner a print of "The Four Horsemen of the Apocalypse" to the author of this internationally famous novel, by Vicente Blasco Ibanez, who was sojourning at Nice, in Southern France.

Harry Bedker, of Metro's New York exchange, took personal charge of the print, traveling by way of London, where he met Harry J. Cohen, foreign manager for Metro. The print was held in the British capital long enough for exhibition before Sir William Jury, managing director of Jury Imperial Pictures, Ltd., exclusive distributors throughout Great Britain of Metro productions.

Following the brief halt in London for the special showing Mr. Cohen and Mr. Bedker proceeded immediately to the Continent for delivery of the print of "The Four Horsemen" to Senor Ibanez.

This great Spanish writer, after his conference with June Mathis, adapter of "The Four Horsemen" and with Rex Ingram, director of the picture, at the mammoth Metro studios in Hollywood, had expressed an unusual impatience to see his master work on the screen; and out of this desire of the author, who did not expect to return to the United States before the fall, to view the completed photoplay, Richard A. Rowland, president of Metro, decided to send a print directly to him at the earliest possible moment.

Art Works Employed

A collection of rare old prints, such as rivals that of any museum in the world in intrinsic worth, were made by Rex Ingram, the director, as an aid in costuming Metro's colossal picturization of "The Four Horsemen of the Apocalpse," the world-famous novel by Vicente Blasco Ibanez.

Two scenes from the George D. Baker production, "Without Limit," to be released by Metro

Paramount Starts New Production Abroad

Hardly had the last set of Paul Powell's "The Mystery Road" been struck at the Islington studio of Famous Players-Lasky British Producers, Ltd., ten days ago when the carpenters were busying themselves building those for Donald Crisp's new production of Cosmo Hamilton's "The Princess of New York."

The screen version of this novel has just been completed by Margaret Turnbull, while the locations, except those in England, were recently picked out by Mr. Crisp in Spain and Southern France.

The cast has not yet been completed, although it is announced that the title role will be played by Mary Glynne, the English actress who played the lead in both of Hugh Ford's London productions, while the leading male role will be in the hands of David Powell, who just stepped out of the corresponding part in "The Mystery Road" and who had the lead in the previous Crisp production, "Appearances."

Nazimova's Special Has Effective Scenes

NAZIMOVA'S special production of "Camille" for Metro, will be characterized by remarkable photographic work in hitherto unexplored fields, states that company.

One of the most perplexing problems solved by R. J. Bergquist, in charge of the camera work for the picture, had to do with a glass-enclosed dining room which overlooks the streets of a busy portion of Paris. The semi-circular background consists of eighteen glass panels, running from floor to ceiling, with no frames between the separate pieces of glass.

The complete set, as designed by Miss Natacha Rambova, presented a fascinating view, but offered untold difficulties to the cameraman. Each crystal shot shafts of light cameraward—a menace to satisfactory picture making, as any camera man knows.

But by the use of especially constructed devices, Bergquist found it possible to absorb the reflected light and transfer the scene to the film without a flaw. The result is a picture that will delight the eye of the seeker after beauty as well as the theatregoer who first requires the dramatic.

Although most of the settings for "Camille" are the artistic interiors required in the telling of the Dumas story, there are numerous big exterior scenes that have required carefully selected bodies of extras. Hundreds of maids and matrons of Los Angeles society circles were given an opportunity to make a single picture appearance with the filming of the famous opera scenes in which Camille meets Armand for the first time.

"Camille" is under the personal direction of Ray Smallwood, who also directed Nazimova's last four productions. The screen version of the novel is the work of June Mathis, who is best known through her work on the filmed story of Ibanez's "The Four Horsemen of the Apocalypse," which had its New York premiere Sunday at the Lyric theatre.

A Rex Ingram Production

Story and Cast of "Four Horsemen" : ; :

MADARIAGA, the Centaur, is an enormously rich old cattle herder of Argentine. Fossessing a complex personality, which shows itself in lustful desire, fiery talk with his equals and subordinates, jealousy, hatred, sympathy and love, he is the respected and feared of the entire countryside. His great ambition is to be as rich as Croesus—to be able to look upon all sides and say to himself or to those who are willing to listen, "I am lord of all here as far as the eye can reach." Madariaga lives in quarters not in keeping with his vast wealth. He is content to be the ranchman, preferring to live out in the open, with the green beneath and the blue above.

While he has a couple of daughters, his wish has always been for a son or a grandson who might inherit his immense estates. So he gives vent to his anger when he realizes that his wealth may not pass on to a male offspring. A day comes when a young Frenchman finds employment as overseer—a man who is gifted in the knowledge of finance. Under his supervision the ranch prospers beyond the greatest expectations. He is so successful that the old Centaur takes him into the house as a member of the family. There it is that the propinquity of love asserts itself. Thrown Into constant association with Dona Luisa, Marcelo Desnoyers, for such is the Frenchman's name, is attracted to the point where he proposes marriage and is accepted.

One day Madariaga goes to Buenos Aires to indulge his profligate nature, and due to certain circumstances he is compelled to accept a German emigrant, Karl von Hartrott, as an employee. Now Karl is as disagreeable to the Centaur as Marcelo is acceptable. He hates him with a venom beyond expression. But as long as he minds his business and keeps away from close proximity to the Spaniards he is welcome. Karl von Hartrott is of the German Fatherland. His ambition is to make enough money to take up his residence there. And he takes particular delight in painting the advantages of possessing German blood or what the Fatherland stands for. Desnoyers tolerates him with kindly forbearance, even going out of his way to paint him in attractive colors to the old Spaniard.

A time comes when Karl marries the other daughter, Elena. Madariaga had never lost any love for this daughter. And when she marries the thrifty German his hatred becomes overwhelming. Towards the other daughter he harbors an entirely different feeling. Eventually, the German is the father of three sturdy sons, while the Frenchman's wife has only presented him with a daughter. The old Centaur, realizing that his days are numbered, does not take kindly to the idea that his vast property will be left to Hartrott's offspring. But it is a moment of great rejoicing when a son is born to the Desnoyers. He requests that the child be called Julio. The lad grows up to be the apple of the old man's eye. Wherever one is, the other may be found, whether it is riding over the plains or resting at the Hacienda. He even takes the boy to Buenos Aires, where the latter develops a frivolous nature. This pleases his grandfather mightily. Until the hour of the Spaniard's death, he lavishes his entire affection upon the boy and takes him on various wild debauches when he is old enough to accompany him.

When Madariaga dies, the estate is divided, and the two families go abroad to live, the von Hartrotts to Berlin, and later, the Desnoyers to Paris. It is in the French capital that Julio's father establishes himself in an expensive home, his vast wealth being expended upon collecting curios. He buys a castle on the Marne which he fits up with his collected antiques. The youth, however, has been trained in the evil ways of his grandfather. In fact he has inherited a majority of the old man's wild characteristics. Naturally it is second nature for him to cultivate a gay life. He opens a studio where he paints pictures and lavishes affection on pretty members of the opposite sex.

After engaging in this aimless Bohemian existence—a life which displeased his father greatly—he has a love affair with Marguerite Laurier, the youthful wife of the elderly Monsieur Laurier. The young woman reciprocates this affection, which eventually leads to her being sent from her home by her husband. The young lovers are to all appearances drifting aimlessly when the war breaks out. Laurier being a patriotic Frenchman enlists immediately. Julio, who considers himself a South American, elects to remain in civil life, attending to his amours and his painting. Marguerite, however, becomes a nurse, and the mere sight of her in the uniform does not excite him to enlist. Not until he sees her attending her own husband who has been stricken blind does he gain an awakening of duty.

Marguerite gains a new insight into the meaning of social and moral responsibility while nursing her helpless husband and determines to remain with him forever. So Julio enlists and is sent to the front. Meanwhile the elder Desnoyers has gone to protect his castle on the Marne in person at the very time when the Germans are invading Belgium. His castle falls under the bombardment and the German horde swoops down and captures it. Desnoyers is the victim of the enemy's wrath and hatred. His castle is turned into the headquarters of the officer in command, his brother-in-law, von Hartrott, being a member of the lieutenant-colonel's staff; also two of von Hartrott's sons. He is forced to witness their diabolical scheme of destruction. They ruin his wine cellars; they imprison his servants and make a regular debauch of the place. Desnoyers is even imprisoned in his own cellar when word comes that the French army is counter-attacking. This information puts a stop to the invading forces who gather up their arms and spoils and retreat.

He returns to Paris a broken man—broken physically and mentally—but he has consolation in the fact that his son has expiated his own earlier desertion of France in 1870 by enlisting under the tri-color.

Julio and his eldest cousin meet at night in a narrow trench between the lines. Both have been sent upon dangerous missions. They recognize one another but war puts a stop to friendly intercourse between enemies. Both fire at close range and fall dead, side by side. Marguerite is stricken with sorrow to learn of Julio's death. It is later that the parents of Julio meet a stranger in a huge graveyard who leads them to the boy's grave. "You knew him?" they ask. "I knew them all," replies the stranger, pointing to row on row of crosses. Julio's sister, ChiChi, looks forward to happiness in a future from which a great shadow has been lifted through the sacrifice of her brother and his comrades.

Marne Battle Scene Filmed

Scenes of Great Battle Are Staged in the San Bernardino Mountains

TOWERS, turrets and tons of solid masonry went down in awesome havoc with the filming of the final Marne battle scenes for Metro's colossal picturization of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, in the picturesque foothills of the San Bernardino Mountains of southern California.

The bombardment that resulted in razing a great stone castle and several adjoining structures came as a spectacular conclusion to a series of similar scenes that have drawn thousands of visitors to the Metro location for several weeks. The bombardment of the castle, with its ensuing wreck, was in exact reproduction of the final outburst from artillery that concluded the second Battle of the Marne.

A precedent was established in film making when, after the last mine had been exploded, sending masses of earth and debris into the air, it was found that not a single casualty had occurred among the two great armies of players during the picturing of the entire production. That it was possible to reproduce what doubtless was the greatest military engagement in the history of the world without injury to any of the participants is due to the mechanical appliances used by the director, Rex Ingram—some of which were invented for use in "The Four Horsemen" only.

A telephone system involving the use of twenty operators, telegraph communications and a siren whose metallic voice could be lifted above the roar of battle at any moment, were used for the giving of all orders. Because of their use, not a single mine was exploded prematurely—a species of accident that in the past has often been the cause of wholesale injuries among film players appearing in such productions.

Fifteen directors worked as aids to Director Ingram in staging the reproduction of the Battle of the Marne. Because of the magnitude of the task, Mr. Ingram sought not assistant directors, but experienced men who had served as directing heads of great productions. Each of the men attached to his staff was chosen because of his unquestioned ability to lead.

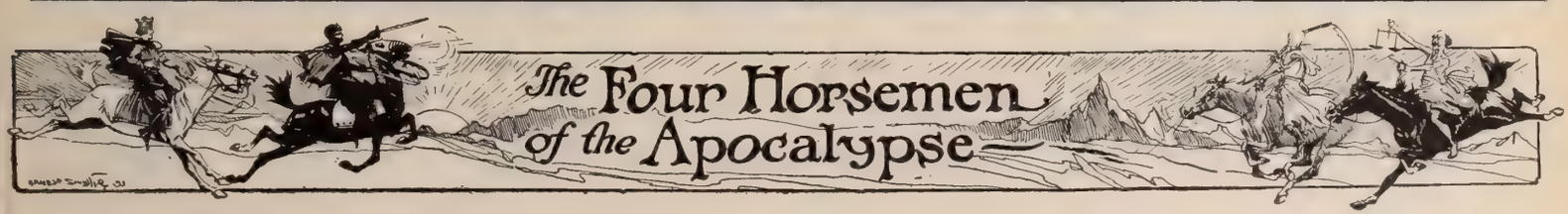
THE CAST

Julio Desnoyers, Rudolph Valentino
Marguerite Laurier..Alice Terry
Madariaga, the Centaur, Pomeroy Cannon
Marcelo Desnoyers, Joseph Swickard
Celendonio.....Brinsley Shaw
Karl von Hartrott....Alan Hale
Dona Luisa.....Bridgetta Clark
Elena.....Mable Van Buren
Argensola, Brodwitch (Smoke) Turner
Tchernoff.....Nigel de Brulier
Laurier.....John Sainpolis
Senator Lacour....Mark Fenton
Chichi.....Virginia Warwick
Rene Lacour.....Derek Ghent
Capt. von Hartrott, Stuart Holmes
Prof. von Hartrott, Jean Hersholt
Heinrick von Hartrott, Henry Klaus
Lodgekeeper...Edward Connelly
Lodgekeeper's Wife, Georgia Woodthorpe
Georgette.....Kathleen Key
Lieut.-Col. von Richthoffen, Wallace Beery
Capt. d'Aubrey..Jacques d'Auray
Major Blumhardt...Curt Rehfeld
Mlle. Lucette (the Model), Mlle. Dolorez
The French Butcher, "Bull" Montana
The German Woman, Isabel Keith
Her Husband.....Jacques Lanoe
Conquest.....Noble Johnston
The Count.....Harry Northrup
The Old Nurse.....Minnehaha
Lieut. Schnitz.....Arthur Hoyt
Dancer.....Beatrice Dominguez

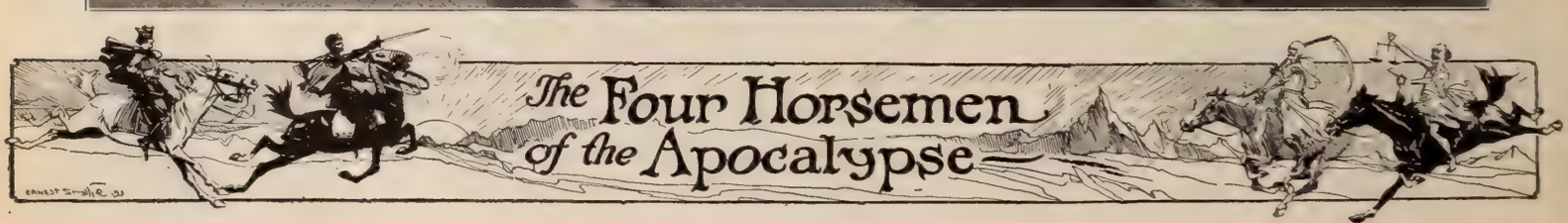
Advertisement

Rodolph Valentino
as
Julio Desnoyers-

Alice Terry
as
Marguerite Laurier



Josef Swickard
as Marcello Desnoyers


The Four Horsemen
of the Apocalypse

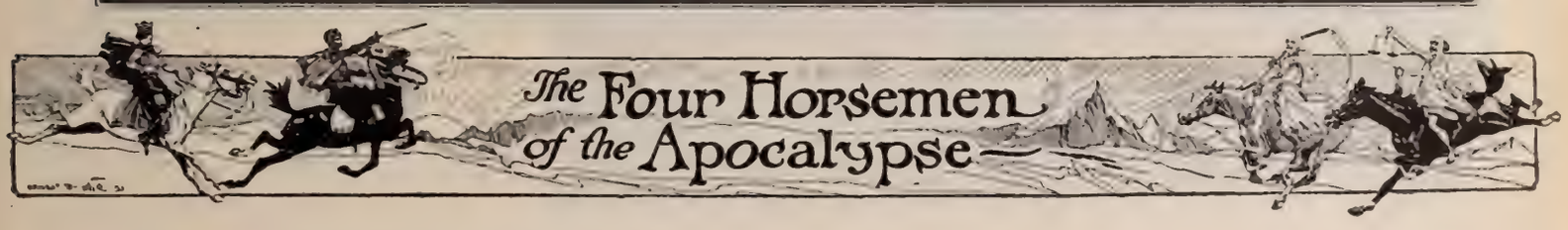
Nigel de Brulier
as Tchernoff

The Four Horsemen
of the Apocalypse

Three scenes from Metro's great photoplay, "The Four Horsemen of the Apocalypse," which illustrate the immensity of the production and the attention to detail that characterizes it from beginning to end. The location shown is one where one of the principal episodes of the feature is enacted

Virginia Warwick
as
"Chichi"

Derek Ghent
as
"Rene Lacour"



Sunlight Arc Important Development, Says Ingram

"THE most important development in moving picture lighting equipment during the past year is the Sunlight Arc," says Rex Ingram, who directed Metro's "The Four Horsemen." During the latter production a spell of black, cloudy weather broke during an interior sequence and the Sunlight Arc took the place of the soft afternoon sunlight, saving me a delay of two weeks.

"I also used these lights with excellent results in 'Shore Acres' and in 'Hearts Are Trumps,'" says the noted director.

Preferred Dancing to Life of a Farmer

When Rudolph Valentino decided to try professional dancing as a means of earning a temporary livelihood, one perfectly good agricultural student, with ambitions to own a ranch and home somewhere in the Middle West, passed out of existence.

For the would-be farmer today is playing the leading male role in Metro's colossal all-star production of "The Four Horsemen of the Apocalypse," and hasn't the slightest intention of giving up the glories of the screen for the obscurity of the farm.

Paris Dance-Hall Set Used

"Four Horsemen" Has a Faithful Reproduction of Pleasure Palace

ONE of the famous Parisian dance palaces of pre-war days—and which since has become the target for reformers' crusades—was reconstructed on the grounds of Metro's West Coast studios in Hollywood, Cal., as a setting for one scene of "The Four Horsemen of the Apocalypse," the colossal picturization of the world-famous novel by Vicente Blasco Ibanez.

The dance floor, table space and restaurant arrangements were made in exactly the same proportions as the copied resort, which means that the most pretentious set of the kind ever constructed for picture purposes was erected for the Ibanez story.

The scene shows vividly the mad dance craze which struck Paris immediately before the European cataclysm. Every detail has been faithfully carried out according to plans of Jacques d'Auray, who is handling the French technicalities of the production.

Rudolph Valentino, enacting the leading male role in the picture, was called upon, as the famous tango leader, to execute some of the dances for which he gained an international reputation. Alice Terry, as Marguerite, the heroine of the story, received careful instruction from Mr. Valentino in the intricacies of the tango and other Brazilian dances which are seen in this phase of the extra special production de luxe.

A real Tzigane orchestra furnishes the proper tempo for the difficult dances, as the rhythm is much more essential for the proper execution of the steps than for the more modern dances. A genuine cymbalum was procured by Mr. d'Auray and this instrument, together with the other stringed melody producers furnishes the gypsy-lore music for the dancers.

Rex Ingram, who directed the production, had great difficulty in assembling the crowd for the palace, as the chief requirement was that they be adept at dancing the tango and maxixe.

It was a case of "many were called, but few chosen," as the tango had its day some years ago, and seemed to be a lost art. Finally, Mr. Ingram succeeded in assembling the desired number, and after several days of rehearsals under the tutelage of the best dancing instructors obtainable in Los Angeles, the lost art of dancing the tango was revived and as a result the dance scene as shown on the screen is correct in every detail.

Tango Dance Feature of "Four Horsemen"

Finding fifty couples who can do the tango dance and who possess also a working knowledge of French proved more difficult than Rex Ingram, who directed Metro's colossal picturization of "The Four Horsemen of the Apocalypse," anticipated. A few years ago the tango dance was the craze of Europe and America, but Mr. Ingram was compelled to call about three hundred persons before he could get a hundred that could perform the steps of this sinuous dance.

The French tango resort in "The Four Horsemen of the Apocalypse" is one of the features of the production. A typical palace was constructed on one of the big enclosed stages at Metro's West Coast studios in Hollywood, and a real French orchestra was engaged. One of the features of the tango dancing scenes is the exhibition dance by Rudolph Valentino and Alice Terry.

Edward Connelly Seen in "Four Horsemen"

Edward Connelly, known throughout the country for his convincing portrayal of famous characters of dramatic fiction, is seen in the Metro production of the "Four Horsemen." Veteran of a thousand dramas, Mr. Connelly is as well known on the speaking stage as to the followers of the screen.

JEAN HERSHOLT

who appears as

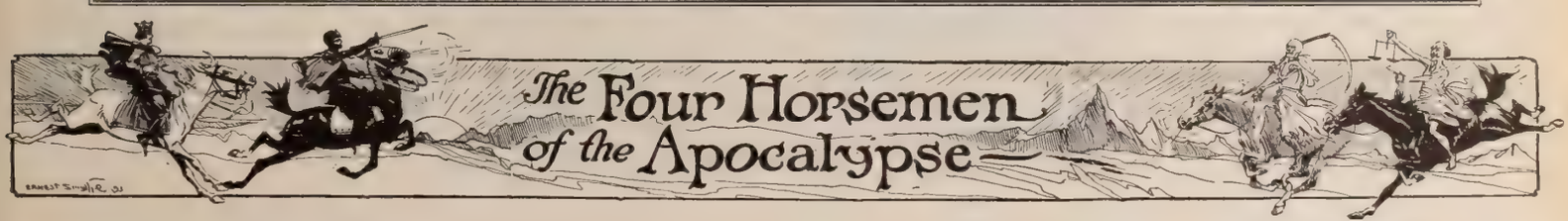
Prof. Julius Von Hartrott

in

"The Four Horsemen of the Apocalypse"

"Smoke" Turner
as
Argensola

Bridgetta Clark
as
Dana Louisa



Book Is Sensation of Publishing World : :

ONCE in a blue moon there reaches the American stage a play that makes history. It will crowd the houses on Broadway for a record-breaking period; it will be discussed and criticised in the most aristocratic drawing rooms and in the humble homes of the city; it will be the subject of magazine articles and newspaper lengthy stories in the newspaper; it will be a success in every city and every town. Instead of dying and going the ways of others plays, it displays a vitality and a longevity that astound not only the public, but the profession as well.

If this happens once in a blue moon in the theatrical, it is only once in a green or a purple moon that a true sensation reaches the book world. To be a true record-breaker a book must appeal to others besides the ordinary reading public. Popular authors write in the popular vein, their books are purchased and listed as among "the best sellers." The man who reads fifteen or twenty novels a year will read the average popular book, and thus its sales record reaches high figures, and it is classified as "an outstanding success." But a novel which is to sell as "The Four Horsemen of the Apocalypse" has sold, must be read not only by the usual novel devotee—it must find its way to the man or the woman who finds the time or the inclination for only one or at most two novels a year.

That Ibanez's novel is the most sensational success in a decade is beyond dispute. More than 170 editions printed! Approximately three million copies sold! Translations in every leading language on the globe effected! Unheralded and unsung, "The Four Horsemen" reached America, found a publisher and then proceeded to sweep the country in a manner which astounded even the most astute critics—men who know the appetite of the American book-buying public, and who are able in most cases to foretell with great exactitude the height of popularity a novel will reach.

"The Four Horsemen of the Apocalypse," a translation from the Spanish of Vicente Blasco Ibanez, published by E. P. Dutton and Co., reached the bookstores in July, 1918. The market was being glutted with war stories. The publishers themselves expected no astounding achievements from it. It modestly took its place to await the judgment of the American public. By that judgment it must stand or fall. In September of the same year the verdict was given, and its success was assured. In a manner practically unprecedented in the publishing business it swept the country with a force that has not even yet abated. Statistics published in *The Bookman,* a magazine which lists regularly reports from different cities throughout the country showing the best selling novels proved that its popularity was contagious. New York adopted it and Boston followed suit. It spread from one city to another and from one state to its neighbor. Today, according to reports from E. P. Dutton and Company, the publishers, it is still one of the most consistent sellers. Orders continue to come in for it.

"The Four Horsemen" "caught on" in September, 1918, and it has not let go yet.

Like other industries, the publishing business has its traditions, gathered and proven throughout the industry's existence. One of these was that the American public was not overfond of translations. The novel by the American author, who told a story of America in an American way had ever been more popular than the story written by a foreigner, who looked at life in a different manner. His conception of characters; his more detailed construction of plot, were elements which did not appeal as English-written novels appealed. The mere labeling of a book as "a translation" had been classed as a liability, and in translating from the Spanish it was considered that the readability of the book was greatly decreased. Yet "The Four Horsemen" was written by a Spaniard in Spanish. Ibanez was a stranger to America. He knew not the kind of novels which sold quickest and most consistently in this country. Yet his book has proved the sensation of the publishing world.

Besides breaking traditions by proving that a translation could rise to great heights of popularity, "The Four Horsemen" proved that a lengthy novel, if its contents are worthy, will be read. Publishers, trained to gauge the public's likes and dislikes, knew that the day of the bulky volume had passed with the age of Thackery and Dickens. There is something foreboding in the mere sight of such a number of pages crowded in between two covers of a book. But here again "The Four Horsemen" broke traditions.

How the book was received by the leading literary critics of the country shows that it has a real permanent value rather than simply a catchy plot to satiate the public's appetite for frothy mental food. The *New York Times* speaks of Ibanez as "one of the greatest, if indeed he be not the greatest, of living novelists." The *Chicago Tribune* states that "it has a form as definite as that of a well-built symphony, and it deals as artistically with as many fundamentals of human experience."

The *New York Tribune* proved itself a prophet. It said: "Predictions are rash, we know. But we are rash enough to venture this, that the protrayal at once of the spirit and grim substance of war, the blood, the fire, the agony, the thousand times worse than death, our time will see no more convincing work of genius than this."

The book section of the *New York Sun* on September 1, 1918, published a full-page review of the novel under the heading, "A Spanish Epic of the Marne." It calls the book "a work of genius from the hands of the greatest of the Iberian novelists."

The *San Francisco Chronicle* on September 29, 1918, published a review of the book which was a sign of its steadily growing popularity. "Vicente Blasco Ibanez," the *Chronicle* states, "the most brilliant of contemporary Spanish novelists, should come by leaps and bounds into American popularity with 'The Four Horsemen of the Apocalypse,' so admirably translated by Charlotte Brewster Jormay."

In January, 1919, *Town and Country,* a high-class magazine with an elite clientele, stated that "So far the novel of the war seems to be Vicente Blasco Ibanez's 'The Four Horsemen of the Apocalypse,' now in its forty-odd-thousandth printing, from the press of E. P. Dutton and Company. . . . And so, through all four years, the American reading public has been waiting for a big scale book of the war to appear; not that they did it consciously, of course, but they were in the mood to respond when such a book did come on the market. The steady success of 'The Four Horsemen of the Apocalypse' proves it. It was by an unknown author; 'a foreigner' . . . It did not play up any type with which we are familiar either the 'two-fisted' American fighting man or the upper class Englishman."

The *Portland (Me.) Express-Advertiser* believes that Ibanez's characterizations are of the highest order. "More than a novel," it states, "is Vicente Blasco Ibanez's 'The Four Horsemen of the Apocalypse.' . . . The story is a strong portrayal of the struggle between the old pleasure-loving order belonging to times of peace and the new conscience developed by the common danger. . . . There are indeed scores of character studies in this masterpiece of Ibanez, which sweeps to a climax of dramatic power."

Ibanez is not a one-novel author. His original works number at present twenty-two — sixteen novels, three volumes of short stories, and three books of travel. His most popular novels are "The Cabin," "Reeds and Mud," "Blood and Sand," "The Saloon," "The Shadow of the Cathedral" and "Mare Nostrum." The Spanish author, now a world figure in contemporary letters, was born January, 1867, in Valencia, of Aragonese parents. He received a good education and graduated in law from the local university. His early history is interesting. He showed radical tendencies at an early age and was exiled twice and imprisoned three times by the government. In 1894 he turned definitely to literature as his chief interest. He had entered journalism before, and founded a republican newspaper, call *El Pueblo* (The People) and he had published a library of many translations, but heretofore they had only been sidelings. Ibanez is still writing and a new novel, to be called "The Enemies of Women," is forthcoming.

Snapped during a "recess" between scenes when Metro's "The Four Horsemen of the Apocalypse" was being made. In the foreground, June Mathis, Rex Ingram, Marcus Loew and Sid Grauman

Special Musical Score for Metro Special

Probably the most ambitious musical score ever prepared for a photoplay has been written for Metro's gigantic production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez.

Louis Gottschalk, world famous composer, who has made a special study of the use of music in connection with screen productions, has written a complete score for the picture under the terms of a contract made with Metro.

Instead of making use of bits of popular selections, as frequently is done in the preparation of scores for films, Mr. Gottschalk will furnish original compositions to accompany the action of the picture from the first scene to the final camera shot. As a preliminary to this undertaking he not only has had frequent conferences with June Mathis, who prepared the screen version of the celebrated Ibanez novel, and Rex Ingram, who is directing it, but has watched the photographing of many of the big scenes both at Metro's Hollywood studios and on "locations" in the foothills of the San Bernardinos.

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Presentation at the Lyric Theatre, New York

THE presentation which is being given "The Four Horsemen of the Apocalypse" at the Lyric theatre, New York where the picture began an indefinite engagement on March 6th and where it is expected it will remain for at least twenty weeks at prices $3.00 top, is a most important portion of the entertainment provided.

War and death are the keynotes of the presentation which has been staged under the direction of Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, who spent three weeks in planning the number and in personally directing rehearsals that the dramatic tempo might be flawless.

The introduction to the picture is simple, almost austere. It begins with the specially selected orchestra's rendition of "Patrie" by Bizet. The orchestra is under the direction of Edward Falk.

Following the overture, a foreword written by Dr. Frank Crane and spoken by Henry Herbert is read. The figure of the reader appears in a shaft of light behind a thin drapery stretched across the stage. Attired in the biblical robes of one of the Apostles, Mr. Herbert is disclosed made up as the Apostle John, with long gray beard and care-worn, serious demeanor. In solemn tones reading slowly with particular attention to articulation and dramatic expression he gives Dr. Crane's foreword as follows:

"I speak as the Prophet John.

"Two thousand years ago there was revealed unto me a vision of things to be.

"Then I saw the beastliness, the greed and the madness of men drive them to destruction.

"I saw the hell of war.

"It came in *my* day.

"And every generation since that time War has cursed the earth anew.

"Even in these latter days the horror has again broken forth.

"And a prophet of the twentieth century has told the story which will presently be pictured before you, the story of the Four terrible Horsemen.

"The first is Conquest, and he rideth upon a white horse, going forth conquering and to conquer.

"The second is named War, and he rideth upon a horse that is red, and he causeth men to kill, and to call it glory.

"The third is Famine, and he rideth upon a horse that is black, for he bringeth agony until little children.

"And the fourth is called Death, who rideth a pale horse, and power is given unto him over the multitude.

"So is the sword of God's judgment unsheathed upon the fierce and beastly ambitions of men.

"On a fair corner of this earth, God smiles, and all is Peace."

The opening titles of the picture are thrown on the screen at the close of the reading after the stage and Mr. Herbert's figure have been faded out to the first strains of the remarkable musical score which Mr. Riesenfeld has written and compiled from his library of unusual size, maintained for the purpose of furnishing musical numbers he is musical as well as managing director for the three theatres of which he is director.

Projection of the picture is unbroken until the end of the prewar episode covering some six reels of film and carrying the story through the scenes of South American incidents and into France with "Julio Desnoyers" and his cousins grown to manhood. During this episode the music has been light with many catchy Spanish dance airs intermingled.

At the end of the pre-war portion of the picture, which naturally divides the production into two parts, and into a few feet of a subtitle announcing that France has declared war on Germany, the projection is stopped and the lights in the auditorium are turned on for some five minutes of intermission.

Before the picture is again thrown on the screen a second presentation number is given. The spirit of the play is taken up by a solitary figure representing the Spirit of War and portraying death in a novel and effective manner.

With the house lights down, the orchestra drummer strikes into the familiar snare roll used in bygone days during burial services for soldiers. Gradually the orchestra drum is muffled until the taps are but fainly heard, when Joseph Ross playing the role mentioned above and stationed offstage takes up the roll and gradually increases the volume of the beat until it is full toned. Then keeping time to the measured stroke, that of the funeral march, the figure walks across the stage in view of the audience.

Mr. Ross is attired in a gray shroud-like cloak and wears a specially designed mask originated by W. T. Benda, the face of which imitates the dry skull of a man.

On the drummer's exit, the drum beats are gradually reduced in volume with the orchestra musician taking up the roll at first heard faintly and gradually increasing until the offstage instrument is stilled.

At the offstage roll, the projection of the picture is again begun on the two Nicholas Powers projectors with no stop until the end of the picture.

The second part of the picture begins with the titles announcing the war episode with scenes showing the preparations for the conflict in France flashing on the screen almost immediately after the title is off.

Soon after the second part of the picture is begun and following the action of the scenes presented, the orchestra plays the "Marseillaise." Then as a sequence is screened showing the anthem being sung in a Paris cafe with the soloist draped in the French colors, the human voice becomes the accompanist in the presentation of the picture when Mlle. Erza sings the famous French national hymn, the effect being as if the screen figure was rendering the selection.

Near the close of the picture a mixed chorus sings "Hosannah" offstage during scenes that show the allegorical "four horsemen" riding back into their den.

Since the opening of "The Four Horsemen of the Apocalypse" at the Lyric theatre, New York, the picture has gone in at the new Mission theatre, Los Angeles, for another indefinite run at prices similar to those at which it is being shown in New York. Other big city theatres will soon be playing the picture with prices and presentation along the same lines as the New York and Los Angeles engagements.

The New York and Los Angeles engagements have been begun under very auspicious circumstances. Advance sale of seats has reached unexpected proportions and there is every indication that record breaking runs will be set.

Definite announcement of when the production is to be released by Metro will be made later.

Notables Attend "Four Horsemen" Opening

WITH the exception of the opening of the opera season, the theatrical premiere of Metro's picture production of "The Four Horsemen of the Apocalypse" proved Sunday evening, March 6, at the Lyric theatre, to be the most auspicious social event of the year, besides evoking such a demonstration of unqualified approbation as never before greeted a screen presentation.

The audience, made up of personages prominent in the social, financial, literary, theatrical and motion picture circles of New York, in fact of the country, gave ample corroboration, by their unrestrained enthusiasm at the power of this great story by Vicente Blasco Ibanez, to Metro's own belief that it is by far the motion picture's most signal triumph.

No little credit is due Mr. Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres, for his skilful and artistic arrangement of the presentation. From the mo-

Among the invited guests at "The Four Horsemen" premiere were Mrs. Fitch Gilbert, Jr.; Mrs. H. V. D. Black, Mrs. May B. Washington, Mrs. F. T. Richardson, Miss E. Blake, Miss Frances Barbour, Myron J. Brown, Joseph V. Andrews, John N. Willys, LeRoy W. Baldwin, Alexander Ostrom, Samuel Fuller, John M. Taylor, Charles A. Starbuck, James H. Ward, Albert Bridgens, Robert S. Osborne, Jasper A. Campbell, William D. Ticknor, Walter B. Atterbury, Joseph S. House, Edward J. Hancey, Harry T. Peters Jr., A. M. Wittenberg, Theodore S. Haight, Jasper A. Campbell, Harry K. Knapp, George E. Dickinson, R. H. Williams, E. C. Lufkin, Henry B. Cannon, P. A. Clark, Edward H. Sanborn, William Hamlin Childs, R. R. Atterbury, Louis Haight, B. H. Guthrie, Henry E. Cooper, Oliver C. Billings, Albert H. Harris, Prof. Robert T. Morriss, H. E. Manville, Sherman Day, William P. Philips, Charles Steele, Theodore F. Sanxay, Stephen C. Millett, I. Towsent Burden, E. J. Berwind, Arthur Ryle, James S. Alexander, H. F. Sinclair, Carl F. Boker, Harold H. Berry, Edward Thalman, Bayard Dominick, Isaac Townsend, Ward Cobb, Mason B. Starring, C. C. Chapman, John H. Richardson, Robert A. Granniss, John R. Towsend, J. W. Henning, J. H. McCollough, Harry Vingut, George F. Vingut, Cyrus L. W. Eidlitz, H. W. Lahey, William A. Lane, C. E. Danforth and other notables.

Virginia Warwick and Derek Ghent playing the ingenue and juvenile roles in "The Four Horsemen of the Apocalypse," Metro's great photoplay

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The most important development in moving picture studio lighting equipment during the past year is the Sunlight Arc.

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During the latter production, a spell of black cloudy weather broke during an exterior sequence and the Sunlight Arc took the place of the soft afternoon sunlight with which I started the sequence, saving me a delay of two weeks. Furthermore, it was impossible to tell on the screen, which was actual sunlight and which was arc light.

I also used these lights with excellent results in the sea storm in "SHORE ACRES" and in the snow storm in "HEARTS ARE TRUMPS."

Rex Ingram

Production a Distinctive Achievement : :

IN transferring the story of "The Four Horsemen of the Apocalypse" from the pages of the novel by Vicente Blasco Ibanez to the motion picture screen, Metro Pictures Corporation undertook an artistic task of which the magnitude was apparent even before the opening scene was "shot."

The setting up of new records for motion picture producers of the future to equal or surpass has come about because of the very bigness of the story of "The Four Horsemen of the Apocalypse." Its characters work out their destinies on two hemispheres. From the Argentine, with its far-flung ranges to the capitals of Europe, Senor Ibanez carries the readers of his master work with breathless interest, whilst he unfolds an overwhelming human drama against the background of a world in arms.

South America, England, France, Belgium, Germany—these lands and multitudes of their people needed to be depicted before the camera for the colossal Metro production.

Even the unprecedented expense in production costs has been dwarfed to insignificance by the physical magnitude of the undertaking that made the screen version of "The Four Horsemen of the Apocalypse" possible. Statistics compiled at the Metro studios indicate that the production, judged by all the known standards of picture-making, has proved the most gigantic photo spectacle in the history of the silent drama.

The following production facts impart some idea of the immensity of the picture:

More building materials are declared by Metro to have been used in the making of the picture than were required to erect the Woolworth building, 125,000 tons of steel, concrete and lumber were used. The settings for "The Four Horsemen of the Apocalpse," among them an entire French village, which were constructed far more substantially than most backgrounds for camera work only, involved the use of much more than 125,000 tons of solid masonry, steel, lumber, furniture and shrubbery, it is stated.

A village capable of housing 6,000 persons was erected in the foothills of the San Bernardino mountains in Southern California, and destroyed for the purposes of the production. Since the destruction was by artillery, it was necessary to construct every building completely rather than as building fronts only, as is done with most picture sets.

A total of 12,500 men and women, or the adult population of a city of 60,000, participated in the filming of the picture, either before the camera or as workers on the big sets.

A costume factory was erected on the Hollywood studio grounds for the "dressing" of the picture. An armory and two machine shops were incidentals of the other building operations that were completed before the first scene of the picture was photographed.

According to the estimate submitted by Metro, more than 450,000 feet of raw film was exposed, developed and printed for the production. Out of this great footage less than ten thousand feet have actually reached the screen in the finished picture, now showing at the Lyric Theatre in New York City.

A location scene snapped during the filming of "The Four Horsemen of the Apocalypse." Director Ingram is shown on the platform directing the action

The task of editing this mass of material, of eliminating the duplicates and all but the perfect reproductions of the scenes enacted before the camera, probably consumed weeks. The mere running of 450,000 feet of film through one camera, at the rate of sixty feet to the minute, would consume sixteen days of eight working hours each.

Photographic novelties in "The Four Horsemen of the Apocalypse" are the result of the work of John F. Seitz, chief cameraman in the making of this super production.

Cameraman Seitz has been closely associated with Director Rex Ingram in practically all of the feature productions Ingram has directed. Being a close student of cinema photography has made it possible for Seitz to introduce a number of innovations in previous productions, but the crowning success of his career of a number of years is said to be the forthcoming Metro production.

Lighting effects of a new character have been added to many of the scenes and departures have been made in back lighting effects that will set a new standard for cinema photography.

The two-director experiment has been eclipsed in wholesale fashion in the forthcoming production of Metro's "The Four Horsemen of the Apocalypse." For fifteen directors worked as aids to Director Rex Ingram in staging the reproduction of the Battle of the Marne in which two great armies of players participated.

Because of the magnitude of the task before him, Mr. Ingram sought, not assistant directors, but experienced men who had served as directing heads of great productions. Each of the men attached to his staff was chosen because of his unquestioned ability to lead.

For several weeks previous to the starting of the battle scenes, Mr. Ingram and his assistants went over the plans and not a detail was overlooked. It is probable that the most efficient body of men ever organized for picture purposes resulted from these early conferences.

All the assistants were dressed in French uniforms, making it possible to mix with the army without appearing conspicuous in the picture. Some of them were mounted on horses and each man has a specific thing to do. Before the start of each scene they were called together and given instructions as to their particular duties. On the first day of the battle scenes not a single re-take was necessary.

Colonel Starret Ford, who served in France with the American army, and Walter Mayo, were Mr. Ingram's chief assistants. Fourteen motion picture cameras and three "still" cameras were used to record these scenes. The big battery of cameras was placed in every available nook and corner of the French village and castle which make up the setting for the picture.

All the action for the scenes was started by the blowing of a giant siren which can be heard for several miles. This was operated by a switch which the chief electrician for this production carried with him everywhere he went. The action could be stopped at any moment by the same signal.

Because of the magnitude of the task, it was necessary to revise the ordinary order of procedure and change the methods usually acceptable in the photographing of big scenes for the camera. Several patents have been issued by the United States patent office covering the new mechanical devices for the first time in the making of pictures.

A complete telephone system, involving the use of a corps of electricians, operators and a small fortune in cable and other materials, was erected on the mountain ranch where the big exterior scenes for the picture were filmed.

The collection of the art treasures that are seen in the picture involved, not only the expenditure of large sums of money, declares Metro, but a canvass of the art world for tapestries, painting, curios and musical instruments such as are described by Ibanez as used in the South American phases of the story. The art treasures, however, were loaned by their owners, it is stated, many of whom would not consider the putting of a price upon them. The insurance on the tapestries and paintings used in the picture alone amounted to $375,000, it is declared.

Equipment of the actor-soldiers who participated in Metro's elaborate production of "The Four Horsemen of the Apocalypse" required the erection of a complete uniform factory and an armory of respectable proportions on the company's Hollywood studio grounds.

Some hint of the magnitude of the task may be gained from the fact that several hundred tailors and seamstresses spent weeks preparing the uniforms used in the battle scenes for the production. Scores of mechanics spent an equal time repairing and remodelling the big guns, mortars, mine throwers and rifles that were used for the battle.

Nearly ten thousand soldiers were uniformed and armed for the reproduction of the Battle of the Marne. As many of the soldiers appeared in different capacities in the numerous scenes, it was necessary to provide an even greater number of uniforms. For the preparation of this tremendous array of costumes—probably the largest number ever used in a picture production—an entire block of the studio grounds was given over to the use of the wardrobe officials, under whose supervision the manufacture of the uniforms was carried on.

The field armament that was used in the tremendous bombardment that will prove one of the startling features of the production included big guns of almost every type used in the world war. Two giant Austrian guns of the "skoda" type attracted particular attention of the military men who viewed the reproduction of the big battle. Mine throwers, machine guns and mechanism for the throwing of gas clouds also played prominent parts in the film battle.

"I have paid particular attention to the costuming of this and various other big productions," said Miss Mathis. "But I know of no other picture that has required anything like the attention that this one has in the clothing of its participants. This fact is still more impressive when one considers that the big battle scenes, stupendous though they are, really are but incidental to the telling of the story that Ibanez has given to the world."

It is probable that the largest number of players ever used in any film production — any amusement enterprise, for that matter — has taken part in the filming of "The Four Horsemen of the Apocalypse." But it is not on that fact that Director Ingram is basing his belief in the picture. Unusual scenic effects, use of settings of rare natural beauty, the organization of the strongest all-star cast ever used in a single production, and above all, the power of the Ibanez story, are expected to achieve triumphs for this picture as have never before been experienced in the industry.

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Attention of Mr. W. C. Hubbard

Gentlemen:

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Very truly yours,

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Who Is Who in "Four Horsemen" Cast

ROBABLY the strongest all-star cast ever assembled for any picture in the history of the screen, will be seen in Metro's special production of "The Four Horsemen of the Apocalypse."

While every player of any of the twenty-five principal roles was selected because of his or her special ability to enact the part, there is scarcely a name in the list that is not well known to picture fans.

Rodolph Valentino

When Director Rex Ingram and Metro officials inquired among themselves for someone to play the leading role, that of Julio Desnoyers in "The Four Horsemen of the Apocalypse," everyone of them said Rodolph Valentino is the chap, and almost simultaneously with the purchase of the screen rights for the story Valentino was engaged.

Valentino has the appearance of a young South American gentleman; he knows the way of Paris; prior to his screen work he was a professional dancer, and to ninety-nine people out of every hundred who see the film, it is predicted, he will fulfill their expectations in the impersonation of the wild and youthful Julio.

Mr. Valentino is a native of Italy, born at Toranto, where he attended the public schools and later he graduated with a degree from the Royal Military College of Agriculture at Genoa.

Mr. Valentino has been identified with the film industry for the past four years, and in a number of exceptional subjects he has played leading or important roles. He will be remembered in the Mae Murray picture titled "The Big Little Princess" and "The Delicious Little Devil."

He supported Clara Kimball Young in "Ideas of Youth" and Dorothy Phillips in "Once to Every Woman."

The training received in college was very beneficial to him in playing the role of Julio for he was required in numerous riding scenes and later appeared as a member of the French army at the front.

The work he did on the vaudeville stage as a professional dancer made him the ideal youth to storm the gay cafes and tea-rooms in Paris with the "Tango."

Alice Terry

The leading feminine role—that of Marguerite, the French girl in "The Four Horsemen of the Apocalypse" is taken by a comparative newcomer to the screen, Alice Terry. Miss Terry has been playing before the camera hardly more than a year, but by her talent and ability displayed has been awarded some exceptionally good parts.

She appeared in Metro's production, "Shore Acres," and following this took a leading role in "Hearts are Trumps"—Metro's all star Drury Lane melodrama.

Appearing in the French episode of "The Four Horsemen" she is first the personification of the Parisian butterfly type, and later enacts the role of nurse of the wounded soldiers.

The picturesque hero of "The Four Horsemen of the Apocalypse," Rudolph Valentino

Josef Swickard

The characterization of the important role of Marcello Desnoyers, father of Julio in "The Four Horsemen of the Apocalypse" was entrusted to Josef Swickard, whose career for the stage and screen began some twenty years ago, and who has played important roles of all characters in almost every kind of a production.

Mr. Swickard was selected for this characterization, which requires his presence in scenes throughout the entire production, because of his masterful work in such well known screen plays as "Trick of Fate," "The Last of His People," "Moon Madness," "Blind Youth," "Trumpet Island," "Sowing the Wind," and as the role of Dr. Manette in "The Tale of Two Cities."

Those who have been privileged to see "rushs" and editing runs of "The Four Horsemen" agree his work as Marcello Desnoyers will undoubtedly prove the crowning effort of his screen work.

It is said at the studio that Swickard lived the part for more than three months, that he worked in scenes for this production, and he attributes his success to the concentration of all his wakeful hours upon the part.

"Acting in comedy is the surest method of attaining the ability of true characterization," according to Swickard. "Comedy work rounds out the course of training that every actor should undergo, shows him a new side to the profession of acting and enables him to better understand the serious moments he may later enact."

For eighteen years Swickard was actively engaged as an eccentric juvenile in vaudeville on the stages of America, South America and Europe, and during this time he played almost every type of comedy characterization. He attributes to this experience and the several years he spent at the Mack Sennett Studio, where he played character parts in comedy, to his ability today to play the higher type of character parts.

Comedy work, Swickard contends, places one in a position to better play character roles, for comedy work to be successful must be portrayed in a serious vein.

One of the first parts taken by Josef Swickard, after he left comedy was that of Dr. Manette in "The Tale of Two Cities," and since that time he has been pigeonholed as an eccentric comedian, and his services have been sought by producers of drama.

Nigel de Brulier

The role of Tchernoff, the old Russian who reveals the legend of "The Four Horsemen of the Apocalyse" is taken in the film by Nigel de Brulier, a well-known player of the screen, whose name adds considerable to the all star cast for this super-production.

Because of the exceptional characterization by this actor the role has been considerably built up so as to give de Brulier more scenes in the film than appear in the original story by Ibanez.

This excellent actor has played many characterizations since he entered the land of filmdom. He will be remembered as "Kasan" in "The Virgin of Stamboul," played the part of the Socialist in "The Dwelling Place of Light," had an important part in "The Mother of His Children," and will be seen as Martenez in "Cold Steel."

Virginia Warwick

Playing the role of Chichi is the first dramatic work of Virginia Warwick, a former Mack Sennett bathing beauty.

In taking this part in which she enacts the role of a sister of Julio, Miss Warwick is said to have exhibited genuine dramatic ability. This is the ingenue role of the feature, and Miss Warwick is said to have put into the part in the early scenes balanced proportions of beauty and girlish coquetry. She is then seen as the young wife whose husband goes to the front and later she is the kind, sympathetic nurse-wife when her young husband returned a maimed and disfigured youth.

Miss Warwick joined the Mack Sennett comedy forces about fifteen months ago as a member of the bathing beauty brigade. Later, she left Sennett and went with Fox, where she played in the Sunshine Comedies.

Rex Ingram, who is directing "The Four Horsemen of the Apocalypse" and June Mathis, who adapted the famous story, found considerable difficulty in casting the role of Chichi. They cross-examined a number of possibilities, but none proved capable of handling the role.

One evening Mr. Ingram attended a motion picture theater in Hollywood and happened to see Miss Warwick in the comedy. He decided right there that she was exactly the girl for the part of Chichi. The following morning he sent one of his assistants over to the comedy studio with a description of Miss Warwick. However, this man failed to locate her, so Mr. Ingram himself went over and upon finding her immediately engaged her for the role in "The Four Horsemen."

Miss Warwick's work has been

Alice Terry who has the leading feminine role in Metro's "The Four Horsemen of the Apocalypse"

highly praised by both Mr. Ingram and Miss Mathis, and she has fulfilled all expectations for the part of Chichi. Not only does she photograph well, but has proved a capable little actress and a most conscientious worker.

St. Louis is Miss Warwick's birthplace. and she is not backward in telling that she was born in 1903. She received her early schooling in this city, and later attended school in Los Angeles and also studied classic dancing. Miss Warwick has appeared at numerous entertainments in a dancing act. She is also an expert swimmer and this gained for her the first engagement with Mack Sennett. She won several cups in aquatic contests while in school.

Derek Ghent

Derek Ghent, the promising young actor playing the part of Rene Lacour in Ibanez' "Four Horsemen of the Apocalypse" now being produced by Rex Ingram at the Metro Studios, had his first taste of motion picture acting when on a lark while attending college at Rome he played with the famous Torino company.

After the old custom in Europe he began the study of law, but many other interests interfered with its serious pursuit.

Mr. Ghent is a sportsman in the best sense of the word. He is an expert rider, an experienced hunter, a yachtsman, an enthusiastic mountain climber and "skieur." He is also a finished swordsman, a scholar of the famous Italian fencing master, Geracci.

On a recent trip around the world Mr. Ghent hunted big game in the upper Congo, in Africa, and from the Chaco to the Amazonas, in South America, while his historical interests led him through the old Inca places in Peru and Bolivia.

(*Continued on next page*)

The meeting of the lovers in Metro's "The Four Horsemen of the Apocalypse"

Mrr. Ghent spent three months as guest on an old estancia in the Argentine Pampa, and some of the beautiful and interesting Gaucho and Indian things part of a very valuable collection which was presented to him, and which he used during his stay in the Argentine are most effectively used in the Argentine period of the "Four Horsemen" production.

In northern Brazil Mr. Ghent contracted a severe case of malaria, which put a temporary end to his roaming.

Mr. Ghent has done the best mountains in the Swiss Alps, and in the Dolomites in Tyrol. He was snowed in for three days at the Aconcagua, in the Andes, and climbed the ill-omened Fingers of God at the Bay of Rio de Janeiro.

Aside from such strenuous pursuits Mr. Ghent is an accomplished musician, playing the different instruments of the out of the way places he visited as well as the stringed instruments of civilization.

He is also a finished dancer, was known for his dancing in the pleasure centers of Europe, and prides himself on a prize won at Mar del Plata, the famous seaside resort of Argentine, the country of best dancing.

One's first impression of Mr. Ghent is that of a slight, handsome youth of charming personality and one does not suspect the hardness and endurance of the well trained body of a man who is essentially of the great outdoors.

On the other hand his astonishing knowledge of literature and art of all times and his keen judgment contrast agreeably with his simple and modest bearing.

Mr. Ghent dislikes being called a foreigner. "Say, if you will, that I was born in another country, but not that I am a foreigner, because I like America immensely and would like to acquire all the best things American."

Arriving in California some few months ago his attention was again called to the screen and from the pleasant Italian memories sprung the serious intention to return to acting in earnest.

As an exponent of European culture Mr. Ghent's views of motion pictures are interesting.

He says, "I believe that pictures can be made without mobs with two, three people as Strindberg does in his incomparable plays, as Griffith did in "Broken Blossoms," and I should like before too very long to make several pictures regardless of whether they pay or not to prepare people for something different, something better. Eventually it would pay of course.

Mr. Ghent at present is preparing a series of ancient Egyptian legends for the screen.

His first American engagement was with Enid Bennett, as the prince in "I Wonder If," a Thomas H. Ince production soon to be released. Immediately following this engagement he was cast for the part of Rene Lacour, in "The Four Horsemen."

His splendid interpretation of the young Frenchman who is forced for a time to serve his country behind the lines, thus acquiring the undeserved title of "sugar soldier," how he attains his desire to face the "Boche," proves his manhood, and at last although crippled and disfigured, bravely faces life anew with his beloved Chichi, thus triumphing over the ravishing and devastation of the "Four Horsemen," proves Mr. Ghent to be an actor of extraordinary ability and finesse.

Bridgetta Clark

Bridgetta Clark, who will be seen in the important role of Donna Louisa, in the Metro all-star production of "The Four Horsemen of the Apocalypse," is making her initial bow to the motion picture public in this elaborate production.

As the mother of Julio, the hero of the Vicente Blasco Ibanez widely read novel, Miss Clark has a distinct characterization which promises to firmly establish her in the hearts of all who witness the picture, and from present indications every one will see "The Four Horsemen of the Apocalypse" for it is the most talked of film play of the year.

Miss Clark has been prominently associated in professional circles for a number of years. She is a talented Russian ballet dancer, and studied under some of the world's best known instructors. She appeared in her own dancing act in the East for a number of years.

She originally laid out an operatic career for herself, but after studying for several years and attaining great success and prospects for a brilliant career, her voice gave out and she was compelled to give it up.

Upon recovering from this setback, Miss Clark went on the stage and after several minor engagements, was signed as a member of the Bush Temple stock company in Chicago, where she played important parts.

Miss Clark has been a resident of Southern California for only a short time. Her opportunity to play the part of Dona Louise in "The Four Horsemen of the Apocalypse" came quite by accident. She was at dinner one evening, when a friend introduced her to June Mathis, who adapted the novel for the screen production. Miss Mathis, upon learning that Miss Clark had a desire to go into pictures, asked her to come to the studio the following day. Miss Clark did so, and Rex Ingram, who is directing the production, and Miss Mathis immediately selected her for the role of Dona Louisa.

Jean Hersholt

In "The Four Horsemen of the Apocalypse" the role of Prof. Julius Von Hartrott is played by Jean Hersholt, who was selected by Director Rex Ingram from a long list of names of possibles for this part.

Perhaps his greatest characterization of a heavy role is that of the Servant in "The Servant in the House." Following this he served as director in the making of two films, "The Deceiver" and "The Golden Trail," in which he also played the heavy part.

Following this work he appeared in the B. B. Hampton production, "The U. P. Trail," "Merely Mary Ann" for Fox, and "The Red Lane."

Hersholt is a very capable actor, and although a young man has had a very wide experience on the screen stage, as well as numerous engagements on the speaking stage.

He excels in heavy parts, but his work in character roles has won for him great praise.

Josef Swickard playing the role of "Marcello Desnoyers" in "The Four Horsemen of the Apocalypse"

Brodwitch Turner

Few people know him by this name, for to almost everyone he is known as "Smoke" Turner.

In "The Four Horsemen of the Apocalypse" he will be seen in the part of Argensola, the artist companion of Julio during the Paris episodes.

Turner was an actor on the speaking stage until Essanay induced him to enter films some four years ago. With this firm he played a number of important roles and doubled in a number of films for Henry Walthall.

Mr. Turner came to the Coast for a Fox engagement and after playing in several pictures for Universal he was engaged by Metro for this big production.

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Jessen's Studio News by Wire

UNIVERSAL

Universal has twenty-one directors now working on productions.

William Worthington has been placed in charge of the direction of "Renunciation," from Peter Kyne's story. Grace Darmond is in the featured role.

"The Evil Half" an Alaskan wilderness story, featuring Eva Novak, has been completed by Norman Dwan.

Director Jack Ford, Harry Carey and company are leaving for Truckee for scenes for "Christmas Eve at Filot Butte."

Fred Granville will direct Frank Mayo in "Three in a Thousand," by Ben Ames Williams.

"My Lady of the Island," a South Sea story, will be Edith Roberts next subject.

Rollin Sturgeon is motoring throught California to find a suitable Ozark mountain village for the exteriors in "Human Hearts."

J. P. McGowan is making the final episode of "The Seal of Satan."

Short Westerns in production are Hoot Gibson in "Hearts of Gold," with William Craft directing, and Jack Perrin in "Double Crossed," with Edward Laemmle directing.

William Feldew, cameraman for Tod Browning, is back from the Middle West with atmospheric scenes taken there for "Fanny Herself."

A scene from "Society Secrets," Eva Novak's next starring vehicle for Universal release

REALART

Harry Meyers has been engaged as leading man for the next Bebe Daniels production now being written by Elmer Harris.

T. Roy Barnes will play opposite Wanda Hawley in Royal Brown's story, "It Can be Done."

Monte Blue will play opposite Mary Miles Minter in "Moonlight and Honeysuckle," the Ruth Chatterton stage success.

Harry O'Higgens, the author of "The Dummy," "The Argyle Case" and "The Hiring Line," has been engaged by Realart to write for the screen.

LASKY

Jean Havez has been signed to write Roscoe Arbuckle adaptations.

Arbuckle is returning from New York on March 21 to begin work on "Gasoline Gus."

Wallace Reid is at Vancouver, B. C., for the opening of the new Capitol theatre. His reception is said to have rivalled that given the Prince of Wales. Upon his return he will start work on "Tall Timbers."

The title of "Watch My Smoke" has been changed by Frank Woods to "Watch My Speed." Wallace Reid is the star.

Jeanie McPherson is on the way to Europe.

George Melford has completed "The Money Master" and is beginning "The Great Impersonation."

Peter B. Kyne, who, with Albert Shelby Levino, is rewriting the "Cappy Ricks" stories for the screen, gave an anti-censorship address to club women on Saturday at the Civic Auditorium in San Francisco as representative of the Screen Writers' Guild.

HODKINSON

The Rockett Film Company has completed production work on "Keeping Up with Lizzie." This picture is based on Irving Bacheller's novel and was directed by Lloyd Ingraham. This is the second of a series of seven destined for release by Hodkinson. Enid Bennett is the featured player. Other players in the cast are Otis Harlan, Edward Hern, Leo White, Harry Todd, Landers Stevens, Lila Leslie and Victory Bateman.

METRO

Bayard Veiller is directing the making of "The Woman Next Door." The cast selected to support May Allison includes Albert Roscoe, Frank Elliott, Irene Hunt, Baby Stanley Goethals, Dana Todd and William Taylor. Arthur J. Zellner, the scenario writer, arrived here from the New York offices of Metro.

Frank Elliott, Metro featured actor and Western representative of the Sunlight Arc is on his way to New York on a business trip.

VITAGRAPH

John M. Quinn, general manager, left for New York after a week at the studio.

A big dam is being built across the bay at Balboa for "The Son of Wallingford," now being produced by George Randolph Chester.

Earl William, Director Smith and his troupe are spending the week in the mountains obtaining exteriors for "The Secret of the Silver Car."

Larry Semon's next comedy will be titled "The Bakery."

Joe Ryan is now making the last episode for "The Purple Riders."

GOLDWYN

Mason Hopper is making the final scenes for "Look Before You Leap," from Thompson Buchanan's play, "The Bridal Path," at Santa Barbara.

The Will Rogers' subject now being directed by Clarence Badger has been definitely titled "Doubling for Romeo." It was written by Elmer Rice and mentions film stars and jollies prominent players.

"The Alibi," by Charles Kenyon, renamed "The Invisible Power," has been completed by Frank Lloyd, who for the past week has been trying to find suitable players for Rita Weiman's play, "The Grim Comedian."

Reginald Barker is making the railroad scenes for "The Old Nest," by Gouverneur Morris.

Tom Moore arrives from Honolulu on March 24 to begin working on "Beating the Game," by Charles Kenyon. Mr. Schirtzinger will direct.

CHRISTIE

Christie is making a series of two-reelers for Educational, each with an all star cast. The first has Viola Daniel, Josephine Hill, William Sloan and Earl Rodney.

Two companies are working on the Vanity Comedies directed by Scott Sidney and William Beaudine.

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ABOUT PLAYERS

WYNDHAM STANDING, who needs no further introduction than his name, the actor who has always earned his reputation as among the best screen talent, has been vacationing abroad, but has returned to New York. It is safe to wager that he will not remain long out of harness, especially when it is pointed out that Wyndham Standing is the man who surpassed his acknowledged and heralded ability in T. Hayes Hunter's masterpiece for Goldwyn's "Earthbound."

Maurine Powers, the sixteen-year-old child actress, who played the part of the little blind girl in "Democracy," is now a full-fledged star in her own right. She has just finished "Why Girls Leave Home," an old title on a brand new story written especially for her by William Nigh, who also directed the picture. The picture will be released some time in April or early May.

The cast for "The Sign on the Door," selected to support the star, Norma Talmadge, is certainly a recommendation for the finished production. Lew Cody, as Frank Deveraux! What artist in the industry could assume the role as is anticipated by Cody fans? For it is to be remembered that "Frank" was a good-bad man, and, despite all his villainous misdemeanors, was the victim of a superfluous amount of good looks and animate charm. Charles Richman as Lafe Regan, and the following well known players promises a screen play de luxe: Helen Weir as Helen Regan, Paul MacAllister as the District Attorney and Robert Agnew as Alan Churchill. The continuity and adaptation for "The Sign on the Door," Channing Pollock's popular play, in which Marjorie Rambeau was seen on Broadway last year, have been written by Mary Murillo.

A new twist to film play presentation is demonstrated in "Oliver Twist, Jr.," which William Fox is using to introduce Harold Goodwin as a star. It's the Dickens story all right, but laid as well as made in America.

Just why Harold Foshay was cast for a "heavy" in two pictures would appear as an enigma to those familiar with his actual personality, were it not that the same must admit that in order to receive acknowledgment as an actor of ability, a man must entirely conceal his real nature. In the instance of Mr. Foshay it might be well to point

Herbert Brenon, directing Norma Talmadge, and who made her two latest successes, "The Passion Flower," and "The Sign on the Door"

out that he never has been a convict, despite the ease with which he falls into the part played in his latest picture opposite Muriel Ostriche. Neither is he keen on "society," but in the picture in which he is now working he assumes all the earmarks of the society man, and dashes about in dapper apparel with the same ease employed when he wore the stripes of No. 777. His forthcoming work, within a few weeks, will cast him as a hero—"Handsome Harold," which ought to be an easy role for him to assume.

Bobby Agnew seems to have become a fixture at the Talmadge studio, having appeared with Norma Talmadge in "The Passion Flower," retained for "The Sign on the Door," and now engaged to play the leading juvenile in Miss Talmadge's forthcoming starring vehicle, "That Wonderful Thing." Three pictures with one star, when there is a heavy market of capable young actors, speaks well for Bobby Agnew's knowledge of screen artistry.

The title of Tom Mix's newest picture for Fox is "Hands Off." No, it is not written about censorship!

When Leatrice Joy was fully arrayed for the wedding ceremonial in "A Tale of Two Worlds," the Gouverneur Morris story of China and Chinatown, she observed the old adage about what brides should wear very thoroughly in at least two respects. It was not merely "Something old" and "something borrowed," but everything old and everything borrowed—and nothing new.

This was through no fault of either Miss Joy or the Goldwyn costume department. San Francisco's Chinatown was thoroughly searched, but in the whole quarter only one strictly old-time Oriental bridal costume was to be found—and that neither new nor for sale. But the owner was willing to lend it, and rather than wear a hastily contrived imitation, Miss Joy decided to accept the offer and clothe herself wholly in old and borrowed garments.

The dress is an elaborate affair, heavy (too heavy, you would say if you had to wear it), with embroidery, and edged from neck to skirt hem with tiny gold bells. Are Chinese brides, Miss Joy wants to know, always supposed to provide their own wedding bells?

Judging from the reception the trade is giving the Fox special production "Blind Wives" there are at least a lot of exhibitors extant who don't want to be suspected of being blind—or even short-sighted .

"The Lotus Eaters," in which Anna Q. Nilsson is playing opposite John Barrymore under the direction of Marshall Neilan, certainly suggests tropical foliage—that is why this triumvirate and the rest of the company have left for Florida, by rail to Palm Beach and Miami—and then a cruise along the coast on a private yacht, to film the Southern exteriors of this story which marks the return of Barrymore to the screen.

The selection of Anna Q. Nilsson for the female lead in this important production is a striking tribute to her popularity and ability, since the personelle of this organization is composed of the leaders in every line. Miss Nilsson's most recent characterizations were in Jose's "What Women Will Do," distributed by Associated Exhibitors and Sawyer—Lubin's "Without Limit," released by Metro.

William Farnum, one of the busiest stars of the Fox forces, has adopted two small babies. Kittens that he found asleep in his coat in his dressing room at the New York studio.

Shirley Mason's next starring vehicle under the Fox banner will be an illuminating story known as "The Lamplighter."

Allen Holubar and his wife, Dorothy Phillips, who is the star in the big spectacular production, "Man, Woman, Marriage," which her husband recently completed for First National, are now in New York arranging for its Broadway premiere. The picture is the strongest argument for the triumph of the fair sex and their ideals ever presented on the screen and portrays the kaleidescopic conflict between the sexes since the dawn of time.

A. J. Paul, the prominent Ohio exhibitor who has just completed his newest house, the Royal theatre, in Galeon, has just written to Percy Marmont for a photograph to be permanently displayed in the lobby. "I have played all the Vitagraph product," writes Mr. Paul, "and have always admired your work. I want to congratulate you and to wish you success in the future. I have personally autographed portraits of the other Vitagraph stars but I want one from you to be on permanent display in the lobby of my new theatre."

The inclusion of Percy Marmont among the Vitagraph stars is rather previous—and incidentally Marmont has also worked for Famous Players and a few independent producers—but, coming from such a prominent exhibitor, it may be an interesting prophecy.

Marmont recently completed the filming of "What's Your Reputation Worth," Corinne Griffith's latest Vitagraph picture, in which he played the leading male role.

Los Angeles no longer will have a corner on the laugh market. The Fox production of Mark Twain's "Connecticut Yankee" has come to Broadway.

Rockcliffe Fellowes, the popular leading man, who has been called the "Caveman Cavalier" of the screen, is seen at his best in the recent Paramount Picture "The Price of Possession" with Ethel Clayton. Fellowes confines his "cave-man" possibilities strictly to the studio, however, his hobbies, when not before the camera, being, principally, his favorite jet black saddle horse, Satan, and the raising of rare orchids, in which art he is by way of being a specialist.

Anetha Getwell, the prize beauty, who was picked by D. W. Griffith, Mary Pickford, Howard Chandler Christy and other experts, as the loveliest of more than fifty thousand of America's prettiest girls, in a contest held by some of the leading motion picture magazines last year will make her stellar debut with Pantheon Pictures Corporation. Miss Getwell's first picture with this company will be produced at Port Henry, N. Y.

ABOUT DIRECTORS

James Young was leaving New York for Los Angeles on, probably the most important undertaking of his active and successful career. He was the choice of Paul Brunet and

Robert Brunton to direct the first production of a Rudyard Kipling story from a continuity personally prepared by the celebrated English novelist.

"Rudyard Kipling's first original writing for the picture screen," he said, "is at once a surprise and a delight. It is an entirely practicable and complete continuity — which means that he has shirked none of the screen author's responsibilities. Moreover, as the script bears evidence, its distinguished author is equal to the author's privilege of originality in method — which is rather remarkable considering that this represents Mr. Kipling's first effort at composing direct for picture production. To produce from the Kipling script of 'Without Benefit to Clergy' will be a pleasure and an inspiration."

Mr. Young's artistic career prior to his entrance into motion picture direction should give Kipling confidence that his work will enjoy the best possible interpretation.

The rise of the motion picture screen as a literary and art medium found Mr. Young in his true element as a director. It was he who made the round dozen of wonderfully popular John Bunny comedies. He also directed the first five comedies in which Sidney Drew was starred. The five-reel feature, "My Official Wife," in which Clara Kimball Young secured the widest attention and favor. This was followed shortly by "Hearts in Exile," "Over Night" and "Little Miss Brown." He also made the vehicles which lifted Mae Murray and Blanche Sweet into the front rank of picture leading women, besides directing "Oliver Twist," with Marie Doro and Hobart Bosworth.

From all of which it will be apparent that Rudyard Kipling will have a first director not lacking in practical experience of his art.

"The Mountain Woman," the second feature for William Fox, directed by Charles Giblyn, starring Pearl White, is said to have won a reputation of being a fine piece of film merchandise. Recently the star, who also appeared in "The Tiger's Cub" and "The Thief," under Mr. Giblyn's direction, attended the American Professional Skating Championship at Lake Placid, and took a whirl at showing the natives a little fancy skating on her own account.

George Fitzmaurice has engaged Robert Schable for his special production, "Experience," for an important role. Mr. Schable, who is favorably identified as a leading screen artist, will soon be in the George D. Baker production, "Without Limit," which makes its premier at the Capitol theatre, March 20.

William D. Taylor is now in the "capitalist class." He is producing "Wealth." And he has chosen for his cast a wealth of talent, including the star, Ethel Clayton, and Herbert Rawlinson. "Wealth" is the screen version of Cosmo Hamilton's story, originally entitled, "The Almighty Dollar."

Lillian and George Randolph Chester have gone to the Pacific Coast, where they are to produce "The Son of Wallingford," the latest of the celebrated Chester stories for the screen. Although the Chesters have collaborated in preparing many original stories and continuities for motion pictures and are thoroughly versed in the technicalities of the silent art, this is the first picture in which they have assumed full directorial charge. "The Son of Wallingford," which is now running serially in *Collier's Weekly*, is the 105th Wallingford story of the George Randolph Chester series and the author states that it will positively be the last.

Tom Terriss, who recently joined the International forces, and who will direct Lionel Barrymore in "Boomerang Bill," promises the kind of production he believes can be turned out with a cast in keeping with the star assigned him. Knowing Mr. Terriss' previous endeavors, it would not be at all surprising if the picture were among the 1921 ultra models.

John S. Robertson, directing "Footlights," with Elsie Ferguson, has engaged Marc McDermont for a prominent role in this picture. It is interesting to note that McDermont played in one of Mr. Robertson's first pictures when he was directing for Vitagraph, years ago. Now, after a lapse of time, he is back again in the Robertson fold, under the direction of the man who just completed the John S. Robertson production of Barrie's "Sentimental Tommy."

N. Brewster Morse, the eighteen-year-old author of "His Brother's Keeper," "The Crimson Cross" and other screen productions, who is said to be the youngest successful photoplaywright, is to enter the directorial end of motion pictures. He is now finishing the script of an original story entitled "Domestic Relations," which he has written for a new company and which he will direct.

Ouida Bergere, shortly to begin work on her first Ouida Bergere production and now adapting "Peter Ibbetson" as George Fitzmaurice's next special production, has written a story which will be Mae Murray's and Robert Leonard's first vehicle under their arrangement to produce pictures for Associated Exhibitors. Miss Bergere's original story for Mae Murray is entitled "Peacock Alley." She will also adapt it for the screen.

People are a puzzle. Just now the New York stage is a veritable riot of sumptuousness and splendor in the multitudinous host of glittering attractions it presents. Yet the Fox film, "Over the Hill," directed by Harry Millarde, with its homely humor, its buckwheat cakes and its little old mother, is still packing them in at the Broadhurst theatre.

Frank C. Badgley, the promising young actor, whose latest pictures are with Dorothy Gish in "The Ghost in the Garret" and with Marguerite Clark in "Scrambled Wives," is going to forsake the screen for the directing end of motion pictures. He has accepted a position with the Canadian government to handle a producing unit, which will make a number of films of dramatic as well as semi-educational character. Badgley, who won the British Military Cross and a captaincy for gallantry during the World War, received his directorial schooling at the D. W. Griffith studios before becoming an actor.

Rollin S. Stugeon Defines "Waste Basket Sense"

TWO bitter enemies, as the result of a challenge, sat down, side by side, tossed money into the ocean, dollar for dollar—until each was ruined.

For many years this money tossing scene has been repeated—not by foes, but instead, the participants are Friend Manufacturer and Friend Director, supposedly working hand-in-hand.

For despite all strivings of the motion picture business to attain some reasonable system of economy in production, it remains, a strange fact, that the greatest fault in picture creation—from an economical standpoint, is one that is tolerated year in and year out.

I refer to the vast amount of work done during production which is thrown away bodily when the picture is cut. This fault I would call lack of "waste basket sense."

Year in and year out pictures are made. A fractional part only of the material photographed ever reaches the screen. For example, five-reel subjects. These actually are about 4,500 feet in length and include about 800 feet of sub-title, thus leaving a requirement of 3,700 net feet of actual scenes.

To obtain this used portion of 3,700 feet, even under managements which have relatively achieved efficiency, there will be from 16,000 to 60,000 feet of film photographed. Deducting the footage necessary for re-takes, one discovers the astonishing fact that, of the remainder, from 8,000 to 16,000 feet of the work actually photographed must go into discard.

This waste in the picture shop is, first of all, due to manuscripts which, on their face, are too lengthy. The average short-subject runs from 225 to 350 scenes in the manuscript. To be sure the number of scenes is not an exact criterion as to final length, however, even the shorter manuscripts are, in most cases, decidedly over length.

In case of more elaborate pictures, in which there is not strict limitation as to length, waste on the face of the manuscript is not such a tangible thing.

But, even in these cases, we can assume ten reels to be the absolute limit.

Some producers with a high degree of imagination, see unending possibilities in their material, and "shoot" without regard to any definite probability of the newly conjured material being retained.

There is no disparagement to be put upon the imagination or ambition involved in productions of this character, but certainly there is a lack of waste basket sense.

With the maximum limit of the production fixed at ten reels, there can be no reason in the world for shooting from 100,000 to 200,000 feet of negative to make one such subject.

The waste in "shooting" match of vastness amounts to millions and millions annually. A certain editorial acuteness on the part of the director, while producing, could save thousands of dollars, even on the short picture. This requires a degree of skill which can come only from a considerable natural ability, or thorough experience.

It is true that pictures will always have to be produced with a liberal amount of material above that which will be utilized. But there is a difference between liberality and tossing money into the ocean.

The capital of nations has been poured into the picture business and, with this stupendous capitalization armies of aids have been employed—for what?

To create the successful picture.

And yet, with as high as 95 per cent. of the product going into the waste basket; with length spinning itself into endless miles of film which never will be used, we frequently see "economy" introduced in the form of obstruction to quality.

Without quality no effort demanding the artistic can hope to succeed. All the quantity in the world cannot make up for lack in quality.

And yet how often do we see Friend Length the favored son, while Brother Quality slinks away—an outcast.

And Daddy Expense stands for this condition.

One of the principal reasons for this condition is that, in the rapid development of pictures, the demand for directors has not allowed time for all-round apprenticeship—especially in the story-construction and editorial processes — which training is necessary to sound judgment in the elimination of material—before or during production.

The principal reason, however, is that the evolution of the business has been so fast that even the best artists engaged in the work have scarcely adjusted themselves to working within the limitations of picture craft.

The creator of motion pictures must regard himself as artistic, not when his imagination runs riot, or when he "plays it safe" by shooting everything his fancy conjures, but when he keeps the limitations of his medium well in mind, and selects from his material that which he can reasonably hope to mold to those limitations.

Then will he become the possessor of waste basket sense.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

NEW ENGLAND

Charles Tucker, formerly manager of the Broadway theatre at Springfield, Mass., has been engaged by Clements & Wilson, owners of the Palace theatre at Bristol, Conn., to manage that playhouse. He succeeds Louis Saperstein, who has become manager of the Princess theatre in that city. Mr. Tucker has already assumed his new duties.

Former Mayor Samuel Campner, of New Haven, Conn., associated with Morris Pouzzner in conducting motion picture houses in various parts of Connecticut, has been selected as one of three committee members to direct the missionary and Americanization campaign of B'nai B'rith in that State. Closer cooperation of city Jewry with those in the rural sections is to be a paramount aim. It is understood that motion pictures will play an important role in the drive.

The Princess theatre on Riverside avenue at Bristol, Conn., was this week sold by George F. Lewis to Frank and Anthony Wisniewski, both of that city, who plan to continue it as a family motion picture house. Louis Saperstein, who has been manager of the Palace theatre in that city, has accepted the managership of the Princess. Local Manager Everson of the Princess, who has been in charge of the house for several weeks, expects to enter the motion picture field at Holyoke, Mass.

NORTHERN NEW YORK

Olive Thomas features seem to be meeting with unusual popularity in Buffalo just at present. During the past week productions, featuring the little actress who recently met an untimely death in Paris, have been shown in Shea's Hippodrome, the Strand, the Victoria, the Elmwood and the Regent. Capacity business was recorded on each presentation.

Since Henry Ford began his attack on the movies and the alleged "sex stuff" therein, Morris Slotkin, general manager of the Olympic Amusement company has disposed of his "Henry Built" coupe and has purchased an Oakland sedan. Bruce Fowler, manager of the Elmwood theatre, is not so prejudiced, however, for he has purchased the flivver from Mr. Slotkin and each night places it right in front of the fashionable West side picture theatre.

Elmer C. Winegar is a lucky manager. He has a friend in the neighborhood who can manage a theatre. So the Central Park theatre chief is taking a night off now and then to enjoy life as it is lived outside the theatre. The friend is Art Young who during the day is office manager of Nu-Art Pictures. It was rumored in Buffalo last week that the Premier theatre, also managed by Mr. Winegar had been sold.

Chester Fennyvessy of the Rialto theatre, Rochester, put on a revue with six girls in the cast during the week of March 14 in connection with the showing of Neal Hart in "Sky Fire." It is said the stunt went over big.

Murray Hawkins and Mell R. Edwards have resigned at the First National office. Mr. Hawkins is going to Chicago and Mr. Edwards will probably join another exchange in Buffalo. Eddie Hayes held a conference with Buffalo exhibitors on rentals for Chaplin in "The Kid," last week and also journeyed to New York on the same subject. The Fisher in Seneca Falls and the Andrews in Salamanca have signed up for the F. N. franchise. H. L. Levvy, formerly with Goldwyn in Boston, has been engaged as a salesman by Mr. Hayes.

Harry L. Kappen, former manager of the Buffalo First National office, has been appointed eastern division manager for Associated Exhibitors and is now in Buffalo conferring with W. A. V. Mack, local Pathe manager. He will remain in Buffalo several weeks.

H. M. Messiter of the Paramount sales staff has been transferred to Indianapolis and Nathan Dobson, formerly a salesman at the Buffalo Paramount office, has resigned from the Select staff in Pittsburg to return to his old job in Buffalo. H. G. Ballance, general sales manager; M. A. Shauer, head of the accessory department and Harry Buxbaum, district manager, all from the home office in New York visited Manager Allan S. Moritz last week.

Homer Howard has resigned as a salesman at the Universal office. M. A. Chase, branch manager, Buffalo, is this week touring the towns on the main line.

"Hub" Taylor has been engaged as a salesman at the Gardiner office. He is covering the Buffalo territory. "Hub" was formerly in the theatre supply business in Buffalo.

Henry W. Kahn, manager of the Buffalo Metro office, has arrived in Plymouth, England, according to post cards received in Buffalo this week. He's probably enjoying the old home brew in Germany by this time.

The board of directors of the Buffalo Federation of Churches has endorsed efforts at Albany to introduce state censorship of moving pictures. It's coming from all sides.

Irving M. Salyerds of Rochester was in Buffalo last week jazzing up local exhibitors and exchange men to put everything aside and get in Rochester for the big state convention in April. A special car will carry the Buffalo delegates to Rochester. There will be 40 booths at the Hotel Seneca, all of which have been sold. A mammoth ball will be held in the city armory April 7. All tickets have also been sold for the "food fight." It looks like a big time will be had by all.

George Williams, formerly connected with Dooley and former manager of the Family theatre in Albion, has been appointed manager of the Star theatre in Tonawanda. George Buss is now going to enjoy himself.

Nickum's new Gem theatre opened in Olean, N. Y., Tuesday, March 8, with "Forbidden Fruit."

The Strand theatre in Binghamton has installed a mammoth stage setting, one of the largest in the state.

"Hub" Taylor, known to every exhibitor north of Westchester county, has disposed of his entire interest in the Buffalo Theatre Supply company, Franklin street, Buffalo and is about to reenter the business as a film salesman. The Rialto Theatre Supply company of Indianapolis has taken over the business and will continue it at the same address.

It is rumored that the Premier theatre, which has been showing the same pictures as the Central Park, will soon present programs of its own. The two houses are in the Central Park section of north Buffalo and are under the management of Elmer C. Winegar. Mr. Winegar was making the rounds of the exchanges last week arranging his bookings to conform with the new policy at the Premier.

William Gehring, who has been at the Albany Fox office, has succeeded Harry Myers as assistant manager of the Buffalo exchange of the same company. Mr. Myers recently left Buffalo to assume the management of the Albany branch. R. W. White, manager of the contract department of the home office, visited Manager E. T. Gomersall last week.

The Buffalo Realart office has now reached a total of 175 franchises and Harry E. Lotz and his wrecking crew of seven men are still going strong.

Harry E. Thompson, supervisor of the Buffalo and Albany Hodkinson offices, was in Buffalo the week of March 8, going over office affairs with Marion Gueth, who has been in charge of the exchange, since the resignation of Stanley Hand.

Fred G. Sliter, district manager, and Howard Brink, Buffalo manager for Robertson-Cole, are touring territory and according to Ray Powers, who is in charge of the Buffalo exchange during the absence of his chief, business is coming in in trainloads. C. B. Allen, of the Allen theatre, Solvay, N. Y., and G. C. Sarvis of the Library theatre, Warren, Pa., were visitors at the Robertson-Cole office last week.

CLEVELAND

"Women Men Love," starring William Desmond and Martha Mansfield, made by the Bradley Feature Photoplay Company and being released on a state rights basis, has been sold to Warner Brothers for New York state; to the Rialto Film Company of Philadelphia for Eastern Pennsylvania; to L. Coen of Minneapolis for Minnesota; to Bexley Attractions Company of Dallas, Texas, for Texas and Oklahoma, and to the Van Doll Amusement Company of Chicago, for northern Illinois.

Sydney Rosenthal has just been appointed general manager of the Bradley Feature Photoplay Company, 3001 Euclid avenue, Cleveland. Rosenthal has been acting as financial representative for the organization which has just completed its second big feature special.

Frank Marshall, district manager for Special Pictures Corporation in the territory which includes Cleveland, is on his way to Los Angeles to assume his new duties as manager of distribution for the Independent Producing Corporation. H. J. Roberts, former general manager for Special Pictures Corporation, and L. W. Thompson, former president of Special Pictures Corporation, are at the head of the new Independent Producing Corporation. Mr. Marshall says that the new company will make both short reel and feature attractions.

Maurice Lebensberger, manager of the Standard Film Service, Cleveland, was in Cincinnati this week, on active duty in behalf of the new censor bill which, if passed, will put the movies out of business in Ohio.

Harry Charnas, president of the Standard Film Service, and one of the directors of the Federated Film Exchanges, Inc., answered "Present" at the recent meeting of the organization at San Francisco. Charnas is expected back in Cleveland early next week.

Phil DeAngelus, D. W. Griffith's well known publicity hound, personally put over the billing of "Way Down East" in Cleveland. Now Cleveland and vicinity looks like a neck-and-neck race between Fletcher's Castoria and the big screen attraction.

"Way Down East" opened an extended engagement at the Opera House, Cleveland, last week at $2.50 top price. The big Opera House lobby couldn't take care of the crowds trying to buy admissions. The line extended all along the street on Euclid avenue more than two stores east of the theatre entrance.

Mrs. Cecile Weisenberger, for several years manager of the Liberty theatre, Geneva, Ohio, has resigned to become manager of her own home, following her marriage recently. She is succeeded by R. J. Lynch. Mr. Lynch will follow Mrs. Weisenberger's successful policy of intimate exploitation.

"Madonnas and Men," released locally through the Masterpiece Film Attractions, will have its premier showing in Ohio at Loew's Valentine theatre, Toledo, the week of February 20.

George P. Jacobs, general manager of Masterpiece Film Attractions, is in New York, with an open mind and an open pocketbook, looking for good state rights pictures.

Phil Selznick Productions has purchased "Up in Mary's Attic" for release in Ohio. William Shapiro had previously purchased the picture for local distribution, but turned it over to Selznick last week.

Mr. M. B. Greenwald has resigned as manager of the Fox exchange in Cleveland, and will soon be active in another branch of the motion picture industry. Until a new local manager is appointed, Assistant Sales Manager Dembrow is in charge of the office.

C. D. Hill, manager of the local Associated Producers office, has arranged for a special showing of the "Last of the Mohicans" to a group of 104 school teachers in East St. Louis with a view of eradicating their opposition to certain elements which have aroused the sponsoring of censorship. D. Walter Potts, president of the East St. Louis board of education, and a strong advocate of censorship, said that he would discontinue his efforts in that direction, should a St. Louis exchange man prove to his satisfaction that certain gruesome elements in a number of recent releases were absolutely necessary to the welfare of the production. Hill is championing the cause and thus pioneering the way.

William A. Shalit's new United Artist office on film row is the center of many daily visits by out-of-town and local exhibitors. The office which was only recently opened is reporting good business.

KANSAS CITY

"The Inside of the Cup," the Cosmopolitan-Paramount production, was pronounced a "perfect film" by a delegation of Kansas City ministers and women representatives of civic organizations who were given a special showing of the picture at the Kansa City Film Exchange building. The film was shown in the interest of the better movie censorship campaign which is being conducted in that city.

"Every scene points to true ideals of Christianity," the head of one of the leading civic bodies said. "I do not consider it in any way derogatory to the clergy."

"Considering the subjects we preachers have to talk on," a pastor of a large church, who viewed the film, said; "we should make thorough investigations before condemning motion picture theatres in general. The theatres have an equal right to condemn the church when there is just reason."

The premier box office honors for any picture that has been displayed here in the last five years, has just been won by "The Kid." During the opening week, 42,000 persons paid admission to witness Charlie Chaplin in his latest role. Fully one-third of that number, left standing on the walk in front of the theatre and unable to gain admittance, de-

parted in despair, hoping to have more success the second week. While the attendance the second week was slightly under that of the first week, the box office receipts warranted a run of a third week, and there is every possibility that the exhibitor, who operates three theatres here, will give the picture a trial in each of his houses before it leaves town.

"The Gilded Lily," "The Furnace," "The Passionate Pilgrim," "The Faith Healer' and "Treasure Island," are among the latest productions that have been booked for the near future by exhibitors here.

FLORIDA

The "stunt" pictures that were produced by C. D. Cooley, the manager of the three largest Tampa, Fla., motion picture theatres, were shown at the Strand recently.

Thrills? They were there in droves; in fact it was nothing but thrills, with wing walking, loops, dives, plane changing and parachute drops.

The pictures were made by Mr. Sawyer of the Juanita Films Studio, and he deserves credit for the good work.

Tampa has an epidemic of Illustrated Lectures. Seems as though every church has one. With Palm Beach suits and straw hats in season down here, everybody likes to hike for Florida, and of course if they can swing a lecture, why it pays for the eats; so we have 'em in droves every winter.

SAN DEIGO

Dodge & Hayward, lessees of the Isis theatre, have announced that they will convert that house, long used for road shows, into a motion picture theatre, opening early in March with "The Passion." This is to be followed by the new Chaplin feature, "The Kid." The Isis will have a symphony orchestra of twenty pieces, and special musical and other entertaining features will be added to the program ocasionally.

John Costello, lately associated with D. W. Griffith in the filming of "Way Down East," and also assisting in the direction of "Love of Men," "Home Ties," "The Prevaricators," and other pictures, has come to this city to make his home and will be associated with Robert Warwick in conducting classes in photoplay writing and scenario building.

William Matthews, formerly with Miller's theatre in Los Angeles, has become associated with the Bush theatres as house manager of the Superba, succeeding A. E. Chabot, who has gone into another line of business here.

Local No. 247, Motion Picture Operators, won a handsome cup in the entry list of decorated cars which participated in a big parade here on Washington's birthday.

John G. Wray, director at the Thomas Ince studios in Los Anegles, brought his cameraman, Henry Sharpe, here recently to take motion pictures of the Virginia Brissac company, which is completing three years in stock at the Strand theatre. The film is to be shown in connection with "Business Before Pleasure," the Potash and Perlmutter comedy to be presented at the Strand. Miss Brissac is the wife of Mr. Wray.

OGDEN, UTAH

As a result of the action taken by theatre managers of Ogden, Utah, in calling attention of a local club to acts of vandalism committed in theatres and public buildings, Mayor Frank Francis issued a proclamation setting aside one week for the purpose of taking the question of bettering conditions to school children as well as the older persons. The results have been good but they must be better and the mayor will set aside another week in the near future to further this work.

According to theatre managers it was stated that many acts of petty thievery were committed here as in most cities of the country. The acts consisted of prying numbers off the backs of seats, taking tapestries, cutting pictures from frames, carrying of metal equipment from lavatories and taking pictures from frames in lobbies and at the entrances.

The method of securing effective results in the campaign against vandalism has been through publicity and addresses in churches and schools.

S. B. Steck, manager of the Cozy, Lyceum and Rex theatres of Ogden, has returned from two weeks' vacation in Los Angeles and environs. While in Santa Monica he was the guest of August Fyhn, formerly manager of the Utah theatre in this city and now manager of a theatre in Santa Monica, one in Sawtelle and three houses in the suburbs of Los Angeles. Steck said his former competitor was doing well in the field. Several days was spent in visiting various studios around Los Angeles. Steck returned to Ogden by the way of San Francisco, where he inspected a number of motion picture houses.

CANADA

Roy Mitchell has been appointed manager of the new Belmont theatre, Montreal, in succession to Thomas Conway, who resigned to handle bookings in Quebec for "County Fair."

Jack Allen, formerly Montreal manager of the Canadian Exhibitors' Exchange, Limited, has become manager of the Mount Royal theatre, Montreal, which has been sold to James Sperdakis by A. St. Germain. Mr. Sperdakis is also the owner of the Fairyland theatre.

The Lyric theatre, Montreal, has been re-opened under the management of Joseph Monseur.

The Tivoli theatre, one of Montreal's best known moving picture theatres, has been closed temporarily. Arrangements are being made for the re-opening of the theatre with a straight picture policy, it is stated.

The Regent theatre, Calgary, Alberta, recently conducted its "Annual Mid-Winter Comedy Carnival," the programme for which consisted of four of the latest comedy releases. These were "Number Please?", starring Harold Lloyd; "The Head Waiter," starring Larry Semon; "One Week," with Buster Keaton, and Clyde Cook in "Don't Tickle." This bill was presented for a whole week at regular prices with a children's matinee Saturday morning. There were six performances each day, not including the extra show for the children.

A recent important appointment in Canadian moving picture trade circles is that of John Hazza of Edmonton, Alberta, to the post of Western Canadian district manager of the Famous Players' Canadian Corporation. Mr. Hazza has been placed in charge of the territory comprising the Provinces of Alberta and Saskatchewan and will supervise the opening of several new theatres for the corporation, the first of which will be the Capitol theatre in Regina, Sask., which is scheduled to open on March 19.

Mr. Hazza was a part owner of the Empress theatre, Edmonton, which was recently acquired by the Famous Players' Canadian Corporation. He is a former Toronto man and a brother of Phil Hazza of Montreal, proprietor of the Amalgamated Exhibitors' Circuit, Limited. Phil was a branch manager of the Canadian Universal for a number of years.

The City Council of Toronto has made a formal request to the Province of Ontario for an abolishment of the Amusement Tax Act, through which the Government collects a tax on all theatre admission tickets. The Toronto City Council recently adopted a motion to ask the Province to repeal the act on the ground that the law was instituted as a war-time measure and, as such, was no longer necessary.

The new Ontario Board of Moving Picture Censors, established on January 1 last, is making a name for itself for apparent leniency. Announcement was made recently that a comparatively old picture, "Damaged Goods," had been approved for showing in Ontario to audiences over 16 years of age and the first public presentation of this feature was held at the Toronto Strand starting Monday, March 7. This picture was rejected several times by the old board.

The Ontario censors have also approved "Way Down East," the Griffith production, which was condemned by the Quebec Board early in January for alleged moral reasons. "Way Down East" was presented as a road show with an orchestra of 30 pieces at the Royal Alexandra theatre, Toronto, during the week of February 28 at prices ranging up to $2.

A rather disastrous fire occurred at the Globe theatre, Queen street West, Toronto, Ontario, on Saturday afternoon, February 26, when a film ignited during a performance. The theatre was crowded at the time but the audience used the exits in orderly manner and no one was injured. The projection room and manager's office were burned and the theatre otherwise damaged by smoke and water. The theatre is owned by Arthur Cohen, vice-president and general manager of Regal Films, Limited, Toronto. Mr. Cohen is also the son of Police Magistrate Jacob Cohen of Toronto.

Rennie Abbott, treasurer of the Allen theatre, Winnipeg, Manitoba, for two years, has been appointed manager of the Gaiety theatre, a well-known and long-established moving picture theatre in the downtown section of Winnipeg.

H. W. Triller, manager of the Queen's theatre, Winnipeg, Manitoba, was fined $25 and costs by Magistrate Macdonald in the Winnipeg police court because of alleged violation of the Lord's Day Act. Triller denied that he had charged admission for Sunday performances at the theatre but admitted that a sign had been hung up over the entrance which invited patrons to donate 25 cents each.

Charlie Querrie, one of Canada's noted athletes of many years' standing, has been appointed manager of the new Palace theatre, Danforth and Pape avenues, Toronto. This theatre, which was constructed during the past year, is being operated under the direction of the Famous Players' Canadian Corporation and is classed as a suburban neighborhood house. Musical accompaniment of pictures is provided by a ladies' orchestra, the conductor of which is Marjorie Stevens of Toronto.

Ruth Roland, the noted moving picture actress, was the personal guest of Mr. L. E. Ouimet, president and general manager of the Specialty Film Import, Limited, Montreal, Canadian distributor of Pathe and other releases, on February 25-27. A feature of her visit to the Canadian Metropolis was a supper-dance which was held in her honor at the Rose Room of the Windsor Hotel, Montreal, on Saturday evening, February 26. Miss Roland made personal appearances at one or two of the local theatres at the request of Mr. Ouimet.

SPARTANBURG, S. C.

Gerald Gallagher, formerly manager of the Imperial theatre, one of the big moving picture houses of Columbia, S. C., has come to this city to assume supervision of the local interests of Southern Enterprises, Inc., which embrace several moving picture theatres. Mr. Gallagher, who is well known in the field, succeeds C. L. Henry, who has resigned to enter other work.

W. A. Biers, who has been in charge of moving picture theatres of the S. A. Lynch chain, at Sumter, has been transferred to Anderson. This move is a distinct promotion and is a recognition of Mr. Biers' efficient work at Sumter. Mr. Biers was formerly in the moving picture theatre field at Greenwood, S. C.

Depression in the cotton growing region of the country has had a telling effect on the patronage of moving picture houses, reports from various sections indicating that a number of houses have closed temporarily. The Strand theatre here, owned by the Southern Enterprises, Inc., has been closed, it being announced that a lack of patronage is responsible for the move. This city has been considered one of the best theatre towns in the state, but the low prices prevailing in the cotton market have had a disastrous effect on movies here. At the present time, the remaining theatres in the city are recording excellent business.

The Dixie theatre, patronized exclusively by the negroes of the city, will, of necessity, close its doors as a result of a real estate deal involving the theatre site. This property has been sold to a local merchant who has announced he will erect a large store building on the site now occupied by the moving picture theatre. Other sites are being considered by the theatre owners and it is considered certain that the theatre will be reestablished in another section of the city.

Henry Ford, the Detroit magnate, has been invited to come to Iredell County, N. C., to inspect the tractor-movie work being done by W. E. Nattress, of the Carolina Motor Company, of Statesville, N. C. Some time ago Mr. Nattress conceived the plan of operating a moving picture machine with Fordson power current, generated by a Fordson farm tractor. The plan proved an instantaneous success and Mr. Nattress is now touring Iredell County, showing pictures illustrating the advantages of plowing with power. The pictures are being shown in schoolhouses and are attracting widespread attention. Mr. Nattress' idea has started North Carolina moving picture men to thinking and predictions are being freely made that the moving picture exhibition field may be revolutionized as a result of the North Carolinian's invention.

C. L. Henry, for thirteen years in charge of local moving picture theatre operated by Southern Enterprises, Inc., has tendered his resignation to take effect on March 12. Mr. Henry has been in active charge of the Bijou and the Rex here, recently reopening the former house after it had been closed for some months.

Mr. Henry has announced that his future plans are not yet formed, but it is rumored that he will head a big local corporation that will launch a large theatre here.

PITTSBURGH

The Harry C. Simeral Enterprises is the new name of the two affiliated exchanges, Copartner Attractions and the Famous Film Exchange. The organization includes the following personnel, Harry C. Simeral, President and General Manager; Earl Forsythe, who is also the owner of the Star Theatre, Cannonsburg, Secretary and Treasurer, and Jack Frazier, formerly of Metro and First National, Office Manager. The sales force includes Jere Spandau, former manager of the Fox Exchange in Albany; Sol Frank, formerly with Robertson-Cole, and M. J. Haskell.

The Hollis-Smith-Morton Co., well known supply house, now located at 1201 Liberty Street, will move to 636 Penn Avenue, on or about the first of May. This will give this concern a location midway between the two film sections.

At a meeting held at the Davis theatre in regard to the music tax, daylight savings plan and the new state legislation a motion was passed providing that every theatre in Western Pennsylvania should be assessed $5 for a fund to combat the Music Publishers' Association. About thirty-four exhibitors attended who represented over seventy theatres in this section.

The Santoy theatre of Paden City, formerly owned by N. J. Seaman, has been purchased by Misses Coe Pomeroy and Miss Elizabeth Gaffney. The theatre will be remodeled and renamed the Liberty.

The most unusual event of the length of a picture playing in a suburban house came to notice when the New Evaline theatre at Evaline and Penn Avenue played "A Child for Sale" an entire week, and played to capacity business at an advanced admission of 33 cents.

George Berkopec and Nick Starsinic have bought the Dome theatre, Butler Street, Pittsburg, from Fred Querner.

A. E. Booth, of the Strand theatre, Kenova, W. Va., will remodel the lobby of his theatre on or about the first of April.

Charlie John, a merchant of Republic, Pa., has opened a 400-seat theatre in the above town. It is called the Grand and is managed by M. M. Dyer.

Roy McShaffrey, manager of the Star theatre, Monessen, Pa., has produced a two-reel comedy entitled the "Thirteenth Proposal" and exhibited the same at his theatre for three days to capacity business.

The Strand theatre, Salem, W. Va., has been bought by H. C. Perine from Mr. Waggoner. Mr. Waggoner has decided to retire from the theatrical and moving picture business.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's' Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

FEATURES

The Loggers of Hell Roarin' Mountain (McGowan-Holmes).....5
The Marriage Bargain (Mary Miles Minter).....5
A Rough Shod Fighter (Wm. Russell).....5
A Crook's Romance (McGowan-Holmes).....5
Youth's Melting Pot (Mary Miles Minter).....5
High Gear Jeffery (Wm. Russell).....5
The Moonshine Menace (McGowan-Holmes).....5
Sally With a Past (Mary Miles Minter).....5
Quick Action (Wm. Russell).....5
The Man From Medicine Hat (McGowan-Holmes)..5
The Virtuous Outcast (Mary Miles Minter).....5
From the West (Wm. Russell).....5
House Without Children (Richard Traverse).....6
Blind Love (Lucy Cotton).....6
Border Raiders (Hill-Lynch).....5
Evolution of Man (Jack the Ape-Man).....6

SHORT SUBJECTS

Six Two-reel Joy Comedies (Chas. Joy).....
Fifteen Two-reel Harry Carey's (Harry Carey).....
Fifteen Two-reel Mary Pickford's (Mary Pickford)..
num-Buck Jones).....
Twelve Two-reel Franklyn Farnum's (Franklyn Far-

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 4—Out of Luck.....2
Feb. 18—High and Dry.....2
Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
Jan. 7—This Is the Life.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 4.....No. 21
Feb. 28.....No. 20
Feb. 4.....No. 19
Jan. 21.....18
Jan. 8—.....17
Dec. 24.....No. 16
Dec. 15.....No. 15

STAR RANCH WESTERNS

One two-reeler every two weeks.
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
Dec. 10—The Man Hater (Grace Cunard).....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Best of Luck.....1
The Promoters.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has a Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps at Home.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets.....2
Beat It.....2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....2
Mr. Fatima.....2

TORCHY COMEDIES

Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2
The Simp.....2
Nonsense (Jimmie Adams).....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1

SCEENICS

From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1

VANITY COMEDIES

Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1

GAYETY COMEDIES

Sand Witches.....1
Ain't Love Grand.....1
Blonds.....1
Rest in Peace.....1

MISCELLANEOUS

Hides and Go Seek.....1
In Dutch.....1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.).....6839
Feb. 27—What's Worth While (Lois Weber Prod.).....5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....4933
Feb. 20—The Kentuckians (Charles Maigne Prod.).5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.).....6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.).4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.).....7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502

Release Information continued on page 2254

Advance Information on All Film Releases

(Continued from page 2253)

Jan 30—The Frontier of the Stars (Thomas Meighan)
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.)
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4125
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.)
Jan. 16—The Education of Elizabeth (Billie Burke) 4705
Jan. 9—The Charm School (Wallace Reid) 4743
Jan. 9—The Jucklins (George Melford Prod.) 6023
Jan. 2—The Bait (Maurice Tourneur Prod.) 5289
Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) 4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Mar. 27—Out West 2
Feb. 27—The Butcher Boy 2
Jan. 16— Country Hero 2
Dec. 19—Fatty at Coney Island

PARAMOUNT-SENNETT COMEDIES

Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune 2
Feb. 20—The Unhappy Finish 2
Feb. 6—On a Summer Day 2
Jan. 23—Bungalow Troubles 2
Jan. 9—Dabbling in Art 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning
Dec. 21—Those Distant Cousins
Dec. 7—After the Circus

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Mar. 27—Modern Jerusalem 1
Mar. 20—Jerusalem, the Holy City 1
Mar. 13—In the Garden of the East 1
Mar. 6—Constantinople 1
Feb. 27—Modern Aspects of Japan 1
Feb. 20—A Little Atlantis 1
Feb. 13—Palma De Majorca 1
Feb. 6—All Aboard for Brindisi 1
Jan. 30—Under Cuban Skies 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Mar. 27—Cartoon by Henry D. Bailey, "The Hoots" 1
Mar. 20—Cartoon by Pat Sullivan, "Felix the Cat" 1
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps" 1
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots" 1
Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd 1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1
Feb. 6—Magazine Subjects—Cartoon (Hootch and Mootch) 1
Jan. 30—Pictionary-Comedy-Cartoon by Moser 1
Jan. 23—Pictionary-Comedy-Cartoon by Sullivan 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love) 5
The Servant In the House (Special Cast) 5
Hearts and Masks (Special Cast) 5
Nobody's Girl (Billie Rhodes) 5
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

Where Is My Wife 2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FORD EDUCATIONALS

Jan. 23—Democracy in Education 1
Jan. 16—The Message 1
Jan. 9—Farryland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

THE FILM MARKET

The Grand Passion 6
The House Without Children 7
The Ne'er-Do-Well (Reissue) 7
The Spoilers (Reissue) 9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Inn 1
It's a Live One 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray) 6
Lessons in Love (Constance Talmadge) 6
The Oath (R. A. Walsh Special—Big Five) 7
Scrambled Wives (Marguerite Clark) 6
Passion (Pola Negri-Big Five) 7,000 or 9,000
The Old Swimmin' Hole (Charles Ray) 6
Mamma's Affair (Constance Talmadge) 6
The Woman in the House (Mildred Harris) 7
The Kid (Charles Chaplin-Big Five) 6
Not Guilty (Sydney Franklin) 6
My Lady's Latchkey (Katherine MacDonald) 6
The Great Adventure (Lionel Barrymore) 6
Nineteen and Phyllis (Chas. Ray)
The Truth About Husbands (Whitman Bennett's)
Habit (Lewis Mayer Prod.)

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6
Know Your Men 6

TOM MIX SERIES

Hands Off 6
The Road Demon 6
Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

Bare Knuckles 5
Cheater Reformed 5
The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

The Lamplighter 5
Wing Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

The One Man Trail (Buck Jones) 5
The Big Punch (Buck Jones) 5
Two Moons (Buck Jones) 5
Just Pals (Buck Jones) 5
Sunset Sprague (Buck Jones) 5
The Tomboy (Eileen Percy) 5
The Blushing Bride (Eileen Percy) 5
Why Trust Your Husband? (Eileen Percy) 5
The Land of Jazz (Eileen Percy) 5
The Husband Hunter (Eileen Percy) 5
While the Devil Laughs (Louise Lovely) 5
Partners of Fate (Louise Lovely) 5
The Little Gray Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

The Big Secret 2000
The Janitors 2000
Verse and Worse 2000
The Simp 2000
His Fiery Beat 2000
Roaring Lions on Parade 2000
His Unlucky Job 2000
The Baby 2000
The Slicker 2000
Pals and Petticoats 2000

FOX NEWS

Twice a Week 4

CLYDE COOK COMEDIES

The Jockey
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

The Naturalists 1000
A Rare Bird 1000
Flivvering 1000
A Crazy Idea 1000
Factory to Consumer 1000
The Ventriloquist 1000
Doctor Killjoy 1000
Gum Shoe Work 1000
The Lion Hunters 1000
The Glue Factory 1000
Cold Tea 1000
The Hypnotist 1000
The Papoose 1000
On the Hip 1000
The Northwoods 1000
Sherlock Hawkshaw & Co 1000
All Stuck Up 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Thinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 1
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast) 6367
The Great Lover (Special Cast) 5202
Just Out of College (Jack Pickford) 4779
Roads of Destiny (Pauline Frederick)
The Highest Bidder (Madge Kennedy) 4960
Prisoners of Love (Betty Compson) 5884
The Concert (Special Cast)
Guile of Women (Will Rogers) 4496
Bunty Pulls the Strings (Special Cast) 6255
Hold Your Horses (Tom Moore) 4610
A Voice in the Dark ((Special Cast) 4255
What Happened to Rosa (Mabel Normand) 4148
Boys Will Be Boys (Will Rogers)
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy) 4600
The Man Who Had Everything (Jack Pickford) 5198

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King) 6772
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach)

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny) 2
Jan. 16—You'd Better Get It (Geo. Bunny) 2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny) 2
Dec. 19—When Martin Gets Here (Geo. Bunny) 2
Dec. 5—Professional Ethics (Geo. Bunny) 2
Nov. 21—At It Again (Geo. Bunny) 2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids) 1
The Sponge Man (Judge Rummy) Lampoons 1
The Prize Dance (Judge Rummy) Lampoons 1
Happy Hooldini (Happy Hooligan) Lampoons 1
Cupid's Advance (Happy Hooligan) Lampoons 1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King 1
No Reg'lar Bud 1
Gypsy Scientists 1
Seein' Things on the Orinoco 1
The Human Voice 1
The Riveter 1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief 1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep 1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

Release Information continued on page 2278

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2255-2276

(C) *Walker & Eisen, Architects*

Proposed theatre for Lineberger, Hite and Lineberger, Long Beach, Cal. Detail plans of this theatre on page 2258

The Tilford Studio Method of Centralizing Production Needs

An Interview with T. W. Switzler by a News Representative

DUE to numerous requests for information and to satisfy a degree of curiosity on the part of the producers the MOTION PICTURE NEWS recently made an investigation of the methods pursued by the Tilford Cinema Studios, 165 West 31st Street, New York City, in caring for the production wants of producers.

Their method of mounting productions is very unique and seems to have been the one thing that producers, particularly the independent producers have wanted for years, but did not know that they wanted it.

The Tilford Cinema Studios are composed of men who for years have been connected with some of the largest studios in the East. Their work is divided sharply: each one of these men is a specialist in that particular phase of production over which he exerts supervision.

The personnel of the organization are as follows:

Mr. Walter Ford Tilford, Director, In Charge of Decoration; Thomas Wilson Switzler, General Manager; Wiard B. Ihnen, R. A., Architecture and Design; Thurston H. Homedale, Art and Scenic Effects; Thomas B. Sherman, Construction; Stephen Seymour, Decorations; John T. Lascha, Transportation.

They work on any one of three basic principles.

A.—The producer roughly indicates approximately the character of the production he desires and the Tilford experts submit figures for which they will do it.

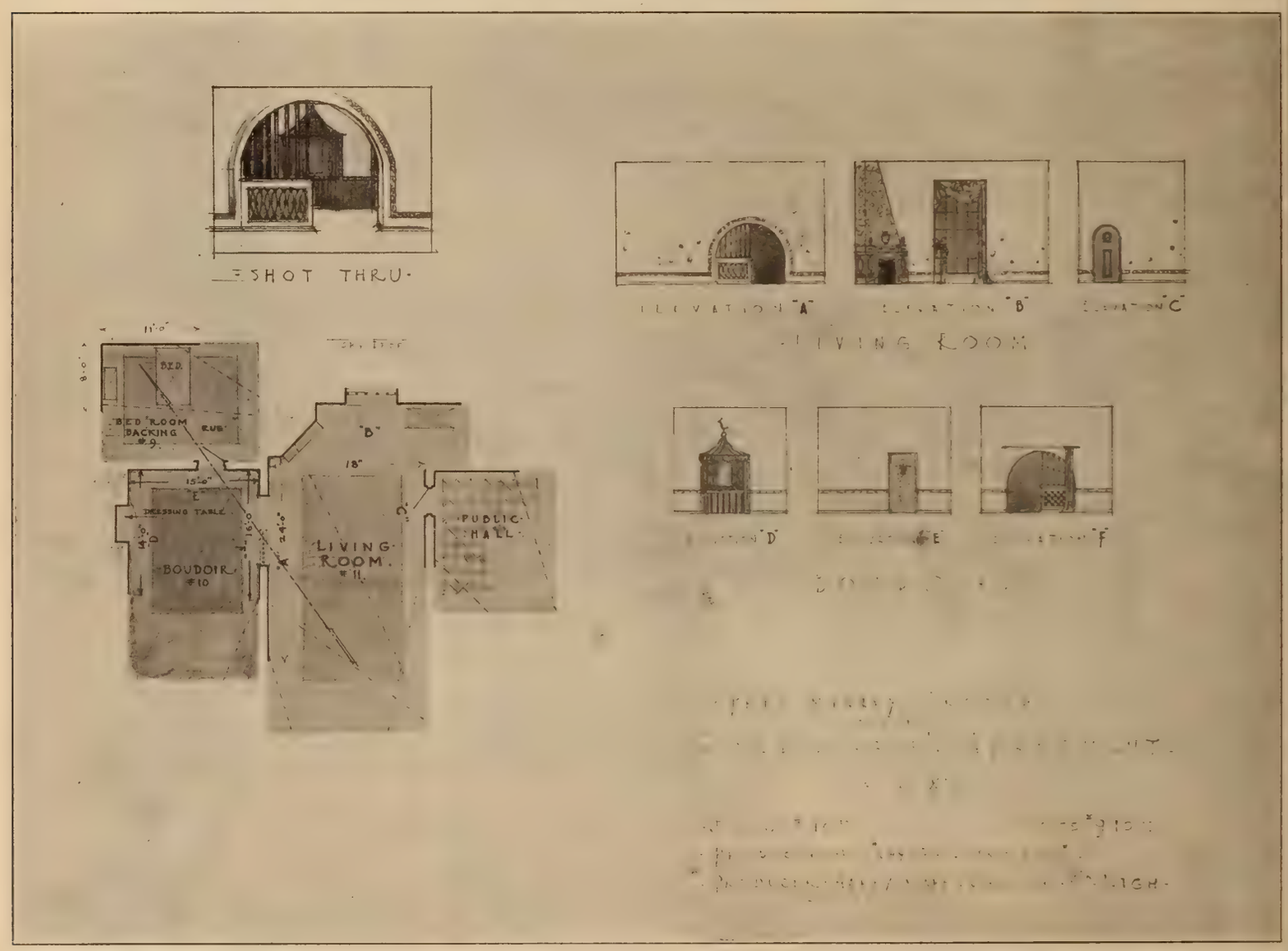
B.—The producer will give the approximate figure he can allot for settings and they will submit to him what can be secured for that sum.

C.—Cost Plus. The cost not including technical or other supervision.

The modus operandi seems to be as follows: The producer will give over to them his continuity and suggest the studio he desires to work in. After a few days complete sketches, showing floor plans, elevation, color schemes and decorations will be submitted for each set called for in the continuity. These settings ar based on the type of characters called for i the story who abide therein or frequent such settings, in other words, the settings are de signed with a view of showing the kind o places people really live, work and enjoy themselves in, getting away with the old idea o "movie settings" into the new idea of sincerity in backgrounds.

Furthermore, the make up of the settings i developed, bearing in mind always that th camera is to record what is built. Also bear ing in mind the various "camera angles" an "shots," "vistas," "shots through," etc., th beauty of which often enhances the plaines of settings. Where special light effects can b utilized recommendations for their use ar suggested to the director. The ordinary an average lighting is left up to the director an his camera-man.

In each production there are several setting where there is action of very brief but important nature.



This is an example of the work of the Tilford Studios. The sketches show (left) the entire layout of the set with all four rooms in their proper relationship. At the right are details of the several elevations and the scheme of decoration

Tilford people believe in constructing only
t is necessary and what the camera sees.
at the camera does not see is of no conse-
ce and should be given no consideration,
ing always in mind, of course, a margin
afety due to the unknown element of a di-
or's desire for a change of action from
in the script.

presenting the sketches, etc., to the pro-
r for the approval both as to the sketches
nselves and as to the total cost, records are
ared of all "essential props." An "essen-
prop" is an article or service definitely
d for in the script,—by a cross-checking
em the Tilford people insure the proper
of props available at exactly the proper
. The producer and director having to
no thought to these items. After the
ches have been approved a figure is then
n to the producer based on such sketches
e produced at "such and such" a studio
on "such and such" a schedule of opera-

aturally if a producer wants the stage com-
ly cleared and new sets ready at 9 A. M.
next morning, the cost of such a setting
ld be greater than if the work could be done
ng daylight hours. However, if the
dule calls for a certain set to be ready on a
rsday morning and the director can gain
y by having it ready on Wednesday morn-
the difference in the double and triple time
to labor to accomplish this difference
ld be considered as an extra above the con-
and so billed to the producer.

ight changes in the setting or decoration
not made the basis of an extra, but should
producer, after the setting has been O.K'd
aper, desire a complete change, the cost of
change would necessarily count as an
a. However, with careful preliminary work
he part of the producer and his director
e should be very little extra expense.

n the production just finished for Director
iam Nigh at Universal Studios, the actual
unt of extras, due to changes, was less than

me of the reasons why the Tilford Studios
d be a boon to producers are outlined by
Switzler, as follows: The sets can be pro-
d for a very much less figure than the
lucers can themselves, as the producer does
have to carry any overhead except for the

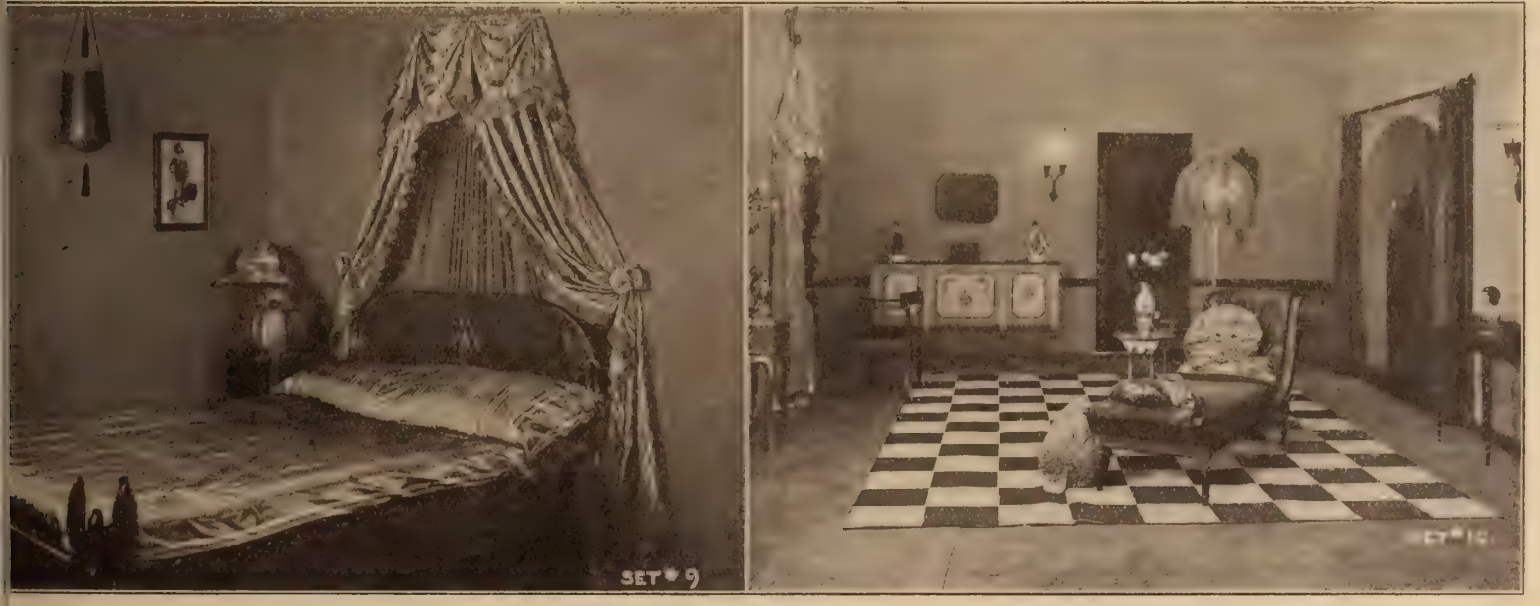
Actual "still" taken of the living room shown in sketch on opposite page

handling of the talent and the picture itself. The overhead of the Tilford organization being split up through the various contracts upon which they are working to the advantage of each contract. Through long experience in the securing of materials and properties they know the markets much better and by quantity purchases can secure lower prices than the individual producer. Likewise no question of credit arises with the producer as all the business transactions involved are between the vendor and the Tilford Cinema Studios. The only payments necessary by the producer are his talent, direction and camera salaries and the weekly payment to the Tilford organization.

In answer to a request for an illustration of their Methods, Mr. Tilford and Mr. Ihnen both decided the settings as shown on page ?? as an average type of setting used in modern production. To illustrate their method of production the sketches and elevations shown on page 2256 in this instance, first were submitted to Mr. Harry Rapf, representing Warner Bros., and gone over carefully with Mr. Nigh, his director.

The settings were then constructed and decorated, according to the plans and the photographs as shown are the result.

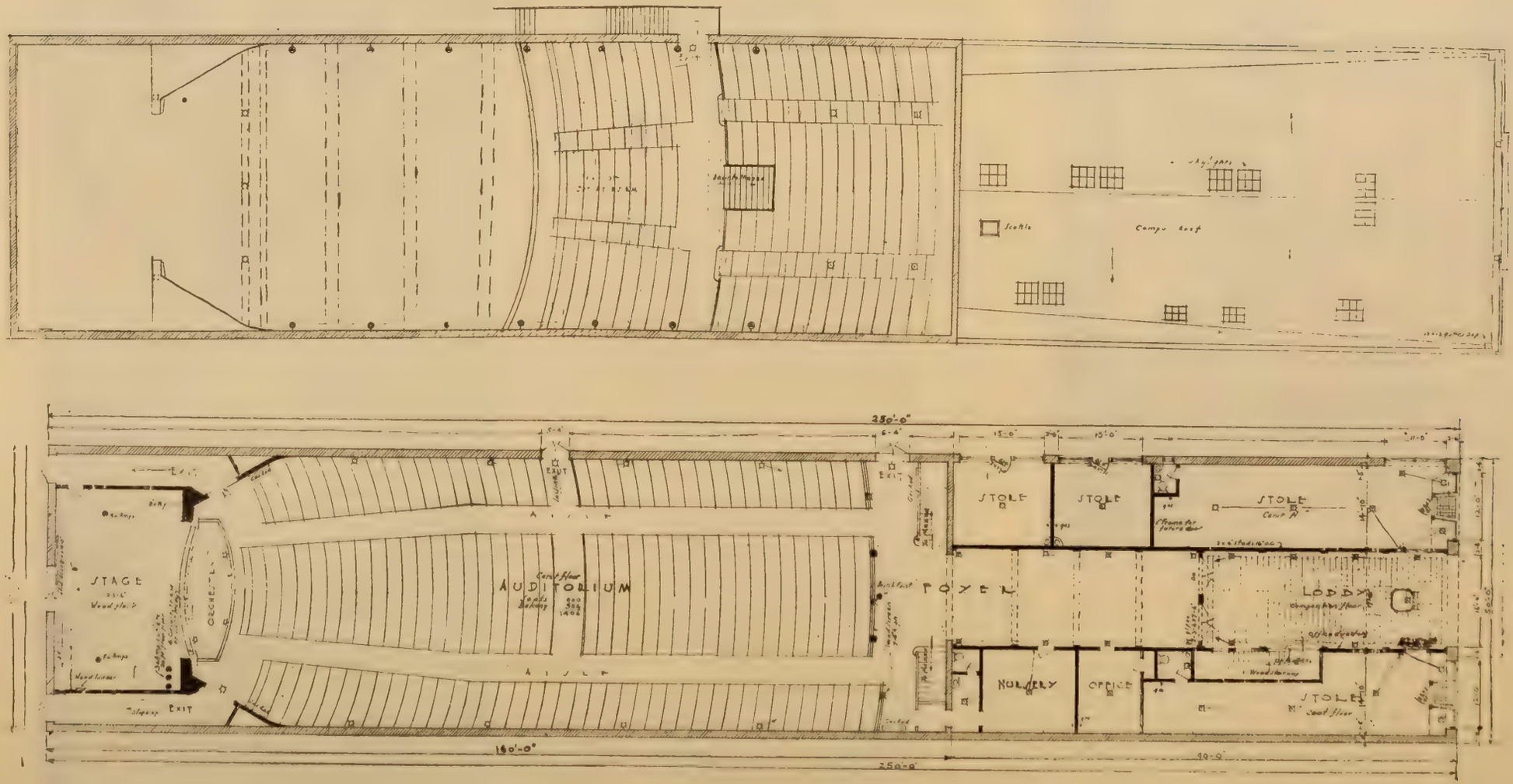
It is far cheaper for the producer to make all his corrections and changes on the basis of such plans than it is for him to make such changes after the settings are completed or partially completed. This is true whether he has his own staff or contracts the work. Independent producers especially find it difficult to accumulate a highly skilled staff of studio artisans for the period of one or two pictures. By adopting the Tilford method this is obviated as they work much the same as an architect, who designs and supervises several jobs simultaneously, each job getting the full benefit of the skilled supervision of the architect himself.



ferring from these "stills" to the drawings on the opposite page it will be seen how closely the original conception was adhered to in the construction and decoration of the bedroom and boudoir sets

An Example of the Long, Narrow Theatre

Auditorium and Balcony Floor Plans of the
Lineburger and Hite Theatre Illustrated
on the Cover of the Equipment Section
This Week



These are plans which with a modification in length could be adapted to many theatre sites. In design, this theatre is more ideal from the viewpoint of the motion picture than a great percentage of large houses. The space made available for stores and other concessions will aid in absorbing the overhead charges of a theatre of this

Business-Pulling THEATRE FRONT

ELLANAY THEATRE
EL PASO, TEXAS
H. M. BENTELL, Architect.
White and Polychrome Terra Cotta

THERE'S real business-pulling power in the Terra Cotta front of the Ellanay Theatre. People can't help being attracted by its colorful beauty and the broad white expanse of the tile pattern fields. The delicate ornamental details of the arch, frieze and cornice are further accentuated by beautiful ceramic colors,—mostly brown, orange, ivory and green,—while the arts of painter and sculptor are permanently combined in the handsome bas-relief over the main entrance, depicting "The Dance".

Formerly such business-pulling attractiveness was rare in motion-picture theatres. But today exhibitors realize the value of specially designed playhouses, and leading architects from coast to coast specialize in designing imposing and attractive exteriors.

Because of its unlimited range of form and color, Terra Cotta is the favorite material for large and small theatres. No design is too simple, no scheme of decoration too ornate, to find adequate expression in this most adaptable of all building materials.

The maintenance expense of Terra Cotta is practically negligible. There is no replacement or patching to be considered. The crisp, clean details do not chip nor do the colors fade. Terra Cotta is permanent; created by fire it resists fire. The dirt accumulated by age or the elements can be washed right off with soap and water and the original clean, lustrous surface restored.

Consider the beauty, permanence, and economy of Terra Cotta. Can there be any question of its value for motion-picture theatre construction? Wouldn't it make your theatre front a bigger business-puller? For your own information, send for the new brochure, "The Theatre". It shows prosperous motion-picture houses all over the country, all built of Terra Cotta. Address **National Terra Cotta Society,** 1 Madison Avenue, New York, N.Y.

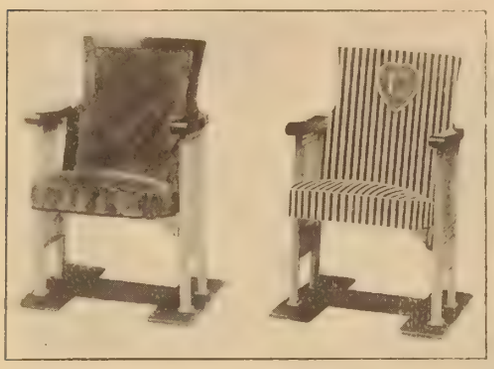
TERRA COTTA

Permanent *Beautiful* *Profitable*

Chair Covers Are a Summer Necessity

AS a final touch of distinctive beauty for a theatre interior, chair covers appeal to the discriminating exhibitor. Not only are they a means of transforming the interior of a theatre, so as to make it appear summery, cool, attractive and healthful, but lend a tone of smartness and luxury to the general appearance of the theatre, that cannot be gained in any other way.

Chair covers represent the most careful thought in the selection of materials and design, and they embody the experience of highly



An upholstered chair before and after being equipped with chair cover

talented textile experts, who for years have specialized in textile specialties. For this reason perfect-fit theate chair covers, must not be confused with "throw overs" or "slip covers" as their fits are accurate and are manufactured "reversible" with a French seam reinforced, with tape binding, and are marked with laundering ink according to their respective sizes. Therefore, when the covers are placed over the chair backs, they are perfect in fit and form a part of the chair and not a mere attachment. The Blue Print Seating Arrangement Plan of the Textile Specialties Co., insures permanent accuracy in fit.

Chair covers should be made of materials that have been selected from the finest chair cover materials. Patterns and fashions should harmonize with color scheme and appeal to the most discriminating persons. The cloth should be non-shrinking and laundry as nicely as a shirt-waist, table cloth or any other washable material, retaining their fresh, clean appearance during the life of the covers.

Per-Fect-Fit theatre chair covers, after final inspection, are packed according to sizes and a blue print seating arrangement plan is furnished representing the same sizes as per the stamps on the covers, and as per row in the theatre so that porters, cleaners, or ushers can install them with ease. This careful method of packing and information, facilitates the handling of the covers without any possible confusion.

Pioneer Detroit Exhibitor Visits Simplex Plant

Mr. A. P. Lombard of the Simplex Organization, derived considerable pleasure recently in piloting Mr. Sam Ackerman of Detroit, through the spacious Simplex plant with its many interesting departments.

Mr. Lombard, who for some time managed the Simplex office in Detroit, has many friends in the automobile city, and not a few Detroit exhibitors make a trip through the Simplex factory a part of their New York itinerary.

Mr. Ackerman operates the East Side theatre in Detroit and besides being one of the oldest Exhibitors there, he has the distinction of having purchased one of the first Simplexes that were installed in the city made famous by Henry Ford. This installation was quickly followed by many other progressive Exhibitors, with the result that today, Detroit stands very high among those cities that are Simplex-equipped in the majority.

Lester Developing Site in Columbia, S. C.

Approximately $400,000 will be expended by L. T. Lester, Jr., moving picture theatre magnate, in developing his theatre property at Columbia, S. C., it was announcing today. Mr. Lester has just acquired extensive realty holdings in the heart of the business district of Columbia and is now prepared to invest a vast sum in their conversion into first class theatres.

Mr. Lester, who already is classed as one of the largest individual moving picture theatre promoters in the South, operates several moving picture houses in the South Carolina capital, and his new holdings will put him far in the lead of his competitors in this line. His latest purchase is Agricultural Hall, located on Main Street, Columbia, next door to the Columbia Theatre, and situated ideally with reference to patronage. Mr. Lester will construct a six-story hotel in the front section of this enormous structure and will have his new theatre in rear of the hostelry.

The theatre, which Mr. Lester plans to construct in the rear of Agricultural Hall, will be modern in every respect, he announced. It will have a width of 77 feet and will be so arranged that the rearmost seats will be much nearer the screen than is usually the case in theatres of similar dimensions. The balconies, too, will be constructed as near the stage as the acoustics of the building will permit, as Mr. Lester plans to add vaudeville to his program.

L. T. Lester owns a controlling interest in every theatre in Columbia except the Imperial. He has on his string the Ideal, the Rivoli, the Rialto, the Broadway, the Royal, the Lincoln and the Rex. The city of Columbia owns the Columbia theatre, Mr. Lester's lease on this house having expired some days ago.

In addition to his plans for a new house, Mr. Lester has closed a contract for the installation of a $20,000 pipe organ in the Rivoli theatre and also for the erection of a stage in that movie house. Frequent improvements in Mr. Lester's holdings have been necessitated because of unprecedented patronge. —(Keeney.)

Barton Announces Ne Organ Model

THE idea of the original Barton Orga been retained in every respect, but num refinements and improvements have been a The Barton Organ is unique inasmuch a manufacturers claim an instrument espe designed for motion picture theatres and a ed for no other use. This together with the that Mr. Barton spent many years as a sician playing in theatres gave him an in into the exact requirements needed.

The Barton Organ does not use any unif duplexing, borrowing or double touch, but h separate and distinct set of pipes for organ stop represented at the key desk, giving the instrument a great variety of color and being a type of instrument recogr by musicians as having the greatest mu possibilities.

The appearance of the console or key de worthy of especial note. It is massive in pearance and is most beautifully finishec genuine mahogany. The console in itself decided ornament in a theatre.

The instrumentation of the Barton Orga strictly orchestral, the instruments being nished with stops representing the string tion, brass, wood, wind and foundation tone an orchestra, as well as a heavy Diapason the softer qualities of the Muted Viols, I cianos, Gemshorns and other beautifully to solo effects. The Xylophone, Marimba, Orc tra Bells, Cathedral Chimes, Bird Effe Storm, Crash, etc., are operated by a pater direct electric action which has a guara backed by years of use in motion picture th tres on Bartola instruments manufactured the Bartola Co.

Mr. Barton has introduced in the Barton gan a new invention, which is the first gr improvement made in pipe organs in m years. It is known as the Divided Manual with this arrangement, the musical possibili of the pipe organ are more than double.

New organ of the Bartola Co.

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Are you thoroughly familiar with the ventilation problem?

Do you know that fresh air blown in from above, or through the roof of a theatre—is the correct method?

Are you acquainted with the system that blows air on your feet, making it necessary to breathe the dust and dirt from the street?

And of course, you know the old buzz fan, that churns up the same old foul air—and annoys your patrons?

Install the TYPHOON SYSTEM now and keep your patrons coming all through the long hot summer months.

Let us tell you more about the correct method—THE TYPHOON WAY.

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Typhoon Fan Engineer Takes Exception to Recent Article on Ventilation

Emphasizes in a Letter to the Editor the Points That Might Be Easily Misconstrued

Technical Editor,
Motion Picture News.

In your issue of March 19th, pages 2094, 2096 and 2098, appears an article by Mr. Henry D. Nathan entitled "Ventilation—What It is; Why Necessary and How It is Done."

On the greater portion of the article we have no comment to make, but on that portion which mentions the Typhoon System, we, as an interested party, claim the right to controvert and refute the adverse arguments presented. As Mr. Nathan himself states that the objections which he presents "may or may not be justified," it would have been very much fairer both to your readers and to us, had he first convinced himself whether they were justified. Certainly if they were *not* justified, he should not have presented them in his article. So much for the ethics of the case.

As to the facts:—Mr. Nathan enters the objection that the Typhoon System "May be noisy, create such a rapid movement of air as to cause drafts, etc. (particularly below where it enters) ——." Ignoring the fact that the "etc." as used is not very illuminating as to just what the Typhoon System "creates," we wish to state most emphatically that *any* ventilating system *may* be noisy. The Typhoon System, designed by Typhoon engineers and installed under their supervision, is *not* noisy and no ventilating system *when properly designed* is noisy.

As to draughts, Mr. Nathan should know that the ill effects of a draught on the human body are due entirely to the manner in which the body is exposed. A person summering on the seashore might say "I am here to enjoy the ocean draughts," but offsetting that one person there are thousands in their right mind who would preferably say "ocean breezes"—the analogy being that the Typhoon System furnishes breezes, not draughts.

Mr. Nathan also speaks (as one of his objections "which may or may not be justified") of "the tendency at times to cause foul-smelling, tepid air to be blowing into the faces of waiting people in the lobby every time the doors are opened." Auditoriums are usually designed with a minimum of 90 cubic feet of contents for each seat and, in modern theatres, as much as 300 cubic feet of contents is provided. The Typhoon Cooling System is designed to change the entire air in an auditorium once every minute. The Typhoon Cooling System, therefore, according to the design of the building, will provide from 90 cubic feet to 300 cubic feet per minute per person, and, as the requirements for average ventilation demand but 30 cubic feet per minute per person, it requires only a rudimentary knowledge of arithmetic to see that the Typhoon Cooling System provides from three to ten times the quantity of air required for adequate ventilation. Now, if Mr. Nathan will agree that 30 cubic feet per minute per person means average ventilation, if he will agree that absence of odors is a requisite of perfect ventilation, perhaps he will explain to our eager intellects just why three to ten times that quantity of air will result in "four smelling, tepid air." As a matter of fact, when the doors are opened in a Typhoon cooled theatre, the waiting crowds are treated to a cooling and refreshing breeze which truly makes that theatre "the coolest place south of the North Pole."

Mr. Nathan speaks knowingly of air washers, duct systems and Mushroom Ventilators. Perhaps Mr. Nathan will tell us just where the benefits lie for the man who breathes washed air for three hours in a theatre and then breathes unwashed air for the other twenty-one hours of that particular day. Perhaps Mr. Nathan will supply our ardent longing for information by explaining why Mushroom Ventilators provide "the ideal system" when the air, after leaving the Mushrooms, passes first through the dust and odors of his audience's feet and then trapezes gaily past his audience's noses on its way to the ceiling outlet.

Please permit us, now, in fairness, to tell your readers what the Typhoon System *really* is and *really* does.

The Typhoon System has been evolved by experienced engineers for the adequate cooling, heating and ventilating of theatres. It has been developed to provide such results at a low cost of installation and with a minimum cost for operation. No special apparatus is used which will require the services of experienced engineers and no equipment is installed which demands expensive upkeep.

As to what the Typhoon System does, we will merely quote from an article in the April, 1920, Journal of the American Society of Heating and Ventilating Engineers entitled "Ventilation of Large Auditoriums": "There is still another system which I shall mention in order to get it under discussion, and that is the downfeed system, where the fresh air (cooled or heated) is supplied through the main ceiling and the foul air exhausted at the floor line. Carefully designed, it is my opinion that this is the best method of air distribution for a large auditorium." The article is by Mr. R. S. M. Wilde, who is not and never has been connected with this organization.

In conclusion, permit us to state that if Mr. Nathan has offered all his objections to the Typhoon System in his recent article, we feel certain that he will be a Typhoon adherent when he has had sufficient experience to merit serious consideration. There are over a thousand theatre owners throughout the country who own and operate Typhoon Systems who will willingly tell him how well satisfied they are with their choice for cooling, heating and ventilating their houses.

We sincerely deplore the use of the news columns of your paper as a means of disseminating misinformation regarding the Typhoon System. We welcome at all times constructive criticism but feel justified in stalwartly resenting and resolutely refuting slanderous innuendo whenever and wherever it appears.

Henry P. Kahn.

Andrew J. Corcoran Dies Suddenly

Andrew J. Corcoran, inventor and manufacturer of the Corcoran Developing Tanks used in most of the motion picture laboratories throughout the world, died suddenly at his home in Jersey City, last Monday.

Mr. Corcoran was born in Dublin, Ireland, eighty years ago and came to this country at the age of 8 years. He engaged in the trade of blacksmith near Syracuse, N. Y., and it was there that he invented the self regulating windmill that first brought him fame. After the Civil War, he moved his factory to Jersey City and at the same time enlarged his line of manufactured products. He was one of the first to appreciate the growth of the motion picture industry and almost from the first has maintained a leading position among the firms supplying equipment for it.

Mr. Corcoran leaves two daughters and two sons, the latter carrying on the business started by their father.

Read the leading articles in this section every week

BOSTON PHILADELPHIA CINCINNATI OMAHA CLEVELAND MINNEAPOLIS ST. LOUIS
NEW YORK PITTSBURGH DETROIT CHICAGO OKLAHOMA CITY KANSAS CITY, MO.

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A NECESSARY ACCESSORY TO EXPENSIVE ORGANS AND PROJECTION EQUIPMENT
HARMONIZES the MUSIC with the ACTION of the Picture
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United Theatre Equipment Corporation

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Executive Offices
25 W. 45th ST., NEW YORK CITY
J. H. Hallberg, Vice Pres. and Secy.

Above: A typical motion picture theatre lobby with floor covered with Gold-Seal Battleship Linoleum.

At left: Photograph of Exeter Street Theatre, Boston, Mass., in which Gold-Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.

If You Made Your Own Floor Covering —

You would build sturdy durability all the way through—you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold-Seal* Battleship Linoleum.

Gold-Seal Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back", no other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold-Seal* Battleship Linoleum is both built and guaranteed for satisfaction. Made in soft restful shades of brown or green.

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—ten pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold-Seal Guarantee.

If you have a floor-covering problem, put it up to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings, and specifications for laying.

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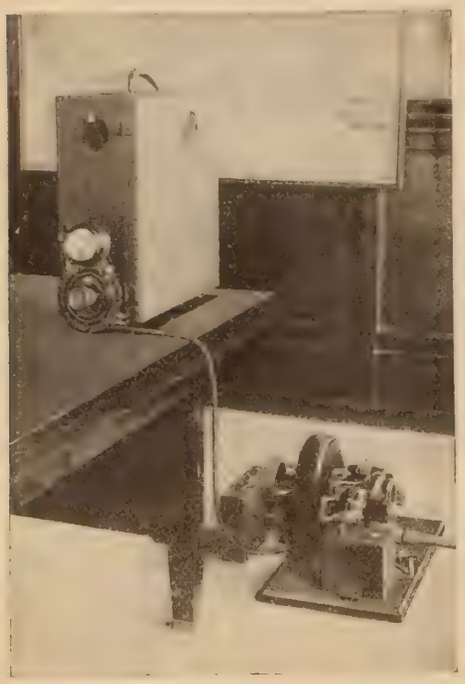
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It insures your getting genuine Battleship Linoleum and absolute satisfaction.

A Portable Outfit of Many Features

The combination portable projector and light plant, manufactured by the United Theatre Equipment Corp., and designed by J. H. Hallberg, has been perfected for the express purpose of filling a long felt want in the small communities where lighting service is not immediately available. With this set which weighs only 115 pounds complete with projector and power plant it is possible to project or review films at any place with a minimum of trouble and delay.



Portable Plant Operating Projector

The projector itself follows along the usual type of the "suit-case" machine. Fig. 2 shows the projector with side opened. It is built for standard film only and is said to be able to project a 9 x 12 picture at distances up to 80 feet. A method of light control makes it possible to stop the machines while a single frame is projected on the screen for lecture purposes.

The power plant consists of a gasolene motor and a small generator, the latter being belt-driven from the motor. The construction of the plant follows rugged lines, although the weight and size are surprisingly small. The plant measures only 17" x 23" and is 15" in height. It requires but one pint of gasoline and ¾ ounce of oil per hour running at ufll capacity. When the projector is not demanding the output it may be used for lighting the auditorium or room in which it is being used. It will operate 10 twenty watt, 32 volt lamps for this purpose.

New Intermittent to be Described

The Papers Committee of the S. M. P. A. report another interesting paper to be delivered at the Spring Convention on the subject of the "Shuestick Intermittent Movement" by R. P. Burrows.

The paper will point out the advantages of this type of movement as applied to a projector. An instantaneous film velocity curve for this movement will be shown in comparison with similar curves of two other commercial movements. An application of this movement eliminating tension shoes will also be described.

New Theatres Building

The new theatre being built by Mr. Wright at Girard, Pa., will be open on or about the first of May. It will be called the Liberty and will have a seating capacity of 400.

Herman Stahl's new $250,000 theatre in Farrel, Pa., will be ready in about two weeks. With the addition of this theatre it will give Mr. Stahl a chain of three theatres, two in Farrel and one in Oil City, Pa.

Messrs. Evans Ryalls and Thomas Jordan have been granted a license to operate a theatre in Milton, W. Va., and will open a theatre very shortly. Milton is about twenty minutes' ride from Huntington.

Joseph Modi of Mannington, W. Va., and also formerly owner of the Idle Hour theatre in Washington, has purchased a theatre in Barnesville, O.

The Y. & O. Coal Co. of Yorkville, O., has opened a community theatre in Glen Robin, O., for the benefit of its employees.

The Hallberg Portable Projector

Sol Burka of the Hippodrome theatre, Fairmont, has bought a lot on Main street, Fairmont, to build a vaudeville house which will hold 1220 seats. Affiliated with Mr. Burka are Jake Linn of the Dixie theatre, Fairmont, Rube Robinson of Wheeling and Gus Sun of Springfield. Mr. Burka has also taken over the lease on the Columbia theatre, Pittsburg, and has also purchased lots in Wheeling, Huntington and Parkersburg for sites of new theatres.

J. M. Plymale and Ed. Smith of Ceredo, W. Va., are building a theatre in the above town to seat about 250.

A new 1000 seat theatre is being built by Mr. Keener of Weston, W. Va., in the above town. The theatre will be under the management of Workman Bros., who also control the New Strand theatre in conjunction with Mr. Keener.

Bluefield, W. Va., is to have a new 800 seat theatre. It will be built and managed by Sol Kaufman and Robert Peters, who own another theatre in the same town. Another theatre is contemplated in the near future by S. L. Matz which will seat 700.

The Corry Amusement Co., of Corry, Pa., owners of the New Rex theatre, have purchased the Grand theatre, formerly owned by C. E. Gable of Sharon, Pa.

The Liberty theatre, New Salem, Pa., has been bought by Queenie Capouzzi, who also owns the Princess theatre in Republic, Pa.

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THEATRE CHAIR COVERS
Create an actuality of cleanliness and distinctive Beauty not otherwise obtainable ...
INEXPENSIVE REVERSIBLE LAUNDRYABLE

Their psychological effect of COOLNESS during the summer months is beyond expectation. Your patrons will be astonished and marvel at the wondrous and beautiful change in appearance.

Summer is coming with its hot, sultry days. PROTECT YOUR BUSINESS. Prepare to transform your theatre interior. Your chairs, instead of having a repulsive odor and sticky finish (as is natural in summer), will continuously breathe an air of COOLNESS, CLEANLINESS AND SANITATION.

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If you want good summer business

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It shows how other exhibitors have materially increased their hot weather receipts—and shows how easily *you* can do it, too.

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Here's a little machine that takes up only a few feet of otherwise waste space in your lobby and pays as high as $1,000 a square foot profit per year like a regular little gold mine. Indeed the profit the BUTTER-KIST machine pays is so big that you will want to see photographic proofs of the letters which prove these profits. Write for them and we will be glad to mail them to you.

BUTTER-KIST Popcorn and Peanut Machines

are paying for homes, for automobiles, for diamonds, for all sorts of luxuries for their shrewd owners. They occupy only a few square feet of space on your floor and they are trade pullers, besides being profit-builders. The secret is in the machine. The perpetual motion of the machine fascinates people and draws them into your store. The tantalizing fragrance makes them buy.

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We make it very easy for you to install a BUTTER-KIST machine. Just write to us TODAY for our proposition, prices, terms, photographs of letters from BUTTER-KIST merchants and a survey of location to estimate your possible profits.

USE THIS COUPON

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Without obligation on my part please send me your offer on BUTTER-KIST popcorn machine and the free book "America's New Industry." Also location survey to make an estimate of profit possibilities in my location.

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Equipment Operating / Projection / Questions Answered

A Study of the Reflection Characteristics of Projection Screens

By Lloyd A. Jones and Milton F. Fillius

(Continued)

In the past a Screen has been a Screen and not much else. It has taken Messrs. Jones and Fillius in their paper printed below which was delivered originally before the Society of Motion Picture Engineers to identify the absolute characteristics of motion picture screens. This paper is the most helpful that has come to our attention this year.

Materials Examined

Orders for samples of the commercial projection screens were placed with practically every maker whose advertisement could be located in the trade journals. Response was not obtained from all makers, but a fairly representative group of samples was received. The standard samples were prepared by mounting a piece of the projection screen 8 inches square on a thin metal plate, thus insuring flatness of the sample under examination. In addition to the commercial screens mentioned, several miscellaneous surfaces of interest were examined.

In Table I is given a complete list of the materials measured.

The surface of the magnesium carbonate sample (1) was prepared by carefully scraping a block of the material with a steel straightedge. The opal glass (2) was of the best quality obtainable for uniformity and whiteness, and the surface was carefully ground. The white blotting paper (3) was of the ordinary commercial quality used extensively in photographic work. The photographic stock (4) was a sample of uncalendered and uncoated material. No. 5 was of the same material but treated with the ordinary baryta coating. The drawing paper (6) was the commercial grade of Wattman's hot pressed. Sample No. 7 was prepared by sandblasting a sheet of aluminum. No. 8 was made by sandblasting the front surface of an ordinary plate glass mirror. No. 9 consists of a screen made by superposing a sample of the material such as is commonly used as the focusing screen in photographic apparatus upon the surface of an ordinary plate glass mirror.

The commercial screens examined are also listed in Table 1, beginning with sample No. 10. In the name column is given the trade name applied by the manufacturer to the screen. In the "texture" column is a qualitative statement of the character of the surface, while in the "color" column is a qualitative statement of the color. The terms used in specifying texture and color are very general in nature, no precise quantitative measurements being made of these characteristics.

TABLE 1

No.	Class	Name	Texture	Color
1	C	Magnesium Carbonate	Smooth	White
2	C	Opal Glass	Smooth	White
3	C	White Blotting Paper	Smooth	White
4	C	Photo Stock Plain	Smooth	White
5	C	Photo Stock Coated	Smooth	White
6	C	White Drawing Paper	Smooth	White
7	B	Sandblasted Aluminum	Smooth	Metallic White
8	A	Sandblasted Mirror	Smooth	White
9	A	Focus Screen and Mirror	Smooth	White
10	A	Superlite	Coarse Grain	Metallic White
11	A	Special	Coarse Grain	Metallic White
12	B	Green Back	Fine Grain	Metallic White
13	B	White Back	Fine Grain	Metallic White
14	C	Plain White Coated	Smooth	Yellow
15	A	Imsco Silver No. 1	Coarse Grain	Metallic White
16	A	Imsco Gold No. 1	Coarse Grain	Metallic Yellow
17	A	Imsco No. 2	Coarse Grain	Metallic White
18	A	Imsco No. 3	Medium Grain	Metallic White
19	B	Imsco No. 4	Fine Grain	Metallic White
20	C	Imsco White Muslin	Smooth	White
21	A	Minusa A	Medium Grain	Metallic White
22	A	Minusa B	Coarse Grain	Metallic White
23	A	Minusa C	Coarse Grain	Metallic White
24	A	Mazda-Lite	Fine Grain	Metallic White
25	B	Idealite-Grade 1A	Fine Grain	Metallic White
26	B	Idealite-Grade 1B	Medium Grain	Metallic White
27	B	Idealite-Grade 2	Fine Grain	Metallic White
28	C	Dalite Crystal White	Smooth	Blue Green
29	B	Dalite Gold Fibre	Fine Grain	Metallic Yellow
30	A	Dalite Silver	Fine Grain	Metallic White
31	A	Argus Crystal Bead No 1	Medium Glass Beads	Yellow
32	B	Argus Crystal Bead No. 2	Fine Glass Beads	Yellow
33	B	Mirroroid	Fine Grain	Metallic White
34	A	Gold Ring	Smooth	Metallic Yellow
35	C	Half-tone	Smooth	White
36	A	Aluminum Paper	Smooth	Metallic White

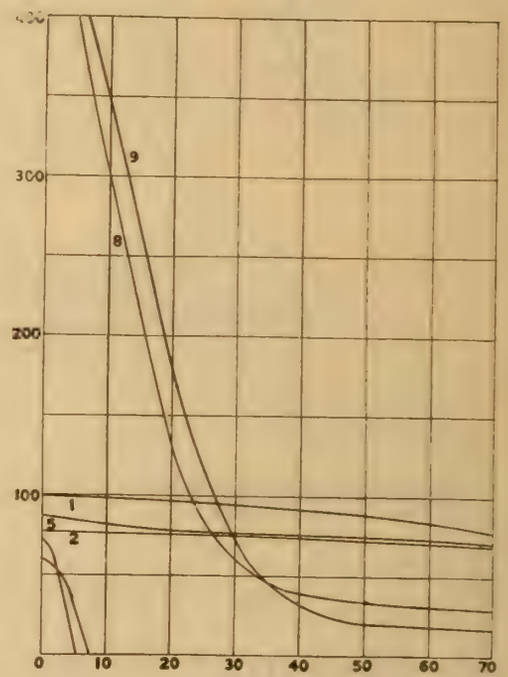

Fig. 3—Distribution curves of miscellaneous surfaces

An examination of the characteristics of these screens shows that they can be roughly grouped into three general classes which may be specified as follows: Included in Class C are those screens which give almost complete diffusion of the incident light. Class A includes those which reflect a large proportion of the incident light within a very narrow angle, and very little light at the greater angles. Class B includes the screens which are intermediate between the extremes represented by Classes A and B. It should be understood that the line of demarkation between these three classes is not distinct but that such classification is entirely arbitrary and made only for the purpose of practical convenience.

The names specular, semi-diffuse, and diffuse may conveniently be applied in the classes A, B and C, respectively. The indication of the class to which each screen belongs is given by the letter in the "class" column of Table 1.

Results

In Table 2 are given the reflecting powers at the various angles of the miscellaneous surfaces examined, while in Table 3 are the detailed data relative to the reflection character-

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INCORPORATED
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TABLE 2

MISCELLANEOUS SURFACES

No.	ANGLE									
	0	5	10	15	20	30	40	50	60	70
1	100	100	99.9	98.0	96.9	94.9	92.4	89.5	84.8	78.8
2	77.1	77.1	76.0	76.0	74.8	73.7	73.7	72.6	70.5	68.2
3	68.9	67.9	65.9	64.0	63.0	60.8	59.7	57.2	54.8	54.2
4	73.9	73.9	71.2	70.0	67.0	65.0	63.5	62.2	61.1	58.4
5	91.1	88.0	84.9	82.5	80.5	79.3	78.7	78.7	76.9	74.3
6	82.7	82.7	81.5	77.8	74.4	72.0	69.5	63.3	67.6	05.4
7	66.3	64.1	61.4	57.6	52.4	46.5	40.1	36.0	35.3	32.6
8	473	399	297	224	121	62.0	40.2	34.2	32.0	31.1
9	460	430	373	257	176	73,3	31.9	20.5	19.0	19.4

istics of the twenty-seven commercial screens examined. In order to present these data in more graphic form they are plotted as curves in the following figures, the ordinates in all cases being values of relative reflecting powers and the abscissae the angles of observation to which the various reflecting powers apply.

The sample to which the curve applies is in all cases indicated by attaching the sample number. In Figure 3 are given the curves for the mirror with the sandblasted surface, and with superposed focusing screen. It will be noted that the values at normal observation are extremely high, but that the values diminish very rapidly as the angle of observation increases. Curves for samples Nos. 1, 2 and 5 are also given in this figure.

(To be continued)

Projection Room at Ambassador Theatre, Los Angeles, is Model of Completeness

Arrangement of Rooms and Equipment Gives Projectionists Absolute Control From All Points

WHEN Gore Brothers & Sol Lesser added the new Ambassador theatre to their list they realized that the clientele of this theatre would be one of the most critical, consequently, they have spared no efforts in equipping the new theatre to meet the most exacting demands.

Many theatre owners seem to think that their patrons are chiefly interested in garish interiors, pretentious lobbies and care little for anything else. This erroneous opinion is not held by the successful theatre men of today. The new Ambassador theatre is not garish but it is most artistic. The lounging room with its luxurious furnishings is most pleasing and restful. The theatre itself, will be a pleasant surprise, for those who will visit it to seek the best in motion pictures.

The task of furnishing all of these many details has been placed in charge of men who are experts in their particular line. In this case the matter of projection, which is so often slighted, has been given its due consideration and the results obtained are sure to prove the wisdom of Messrs. Gore Bros. and Lesser, who realize that good projection is probably the greatest asset of a successful theatre.

Mr. Art Smith, who is supervising projectionist for the Gore Bros. and Lesser circuit, has had complete charge of the installation of the projection equipment. Mr. Smith has had considerable experience in this line of work. He had charge of the installation at Grauman's theatre when that house was opened and supervised the remodeling of the projection room at the Kinema, as well as many others.

Mr. Smith deserves credit for the very systematic and complete layout at the new Ambassador. The projection department consists of three adjoining rooms, the motor generator, the projection, and the cutting room. This is the first time that this scheme has been carried out in this territory and its advantages are obvious to experienced men.

This scheme reduces the fire hazard considerably, makes it possible for the projectionist to attend to his many duties in a systematic and efficient manner. He is able to view the picture on the screen from any one of these three rooms.

The cutting room will be equipped with cabinets for all stereopticon slides, pieces of films and other accessories. A special rewind, designed by Mr. Smith, will be installed here, which will be driven with a variable speed motor, so that rapid inspection or assembly of the film is possible.

The projection room is of ample size and very well arranged. The two type "S" Simplex projectors, finished in battleship grey, will be equipped with several special features, including magnetic shutter dousers.

A signal system in conjunction with the house telephone is installed on the front wall between the two projectors. Speedometers will register the speed of the film at all times. The much neglected item of ventilation will receive proper attention, each projector being vented directly outside through the roof. Both the motor generator and cutting rooms will receive ample amounts of fresh air.

The electrical installation in this projection room is novel in many respects. Mr. Smith has invented a scheme for controlling both the projectors, spot and stereopticon lights from any one of the three positions along the front wall. The projectionist is thereby enabled to have perfect control of his lights at all time and can secure perfect results on the screen. The use of strings and other objectionable features is eliminated by this scheme.

When it came to selecting a motor generator set that would be strictly reliable and would take care of all the arc lights including the spot and stereopticon, Mr. Smith selected a 90-ampere Westinghouse equipment, similar to the one he installed at Grauman's theatre. An enclosed switchboard mounted in the wall between the motor generator and projection rooms, provides all necessary switching equipment and fuse protection. This scheme also employs the minimum run of conduit and wires.

A very novel switching scheme for controlling all of the electrical operations in changing the picture from one projector to another with a single switch has been worked out by Mr. H. F. O'Brien of the Los Angeles office of the Westinghouse Company. This one switch controls both the motors and shutter dousers so that a perfect change over is possible with greatly simplified operations.

The ammeter-voltmeter panel is mounted on the wall within vision of the projectionist, and the automatic rewind will be within convenient reach on the rear wall.

From this description it is apparent that careful thought has been given to this layout to make it neat, efficient, safe, and practical. The completed installation will be a decided improvement in its line and the best results will be assured because of the fact that these details have received their due consideration, by experts. It is consoling to know that the most successful theatres realize this to be the best practice.

Business Director for Local 307

We here present the picture of Clem Rizzo, who is business director for the Moving Picture Operators' Union, Local 307, Philadelphia, Pa. Mr. Rizzo, who is one of the most popular and practical operators in the city, is a practical electrician, machinist, and is thoroughly familiar with the leading makes of Moving Picture Machines. He has been chief operator and electrician at the New Strand theatre on Germantown Avenue ever since the theatre opened. Mr. Rizzo takes a deep interest in all of the operators under him who are reliable and qualified for the business, and he sees that they are well taken care of, but he has no love for the crank turner who is a shirk, and does not give value received for the money he draws.

Clem Rizzo, Business Director, Local 307

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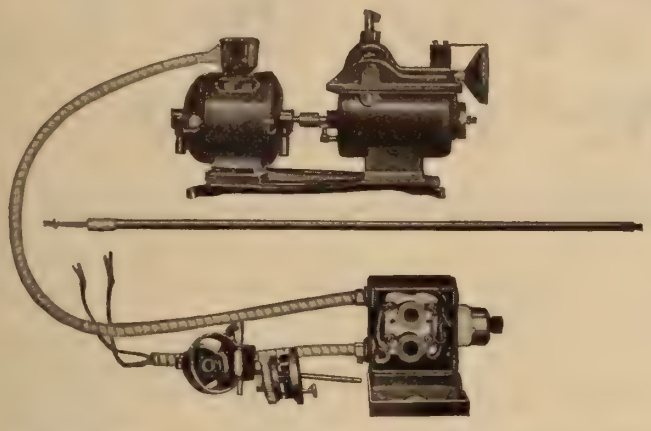

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641121

Camera Laboratory Picture Making Studio Technique

The Important Part of the Laboratory in the Industry

Discussed by Tom Evans, Widely Known Laboratory Expert

(*Continued*)

Right here it would not be amiss to call the producers' attention to the fact that they can be of great help in conserving their negatives and in getting the most and the best out of them. This they can do by allowing sufficient time to the laboratory and not rush it as they have been accustomed of doing since the very inception of the motion picture,—a custom, alas! that shows no sign of abatement. Some producers delight in making a picture in a leisurely manner, but when it comes to getting the prints made, the rush habit seems to take possession of them, and the laboratory is given a day to do the work that requires a week's time. Time is every bit as essential as latest machinery, skilled workers, etc., to do quality work.

Perforating

The life of a reel of film is too often shortened by poor perforations. A film thus badly handicapped cannot travel far, jagged holes in perforating will cause each step, where the weakened portion comes in contact with a sprocket, to weaken still more; in fact every bit of handling just assists in the rapid dissolution of the film. A roll of film badly started once in use soon goes to pieces. Improper alignment of sprockets in many of the theatres breaks down a reel in jig time, and the distributor gets back his prints with a mass of broken perforations. Attempts to patch up the pictures are always unsatisfactory because parts of scenes or entire scenes are taken out, which spoils the action and the continuity of the story. It is absolutely necessary, therefore, that each and every roll of film be started right and perforated carefully, accurately and cleanly. This means more money and more satisfaction to the producer, the distributor and the exhibitor. The cause of jumpy pictures is frequently traceable to imperfect perforations. When the negative has been badly perforated no laboratory in the world can remedy the trouble.

Printing

A picture on the screen speaks for itself and for everyone who has had a hand in its making. When portions of a picture look normal and others lighter, the fault is sometimes the printer's for having been negligent, if one has a sharp negative to work with. Improper contact in the channel of the printing machine between negative and positive will cause the latter to be blurred and hazy.

Machines and lamps are unable to look after themselves; they are in need of constant attention. To avoid trouble and complaints they should be tested quite frequently. Not many laboratories realize the actinic value of lamps. To buy a job lot of lamps, put them in the printing machines and trust to luck is both foolish and criminal. When the right kind of lamp has been purchased the first thing to do is to determine its actinic value. Test each and every lamp, and cast aside the ones that do not come up to the standard. At stated periods it is well to determine the evenness of exposure upon all the machines. This is done by making what is known as the comparative test.

Motors should run in perfect synchronism. To insure this the motors should be oiled at given intervals and thoroughly tested not once in a blue moon but often. Never should a motor be allowed to run until it stops of its own accord.

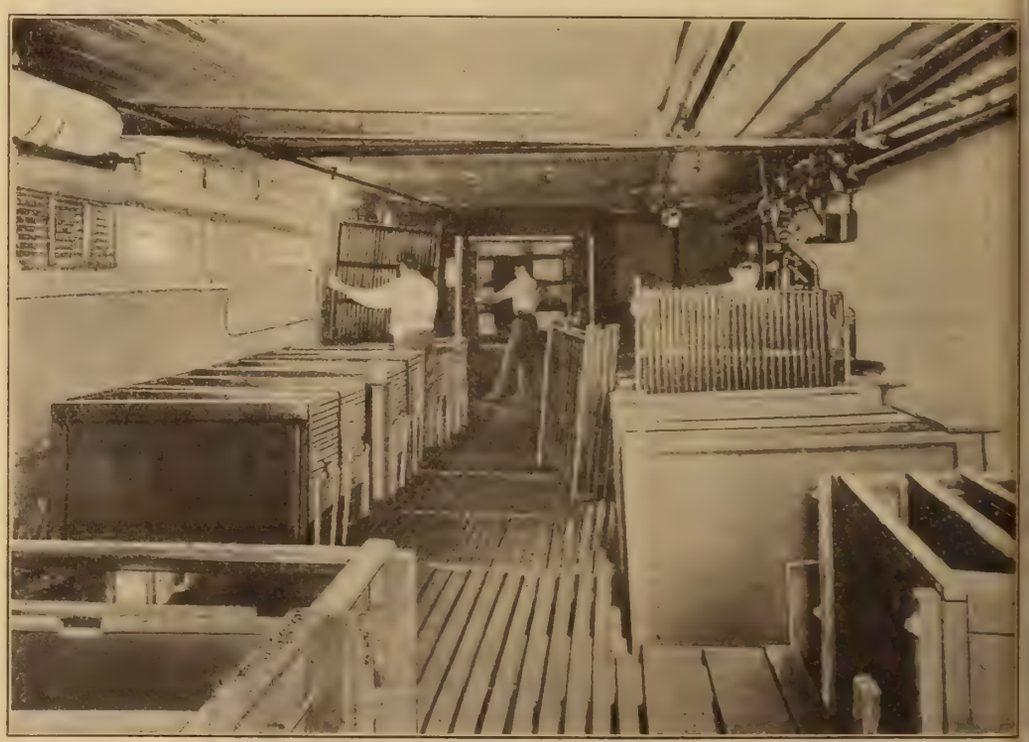
One of the surest methods of destroying a negative is that of making several prints without giving it the once-over. After printing a few rolls the negative should be taken out of the printing room, looked over carefully, the weak splices strengthened and polished thoroughly. It takes but an exceedingly minute bit of dirt to scratch up a negative; and a mutilated, dirty negative greatly impairs the quality.

Developing

A very important factor in this branch of the laboratory end of the picture industry is buying nothing but the very best and standard make of chemicals. A thorough test should be mad of each and every chemical before it is put int the solution.

Mixing of chemicals is a process that require knowledge plus care. Sad to relate this work i often done by men having but a smattering o the chemicals they use and who rely almos entirely on luck. Established formulas are o some help, but they cannot remedy the ill use o rusty, old pails or buckets, or receptacles tha are also used for tints, tones and hypo. Filtere or distilled water alone should be used for mix ing chemicals. The ancient, rusty water boile good enough for some will always harm th solution, which of course does the film no good Many a costly negative has been junked as direct result of inefficient mixing of chemicals

There are plants that are far from bein clean. Cleanliness is never so much next t Godliness as when it is found in a film labora tory. Quality cannot be attained by pulling th developing racks all over a floor covered wit developer, hypo, mud and dirt. Racks shoul be properly cleaned before using, as dirty rack carry all sorts of muck into the developer, whic has a way of clinging to the negative or posi tive, and, unless it is properly washed dry int



Where the developing is carried out at the Evans laboratory

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

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ROCHESTER, N. Y.

the emulsion, causes a lot of unsightly specks to mar the finished picture.

Many people employed to do the developing are merely "guess developers." It is the "hit or miss" variety that miss all the time. No laboratory that takes pride in its work allows the "guess developers" to etner its portals.

When the test strip is made, the time of development is carefully noted and recorded, so many parts of a picture from the same roll developed at the same time, thus insuring evenness of development. There are laboratories that put in the rolls without any semblance of order, and consequently the development is uneven instead of uniform.

The time of development is at variance in most of the plants. Some develop in two minutes, while others do it still faster. Film should never be developed in les sthan four minutes; four and one half to five minutes is the proper time of development, for it is this proper development that brings out the rich half tones that are so essential in photographic manipulation. The ideal result may be defined as one correctly exposed or timed, neither over- nor under-developed, without stain, discoloration or defects, full of detail in the shadows and half tones, with a certain crispness in highest lights of the subject or respective scenes, and clear, clean titles with sharp letters and black background. Some people prolong development in the hope of getting more detail in the shadows. When development is too rapid, there is an entire lack of detail and the general effect is blurred or muddy.

From a developing point of view there is nothing worse to look at than a subject with unevenly developed rolls throughout its entirety. Unevenness is sometimes caused by lack of proper control of temperature conditions, or temperature of the developing solution. The proper temperature of a bath should not be under 65 nor over 68 degrees Fahrenheit.

A slightly dark and light effect seen on certain portions of a picture is sometimes due to the carelessness of the developer in pulling his rack partly out of the tank and leaving part of it to develop more rapidly than the other while he is endeavoring to find out how far development has been carried. The cause may also be due to the racks not being fully immersed in the solution. Still again, a tank of developer not thoroughly mixed will cause no end of trouble. A series of white spots occurring ever so often across the entire screen means that someone has been careless in handling the frames in developing. To some these spots may seem mere trifles, but the laboratory that is a stickler for perfect work never permits even the most infinitesimal blemish to pass muster.

Russell Camera on Microscopic Work

The Starr Piano Company, as manufacturers of well known phonograph records, was sued by a competitor on processes involved in the manner of recording sound.

The Starr Piano Company put this question to J. S. Brown, Jr., president of Motion Picture Arts, Inc., whose nine years of experience in the industrial motion picture field had brought him in contact with similar problems confronting other lines of business: Could the minute grooves of the original record and the delicate device that cuts them be photographed in action when magnified to a degree where the difference in the two methods of groove-cutting would be easily recognized?

At first glance the problem did not appear to offer unusual difficulties beyond keeping the microscopic attachment correctly focused while the recording instrument was being operated.

But the first attempt so far failed to show what was desired that it was decided to abandon the effort and depend simply upon such still pictures as could be obtained. The combined vibration of the camera and the recording instrument, when so highly magnified, and the excessive halation from the shiny surface to the disc and the metal parts of the stylus, resulted in a meaningless, jumpy exhibition when the film was projected.

For some time, Roy V. Vaughan, secretary of Motion Picture Arts, had been using a working model of the new Russell Camera in and about New York. Among the many features of this new camera he had observed the minimum of vibration in its operation. It was decided, therefore, to try the Russell in an attempt to secure the picture desired by the Starr Piano Company.

With the Russell Camera, and with a novel experiment in the way of lighting arrangements, about two hundred feet of film was obtained which exactly suited the requirements of the manufacturers of Gennett records. The scope of the film was extended to include not only the Gennett system of recording but also that of the plaintiff, the Victor Talking Machine Company. To emphasize the difference in the two methods of recording, cuttings on steel cylinders were also photographed.

The completed picture, one thousand feet in length with titles, contains various magnifications of the stylus and the grooves it cuts. In one scene, the stylus and only three grooves—on a record these are barely visible to the naked eye—fill the entire screen. The vibrations of the cutting instrument under the effect of sound waves and the resulting effect on the removal of material from the disc is plainly visible.

Mr. Brown has received a letter from Fred Gennett, secretary of the Starr Piano Company, emphasizing the important part played by the motion picture in the outcome of the suit. The picture, Mr. Gennett said, would now be used for educational and advertising purposes.

Box Office Reports

in

Next Week's Issue

One Corner of the State Theatre, Cleveland, Ohio

Mexico Makes Bid for Producing Center

"Not long ago," writes Ramon Marty o Monterrey, Mexico, "in my articles publishe in Motion Picture News I called the attentio of the American Producers to the immens field of action that they would find in Mexic for the development of films. I said tha Mexico was filled with surprising landscapes rich in natural scenarios; that the Mexican wa an artist by temperament and easy to be di rected; that the day was not far off whe producers of other countries keen to the nee of pleasing the public who is every day mor exacting, would be obliged to make their film in new places, with new arguments, and sug gestive themes, and that then, Mexico could b one of the most sought countries. Now I am satisfied to say that in Mexico City, a gran studio has been built admirably endowed wit as much apparatus as is needed for the pro duction of good films. The producing depart ment is 100 x 85 feet and has a complet electrical installation, and a very great numbe of mercury lamps and reflectors. The labora tory, printing, and drying departments are full equipped and the best brands of printing ma chines are at work.

"The Spanish firm of Germán Camus an Company, to whom Mexico owes this step to wards the advancement of the cinema art, ar ready to do all they can to produce films tha will have the seal of reality.

"Now they are filming the first productio that will be ready very soon. The drama title 'Hasta Despues de la Muerte,' 'Until Afte the Death,' is taken from the theatrical mas terpiece of Mr. Jose Manuel Othon, one o the best literary men of Mexico; the adapta tion is admirably done and no doubt will resul a matter of great interest. Eight first person ages take part on this argument, being th first stars: Miss Emma Padilla and Miss Elvir Ortiz, both Mexicans and very handsome wo men and with a great artistic intuition. They a know what they are doing and with the intel ligence and discreet direction of Mr. Ernes Vollrath, the production will be a great suc cess. The cameraman, Ezequiel Carrasco i considered the best artist of this republic.

"My prophecy as to Mexico being the fu ture field for film production is about to b realized."

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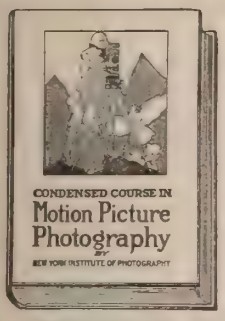

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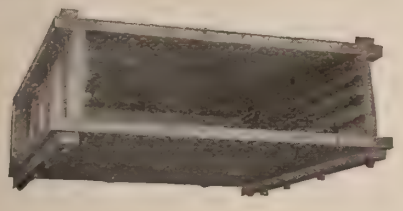

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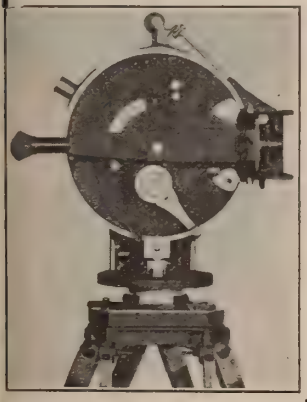

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Music and the Picture

(*Continued*)

enhance all of it, when it speaks again.

Remember, Mr. Exhibitor, that in your house is a mighty instrument, which gives dignity and beauty to your ownings. Consider it as a thing of art—love it for its history and its power of expression. And loving it, treat it as a friend, not a slave. That love will make itself felt by the audience who can be made to revere it too!

Speaking for the exhibitors, I would say to them: You are bringing your instrument and your art into a new channel of activity. And you must adapt your minds. You cannot be the same organist in the film theatre that you are up in the loft of the high-spired cathedral. Give moderation to your attitude and keep in mind that the exhibitor is not like the minister. Always show the manager of the house what you'd like to be done, but not from the point of view of what you like—as this: show him how he can make more money and put on a better performance if he follows your suggestions.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

"I am conducting a high class ladies' orchestra of twelve pieces, in one of Cleveland's finest new picture houses, and want to augment same to fifteen or more pieces, provided I can get what I want—for instance, a good lady player of trombone, oboe, French horn, etc. Have you a department that could secure these players for me? If not, I would greatly appreciate your putting me in touch with someone who could. The engagement is union, paying first class picture house scale, which is $50 per week for six hours a day, afternoon and evening. This is a city of opportunity for musicians and well worth their time to come here. Six new theatres have been built this winter, and living conditions are ideal. I have the Union's permission to import these musicians and anything you could do to help me line up some good ones would indeed be appreciated."

HELEN GOULD WALLICK,
Suite 42, Euclid-Dean Apts.,
East 105th and Euclid Ave.,
Cleveland, Ohio.

It was with great interest that I read the special music supplement of the Motion Picture News issue of February 19 which proved to be a wonderful detailed report of the first organized effort to place music in the dominating position it is entitled in connection with the presentation of motion pictures.

Please add my name to the proposed membership to the association so that I may feel that I am part of this important work.

HAROLD B. FRANKLIN,
Shea's Hippodrome,
Buffalo, N. Y.

Wants Lady Musicians

Music Editor:

Permit me to suggest, however, that the directorship of the Association should be selected so that neither the managerial nor the musicians of its membership should be able to dominate. It should be divided, I might say on the order of the House and Senate with a higher authority of, say three men, with power of veto. That the musicians interested in the Association not necessarily be union, but drawn from both union and non-union more with the idea of eliminating radical ideas and furthering music in picture theatres. That State branches be organized immediately, so that next year we have 1,000 delegated to attend State meetings may be started just as our original meeting was, choosing a large city where good music in theatres is established. Immediate plans for financing should be made and carried out. These plans should not include the acceptance of any funds from any source which would later bind the organization to obligations which would prove embarrassing. An individual levy, and an initiation fee for new members might cover part of the amount. However, some method should be adopted which would create and establish a treasury immediately and the State organizing be put on a firm business basis.

If there is anything I can do, you have but to ask and if you decide to try to raise funds from the original members, draw on me for 25 dollars.

In your State campaigning, I might suggest some prospective members who would help in the State organizing. When you get that far along, let me know.

One thing we must guard against is the attempt of business interests to dominate the organization for selfish reasons. Some limitation should be formed immediately which would designate just who is eligible for membership. We should not sponsor business deals, but we should establish and maintain a bureau for classifying and endorsing available musicians and artists. From

BUEL B. RISINGER,
Ascher Bros.,
Capitol, Cincinnati, O.

Says Two Man Plan Only Feasible One

My dear Mr. Isaacson:

It was with a great amount of interest that I read your article in last week's "Musical America" with regard to the motion picture theatres. I hope you will not think me a pessimist for the remarks I am about to make, but will relate to you my personal experience and thought in the matter.

For six years I have presided over one of the many fine organs boasted by Fifth avenue churches, and for more reasons than that can rightly call myself one of the country's leading organists. I am also one of the pioneer "movie" organists, for about seven years ago the Vitagraph Co. took over the Criterion theatre, installed a fine instrument and opened it as a movie house under the name of the "Vitagraph." Here for a considerable length of time I, together with another well known organist, the late Edward F. Johnston, presided, each alternating with the other. I received a salary well in advance of the present union scale for organists, and when the house lost its popularity and the salaries were cut 33 per cent, Johnston and I quit.

To come down to the present time, for a year or more it has been my intention to re-enter the movie field when the right opportunity presented itself. I have had numerous chances—like this one: two weeks ago I was offered a position, eight hours playing per day, seven days a week, at a salary too ridiculous to mention. Think of it.

You quote Mr. William Brandt as saying that an exhibitor is willing to pay from fifteen to twenty thousand for an organ, but cannot get a good organist to play it. Of course not. But the remedy is in his own hands. Perhaps he holds down a comfortable swivel chair all day, but has he ever played an organ for four hours at a stretch, with four more in prospect after dinner and a short rest?

There are hundreds of organists ready to take up the work on a two-man basis, with relief player in addition, and these men would, like myself, prefer to take less money in this way than more money and play continuously. Incidentally, Mr. Johnston, mentioned above, died of kidney trouble aggravated by continual organ playing.

Here, then, is what I believe will attract the organist. In a house like the Rialto, where there is a large orchestra, the organist plays perhaps 50 per cent of the time and receives a large salary. In a house where there is no orchestra he plays 100 per cent of the time. Should he not receive greater compensation than he who plays but half the time? The exhibitor must foot the bill and at the same time recognize that he is employing a human being.

My experience and observation has led me to believe that the two-man plan is the only one. It certainly is the only one I will entertain, and when it becomes a reality the big men will come into the game. Ask a man who plays six to eight hours daily, and he will tell you that by the time he gets into the second half he is so weary that he doesn't care much. So he gets careless, his judgment dulled. Here is something for you to take up with Mr. Brandt, and I am sure that you can do something to help us who are not out for the almighty dollar, only to crack when we get it, but who only want a respectable living and to enjoy life and live long.

I have taken up much of your valuable time, but believe that you are the man who can bring a better understanding of the requisites of each side, relieve the "shortage" of organists and at the same time bring the job to the organist.

With kind regards and admiration of your work, I am

J. H. FEDERLEIN.

New York City.

Resents Piano-Organ Doubling Up

Dear Mr. Isaacson:

On reading your blythe article about musicians in the film theatres I am overwhelmed with the desire to express myself and to address, through you, Mr. Brandt, Mr. Weber and any other gentleman who may be troubled that the musician is "out of step."

Might I suggest to Mr. Weber that the union, far from not being on trial in this case, is, indeed, on trial in every question affecting musical labor and its commerce. And every phase of the union regard to the market and the supply has a strong bearing upon the quality of the supply as Mr. Brandt suggest.

Now I would not seek an opportunity to bring to light a number of abuses without offering a deliberate and hopeful remedy, but by mentioning one abusive feature of the trade in musical labor I can show Mr. Brandt why he finds it hard to get schooled organists and can show Mr. Weber where he can do something to help Mr. Brandt get better quality for his money.

The abuse I have in mind is the practice of "doubling" on piano or organ, as the case may be. I always thought this was contrary to the laws of the Federation of Labor, but, viewed casually, I daresay it is done in the majority of picture houses in New York. Even if it is not strictly against the rule, it certainly is a thing destructive enough to hurt the music in any house and the widespread practice of working musicians, particularly organists, like galley slaves, is doing a damage to the motion picture as well as the musician which threatens to place both in a vulgar aspect from which they can only emerge by hard and long effort.

The organ was regarded fifteen years ago as an instrument deserving the attention of the best brains and the widest culture that could be brought to it. I am quoting many, many people of taste and discrimination when I say that now the organ is one of the most irritating nuisances of life in New York City. A man goes into a picture house almost idly. He wants repose, he desires that his mind rest passive for an hour or so. He trusts his passive mind, more sensitive generally than his active one, to the mercy of the film producer and the exhibitor. We must give the producer credit that he has nearly proved himself worthy of the trust. But the exhibitor! He inflicts upon this sensitve, quiet mind the insidious vaporings of a half-schooled and half-cultured half-organist. And he keeps that horrible organ droning and wheezing not for minutes, but for hours on end without periods, without rests, without intelligent program, and without any other intent than to make some kind of a noise. And every one wants to blame the organ player, who, nine times out of ten, would rather work harder and practice one thing until he could give you three minutes of music, which might be a refreshment and a recreation to you for a day, and then shut off the motors and rest your ear.

Mr. Brandt, if you want real organ playing, that is playing with pep, with sentiment and with clean intelligent appeal to all hearers, you may have it by hiring any one of a hundred men in New York only you must make the man's working conditions such as to increase his self-respect, and you must keep your own attitude up to a demand for quality and not quantity. You must remember that a man in any line can only do a little of his best and that the less you have him do the higher you may require him to keep his standard. You must not force your organist to play band parts for hours and then expect him to bloom forth in two seconds as a soloist. And above all you must not allow him to "extemporize" throughout a half an afternoon merely to escape having a dead house on your hands. Make him feel that every moment he is at the organ he must make the thing talk!

And if Mr. Weber enforces whatever there is in his code to make organists better I think we may hope for improvement in the exhibitor's end of the game that will keep pace with the best the producers can put forth. When you allow the organ to become a mere stop gap for the orchestra you may be sure that the morale and the working sense of the orchestra is not improved.

As in all fields of labor and in all kinds of labor groups the bands of New York City are suffering badly at present. The morale is not good. The union has backed up the band leaders very well, I think. The contractor has become a powerful factor, if not a complete despot, in the market. But the journeyman musician, in spite of apparent rulings in his favor, has not gained very much recently. There is a certain mistrust, if you will, a certain cloud of futility that seems to hang over most of the bands I've heard lately and I believe that this can be dispelled by a little intelligent effort by all hands, by making the job more for the work's sake, stopping this degrading traffic in time and muscle and treating the real negotiable article—musicianship—as if it really did exist and by giving it, wherever met with, credit and encouragement. This does not mean to embrace "temperament" and to endure unheard of eccentricity, but simply to take the regard of ownership. If you have hired a musician do you not want him to turn out to be better than you thought? Suppose he were a railroad bond, or, more aptly, a theatre! And stop this dreadful business of feeding the public its music by the watch.

Restrictions or space have, I fear, caused me to wander somewhat in my subject, but I have thought much about it and would gladly talk for somebody's good, as I hope these sheets are not wasted.

If Mr. Brandt would really like a very good organist who would doubtless hold some of my views I think I might lead him to that fount of musicianship.

Box 113, Coytesville, N. J.

WILLIAM HAMILTON,
Englewood Cliffs, N. J.

Dear Mr. Isaacson:

Thank you so much for the special music supplement. It is a permanent souvenir of an extremely profitable and instructive visit to the Astor Conference. Those of us who expect to keep abreast or to accumulate a library of works on the subject ought to bind and save it. It is the only really practical matter published so far; all the rest waste words in mere jejune theory. It really amounts to a magnificent synthesis of the latest idea in picture showmanship.

One thing the conference did: it convinced the business men in motion pictures that better music and more artistic background actually bring in more dollars and cents. That is no small accomplishment. I hope there will be succeeding conferences to continue the way.

Very sincerely,

BENJAMIN GROSBAYNE.

Roxbury, Mass.

Mrs. Bendix Supplies Artists for More Theatres

The following new theatres opened during the past two weeks with Mrs. A. K. Bendix's artists:

Tivoli Theatre, Chicago, with Cesar Nesi, tenor.

Senate Theatre, Chicago, with Joseph Martel, baritone.

Alhambra Theatre, Milwaukee, with Alma Doria, soprano and Paul Oscard Dancers.

State Theatre, Minneapolis, with Lillian Grossman, soprano, Walter Pontius, tenor and Katherine Stang, violinist.

These important new theatres will prove an important addition to Mrs. Bendix's already large list of fine theatres in the leading cities.

Mrs. Bendix is sending six Broadway Beauties to the Alhambra Theatre for March 6th, at which time Mr. Landau will stage a Fashion Revue.

Desha, the charming dancer, famous for her Buble Dance, has been creating something of a sensation at the new Capitol Theatre, St. Paul and new State Theatre, Minneapolis, where she has been for the past few weeks. She plays the Garrick Theatre, Duluth, February 20th, then goes to the Alhambra, Milwaukee.

Some Important Questions for All Theatres

(So fundamental and elemental are the questions in the following letter of Mr. Price, that I am urging our readers to answer them through these columns—I would like to arrange a little symposium of experiences. Tell us what your difficulties are on these points.)

Dear Mr. Isaacson:

Should orchestra hold regular rehearsals before picture is shown to public?

Does orchestra leader merely view picture before showing to public and set down music before orchestra at first showing?

Do you regard rehearsal of full orchestra essential?

Are members of orchestra paid extra for rehearsals?

Is it part of musicians' contract that their services are exclusive, i. e., that they should not play outside engagements?

Continuous music—How frequently and how often are rest periods given to musicians in 10-piece orchestra, i. e., do musicians play continuously for one hour or for duration of feature?

Do you think it a fair clause in contract that a rest period of fifteen minutes shall be given each afternoon or evening at discretion of leader?

Is 15 minutes during 3-hour engagement sufficient rest period?

J. B. PRICE,
Mgr. Allen theatre,
Calgary, Alta., Canada.

James Bradford Supplies Cue Sheets Through News

For the first time, James Bradford has consented to print his cue-sheets through a publication. The following cue-sheets are supplied by Mr. Bradford exclusively through the Motion Picture News. The following is on pre-release productions.

The only publication containing the Musical Synopsis of Mr. James C. Bradford.

"THE NUT"

By James C. Bradford

A United Artists Production. "Nut" Theme. "Happy." Frey. Love Theme. "Bright Eyes." Matzah. No. (T)itle or (D)escription. Tempo. Selections.

MUSICAL PROGRAMME.

1—"Al Fresco," by Herbert (or "I Love You Truly," by Bond), (2/4 Allegro): At screening.
2—"Nut" theme (2/4 Allegro Giusto), until D: Iris in "Nut" sleeping.
3—"If You Could Care for Me" (refrain), by Darewski (3/4 Tempo di Valse), until—T: Good Morning.
4—"Toyland" (refrain), by Herbert (6/8 Allegretto), until—T: How Are the Kiddies?
5—"Marche Mignonne," by Poldini (2/4 Leggiero), until—T: This Is a Gambling House.
6—"Somebody," by Little (2/4 Allegro Giusto), until—T: So Now We Know Our Principal Characters.
7—"Marsellaise" (French), (2/4 Tempo di Marcia), until—T: With Your Kind Indulgence.
8—"Dixie" (American air), (2/4 Allegro), until—T: Next Gen. U. S. Grant.
9—"America" (national air) (3/4 Moderato), until—T: Abraham Lincoln.
10—"Valse Poupee," by Poldini (3/4 Tempo di Valse), until—T: General Tom Thumb.
11—"Polo Rag," by Romberg (2/4 Allegro Giusto), until—D: Screen knocked down.
12—"Nut" theme (2/4 Allegro Giusto), until—D: "Nut" cuts 23 from poster.
13—"The Vamp," by Remick (4/4 Moderato), until—T: When Feeney Gets Back to Gambling House.
14—"March Burlesque" (characteristic), by Lanciani (6/8 Allegretto), until—D: Jail—"Gentleman George" put in cell.
15—"Love" theme (4/4 Moderato), until T: De-jailed and Anxious to Establish.
16—"Princess Pat" (fox-trot), by Herbert (4/4 Moderato), until—T: De-jailed "Gentleman George."
17—"Nut" theme (2/4 Allegro Giusto), until—T: That Fellow Has Twenty-Five Hundred Dollars.
18—"Sights in a Dime Museum," by Witmark (2/4 Allegro), until—D: Entrance to museum.
19—"Nut," theme (2/4 Allegro Giusto), until—D: "Nut" sitting in chair—turns.
20—"Hobbledhoy" (characteristic), by Olson (6/8 Allegro), until—T: Eight o'Clock.
21—"Whose Baby Are You" (Night Boat), by Kern (2/4 Allegro Giusto), until—D: "Nut" picks up telephone.
22—"Love" theme (4/4 Moderato), until—T: There's Nothing in the World.
23—"Daffodils" (Ballet of Flowers), by Hadley (2/4 Allegretto Scherzando), until—T: The Office of the New York Sphere.
24—"Serenade," by Drigo (3/4 Valse Lente), until—T: It's Easy to Fool a Girl.
25—"Nut" theme (2/4 Allegro Giusto), until—T: Back in Time.
26—"March Mignone," by Poldini (2/4 Leggiero), until—D: Estrelle leaves auto—enters house with Feeney.
27—"In a Hurry," by Friml (2/4 Allegro Giusto), until—D: "Nut" hurriedly enters home.
28—"Billikee" (lively), by Lottier (6/8 Allegro), until—D: Police enter. T: Hide These Wax Figures.
29—"Ruy Blas" (overture), by Mendelssohn (4/4 Molto Allegro), until—T: I'll Call Up My Paper.
30—"Love Theme" (refrain), (4/4 Moderato), until—D: Estrelle and "Nut" enter police station.
31—"Nut" theme (2/4 Allegro Giusto), until—T: There's Nothing Else To Do.

THE END

Musical Synopsis for "THE OLD SWIMMING HOLE"

A First National Production

The Love Theme played at the Strand theatre presentation, New York City was "I Love You Truly," by Bond.

1—"Ezry Theme" (Refrain) (4/4 Moderato), until—At Screening.
2—"Hail Hail the Gang's All Here" (Old Song) (6/8 Allegro), until—D: Boys, join Ezry.
3—"Dill Pickles" (Lively), by Remick (2/4 Allegro), until—T: Last One in Swimmin' Is a Cissy.
4—"Ezry Theme" (4/4 Moderato), until—D: Boys in pool—Ezry exits from scene.
5—"Reuben, Reuben" (Old Song) (4/4 Moderato), until—T: Girl With Basket Leaning on "Turnstile."
6—"The Hobbled'hoy" (Play fast and slow according to action of picture), by Olson (6/8 Allegro), until—D: C. U. Large bull coming toward Ezry.
"By Heck" ("PP" for start), by Henry (4/4 Allegro Giusto), until—D: Boys at fence of apple orchard.
8—"Hail Hail the Gang's All Here" (Old Song) (6/8 Allegro), until—D: Boys behind tree—Ezry exits past camera.
9—"Fiddle and I," by Goodeve (3/4 Tempo di Valse), until—D: L. S. Road fence—Ezry enters to fence.
10—"Sweet Adeline" (Old Song) (2/4 Allegro), until—D: Ezry takes out mouth harp and begins to play.
11—"Spring Blossoms," by Halcomb (4/4 Allegretto), until—D: Ezry stops playing—looks at mouth harp.
12—"Butterfly" ("PP"), by Densmore (3/4 Allegro Scherzando), until—D: Iris in school—children going to school.
13—"La Coquette" (Intermezzo), by Onivas (2/4 Allegro), until—D: Skinney and girl going to school—teacher coat off chopping wood.
14—"School Days," by Edwards (3/4 Tempo di Valse), until—D: Ezry leaves kitchen door.
15—"Whispering" (Refrain), by Schonberger (4/4 Moderato), until—D: Close-up girl with curls looking at Ezry.
16—"Put Down Six and Carry Two," by Herbert (2/4 Allegretto), until—D: Teacher unnoticed behind Ezry.
17—"Letter Song," by Strauss (2/4 Allegretto), until—T: I will if you will be my sweetheart.
18—"When Two Hearts Discover," by Hirsch (3/4 Tempo di Valse), until—D: Skinney has several candy hearts on desk.
19—"Whispering," by Schonberger (4/4 Moderato), until—D: Teacher indicates it is recess time.
20—"Mignonette" (From four pieces), by Friml (2/4 Allegretto), until—D: Skinney runs into Ezry and girl at tree. He wedges Ezry out.
21—"March of the Toys," by Herbert (12/8 Tempo di Marcia), until—D: Ezry and boy with rat; they exit.
22—"They Gotta Quit Kickin' My Dog Aroun'," by Perkins (2/4 Allegretto), until—D: Dog looking in doorway of school; he enters.
23—"Ezry Theme" (Lively "PP") (4/4 Moderato), until—D: Teacher calling Ezry "next."
24—"Down Home," by Sweatman (4/4 Allegro), until—D: Ezry's shirt—mouse sticks head out.
25—"School Days," by Edwards (3/4 Tempo di Valse), until—D: Skinney tells teacher—Ezry leaves for front.
26—"Ezry Theme" (4/4 Moderato), until—D: Ezry leaves schoolroom.
27—"Mosquito Parade," by Whitney (6/8 Allegretto), until—D: Schoolboys running home past camera.
28—"By Heck," by Henry (4/4 Moderato), until—D: Skinney exits—Ezry goes to baby carriage.
29—"Happy," by Frey (2/4 Allegro Giusto), until—D: Long shot. Boys in swimming.
30—"Tarentella," by Bohm (6/8 Allegro), until—D: Skinney picks up Ezry's clothes.
31—"Pirate Chorus," by Sullivan (Pirates of Penzance) (4/4 Moderato Mysterioso), until—D: Entrance to cave. Reading "Secret Cave of the Pirate Six."
32—"March Burlesque," by Gillet ("PP") (4/4 Tempo di Marcia), until—D: Ezry in bedroom. Hears call.
33—Ezry Theme (4/4 Moderato), until—D: Ezry smoking father's pipe.
34—"Somebody," by Little (2/4 Allegro Giusto), until—D: Ezry exits from cave. Fade out.
35—"March Mignonne," by Poldini ("PP") (2/4 Leggiero), until—D: Corner of Ezry's bedroom.
36—"Uncle Josh's Huskin' Dance," by Paul (2/4 Allegro Giusto), until—D:) Ezry sees father's feet on chair. Exits.
37—"Sand Man," by Remick (4/4 Moderato), until—D: Curls in swing. Ezry enters. Shows clean hands. Exits.
38—"Petite Scherzo," by Saenger (2/4 Allegretto Sciolto), until—D: Skinney on bank watching Ezry and Curls.
39—Ezry Theme (4/4 Moderato), until—D: Skinney and Curls exit.
40—"I Love You in the Same Old Way," by Bratton (Refrain) (4/4 Moderato), until—D: Girl in white enters. Sits beside Ezry.

THE END

The timing is based on a speed of 12 minutes per reel of 1,000 feet.

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Fire which swept the upper stories of the Ruprecht Building at 564-72 W. Randolph street last Wednesday, was extinguished before any material damage was done to the machinery, equipment or material in the Enterprise Optical Company plant, makers of Motiograph projectors, which occupies the third and fourth floors of this big factory building.

The blaze started in a spraying room of the Western Doll Company on the fifth floor and the inflammable material burned with terrific rapidity and heat, imperilling the lives of many of the four hundred employees of concerns in the building. All escaped safely, however, although firemen were forced to make several rescues by means of ladders.

The quick work of the salvage corp in covering the valuable and intricate machinery of the Enterprise Optical Company and the prompt action of employees, who carried tools, jigs, dies, parts and patterns into safety in the two huge fire proof vaults, prevented injury by water to machinery, etc. So much water was thrown into the building that the floors of the Enterprise Optical Company were flooded several inches deep, but owing to the salvage measures taken ,the damage done was very slight and four hours' work put the entire plant in running condition the next morning, and an inspection by a Motion Picture News representative of the factory at noon showed operations proceeding as usual.

The loss, which was fully covered by insurance, will only amount to a few hundred dollars, and, according to General Manager O. F. Spahr, no delay in deliveries or production will be caused.

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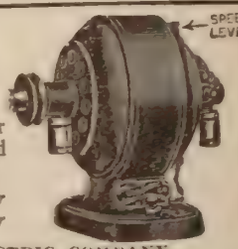

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"Three Torchy Comedies"
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WITH the comedy field sharply divided between the product released under the refined brand and that offered as slapstick, the exhibitor who caters to the former need look no further than the "Torchy Comedies." Judging from what has already been shown they have found their place on the programs of the best houses in the country, because they carry definite entertainment values. Adapted by Raymond Schrock from Sewall Ford's scintillating "office boy" stories they afford the picturegoer a treat in the accepted psychology of the lad whose sole purpose in life is to put something over on his employer.

Ford has gotten away from regulation channels. He does not rely upon the ancient wheeze of the office pest finding excuse to attend his grandmother's funeral and sneaking up to a ball game, nor does he exploit the character in office hokum. There are some brand new ideas incorporated. Ford's hero is romantic. He has grown up out of the toothpick stage. And Johnny Hines makes him a very likeable fellow, indeed. The three comedies are entitled, "Torchy's Big Lead," "Torchy's Double Triumph," and 'Torchy In High." Each is entirely different from the other, although all are based upon Torchy's efforts to circumvent the heroine's parents in his ambition to be with her.

"Torchy's Big Lead" is founded upon a bit of fun with some newly arrived immigrants. Totally ignorant of American customs and speech they are advised to follow a guide who carries a peculiarly marked cane, so they can get around town. It is up to Torchy to hook the cane and pass it round. Cops get hold of it. Ditto the innocent passerby. A bit of plot is exposed when a detective informs Torchy that they are smuggling aigrettes into the country. The picture develops with sure touches, with no padding visible. The conclusion shows Torchy with the aigrettes speeding away with the only girl.

"Torchy's Double Triumph" presents the office boy in the guise of an amateur detective Attired in a painter's overalls, he attends a masquerade ball and flouts the villain who has bedecked himself in a similar costume. Whenever the thief puts over something Torchy is right there to take it away. He has a lot of fun with the "constabule" by doubling in brass as a scarecrow. The comedy is good for a spot on any exhibitor's program, although it does not offer as much humor as the others.

"Torchy In High" is perhaps the best of the trio, because of its variety of incident. It is based upon a stolen automobile and the hero's efforts to meet his girl unbeknown to her parents. There is a good time had by all at the art gallery, and Torchy, doubling in brass again as a chauffeur, is able to present his ingenious methods in having a good time. The star is always at ease in his impersonation. He never forces his points beyond the mark where they would grate upon the nerves. And Dorothy Leeds (late of the Follies) makes a pretty and pleasant heroine. Robert Eddy's direction is praiseworthy. He gets the most from every scene without resorting to padding or repetition. The comedies keep going all the time. —*LAURENCE REID.*

"The Supreme Passion"
(Film Market, Inc.—State Rights)

THE exhibitor in the state rights field who is looking for a wholesome photoplay which revolves around romance should take "The Supreme Passion" into consideration. The title is really a misnomer if one may judge from its suggestion to sex. In fact there is nothing of sex about it. The meaning of it is founded upon the idea whether a man's love for a woman is based upon physical appeal or upon her soul. The authors, Charles T. Dazey and Robert McLaughlin, found their inspiration in Moore's poem and song, "Believe Me If All Those Endearing Young Charms," and it must be said in all credit that they have concocted an attractive little story—one which reaches out and conquers because of its romantic pretentions. There is nothing heavy about it—there is no bid for dramatic fireworks. Everything is dependent upon the romance and the attendant conflict.

The action begins in Ireland and presents a modest family, one daughter of which is wooed by a young man above her station in life. Her father is urged to come to America by an Irishman who has become successful in the land of the stars and stripes. The latter has an ulterior motive to win the daughter. Meanwhile the youth has parted with his father because of his devotion to the girl and soon follows her to America. The plot is obvious and certain scenes are amateurishly developed. Certain conclusions are jumped at, yet the interest is held. The director has carefully established the climax which is decidedly novel. The father stands on the brink of ruin, placed there by the scheming worshipper of his daughter. Unless he relents in his attitude the villain will destroy him financially. So to save her family, the girl consents to a wedding. At the moment of the ceremony, she is unable to appear because of an injury to her face. The villain, imagining her beauty will be destroyed, gives up his claim and releases himself.

The surprise finish shows that her plan is a hoax carried on to relieve her of her obnoxious suitor. So she consents to become the wife of the youth who has been willing to marry her despite her appearance. The picture might have been staged in sets which carried more appeal. Some of these are out of place in bringing good atmosphere. And the lighting is rather harsh at times. The picture is well acted by Florence Dixon, Dan Kelly and Robert Adams. *LAURENCE REID.*

"Payment Guaranteed"
(American Film Company)

"PAYMENT GUARANTEED," the latest "Flying A" feature, offers a clean-cut story of financial intrigue built around a girl who adheres to her high ideals in the face of strong temptation, and director George L. Cox has balanced dramatic incident, heart interest and suspense in such a way as to give this picture excellent entertainment value.

The story deals with the efforts of Harry Fenton, a Wall street broker on the verge of bankruptcy, to borrow money from Steven Strange, a wealthy young business man, using Emily Heath, his fiance, as the lure which will induce Strange to make the loan. Through her loyalty and trust in Fenton, Emily is entangled in his machinations against Strange in a way that might besmirch her reputation. Then comes disillusionment and repudiation of Fenton and all further part in his plots, and Emily discovers her love for Strange, who has cared for her and believed in her high character since he first met her, despite her association with Fenton.

A thrilling incident of the story is a realistic auto accident when Strange and Emily riding in his big roadster along the mountain road are hit by a touring car driven by a crowd of joy riders, and are brushed from the road and plunged down the side of the mountain.

Margarita Fisher, cast as Emily Heath, has excellent opportunities for displaying her ability as an emotional actress and does excellent work in this role. Captain Cecil Van Auker is good as Steven Strange and Hayward Mack, as Harry Fenton, is a polished debonair villain, who would draw hisses if he were on the speaking stage.

Photography and direction are excellent, as are the interiors, and some very picturesque locations add to the general effectiveness of the picture.

Scenario by Lois Zellner. Length five reels.—*L. H. MASON.*

Kineto Review
(Urban)

"THE Trip of the U. S. S. Idaho" is the subject of this interesting review which shows the departure of the good ship and most everything worth seeing that happens on it, while at sea. The drills are interesting, and the inspection of the doctor accompanied by the commander, as well as the athletic activities indulged in by the marines.—*LILLIAN R. GALE.*

Advance Information on All Film Releases

(Continued from page 2254)

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....6
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale)....7

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

PINNACLE PRODUCTIONS

Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES

Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS

Go Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.

The Long, Long Trail....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PACIFIC FILM CO.

The Call from the Wild....5
The Fatal Thirty....5
George Ovey Comedies....1

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)....5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6

BILL AND BOB SERIES

Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS

Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW

(Starring Ruth Roland)

Apr. 3—Fourth, A Life in Jeopardy....2
Mar. 27—Third, The Hand of Treachery....2
Mar. 20—Second, The Enemy Strikes....2
Mar. 13—First, The Vow of Mystery....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Apr. 3—Eleventh, The Danger Ledge....2
Mar. 27—Tenth, A Devil's Bargain....2
Mar. 20—Ninth, The Black Whirlpool....2
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....2
Feb. 20—Fifth, The Rebels' Nest....2
Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First, On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 13—Fifteenth, Out of the Web....2
Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2

Release Information continued on page 2280

"LOVE, HONOR AND BEHAVE"
(First National)

Excellent Slap Stick Feature With Good Action and Incident

STARTING with a much better story idea than usually goes into the making of a slapstick production and with a cast made up of Sennett's most distinguished comedians, including Charlie Murray and Ford Sterling, at their best, "Love, Honor and Behave" registers as a very enjoyable picture.

There is nothing especially new in the offering, but many of the gags used have been made to appear as such and after a short prologue which introduces Mr. Murray as a Supreme Court judge, much as if the picture was to be serious drama, there is continuous action and a wealth of farce-comedy incident including some of the best "lion stuff" as yet screened. Trick photography has been used to advantage in many sequeneces, also the dependable chase stuff, etc.

There is, however, more of real acting in "Love, Honor and Behave" than in many a so-called drama. Mr. Sterling puts over a very funny scene explaining by facial expressions the quality of some "hootch" he is drinking. Later both Murray and Sterling demonstrate their histrionic talents with expressive pantomime.

Adding to the feature's entertainment are especially good titles. They are clever without being vulgar and illustrate to advantage many points in the action. There is also quite an idea back of the farce-comedy action provided. The prologue shows a young wife appearing before Mr. Murray as the judge to start divorce proceedings on circumstantial evidence. Court is adjourned while the judge tells a story of what is alleged to have happened to him, the point being to disprove the reliability of circumstantial evidence. In the end it is disclosed that the judge's story was purely fictional, but its effect has been to convince the wife that she has no reason to ask for a divorce.

The cast besides Murray and Sterling, includes Marie Provost, Fanny Kelly, Billy Bevan and other famous players. Ben Turpin is even in for a bit.

For any theatre that likes to give its patrons a wholesome laugh, we figure "Love, Honor and Behave" can't be beaten in current farce-comedy. The picture's exploitation possibilities are also exceptional.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

His Honor, Judge Fawcett.....Charles Murray
Milton Robin, a haberdasher.....Ford Sterling
Mrs. Milton Robin.....Phyllis Haver
Newlyweds.....{ Marie Prevost / George O'Hara
A Merry Widow.....Charlotte Mineau
A Fake Lawyer.....Billy Bevan
His Right-hand Man.....Kalla Pasha
His Left-hand Man.....Eddie Gribbon
The Judge's Wife.....Fanny Kelly
The District Attorney.....Billy Armstrong

Supervised by Mack Sennett.
Director, scenario writer, etc., not credited.

PRESS NOTICE—STORY

"Love, Honor and Behave," a five-reel farce comedy from the Mack Sennett studios with a great cast of famous funmakers, including Charlie Murray, Ford Sterling and Ben Turpin is the feature picture scheduled for showing at the ———— theatre for a ———— days' engagement beginning ————.

For pure, unadulterated entertainment, "Love, Honor and Behave" stands as one of the really exceptional pictures of the year. Mr. Murray plays the role of a judge with story telling propensities and a faculty of settling law and even divorce suits out of court. Mr. Sterling is the fictitional hero of the judge's yarn.

The picture is full of action from start to finish and has been developed with much new and original incident of the brand that has made the comedies from the Sennett studios famous. Many novelties in trick photography also aid in making the picture entertaining.

Those who remember "Married Life," "Down on the Farm" and the other five-reel releases of the past year are assured that this picture is even more entertaining than those mentioned. In fact "Love, Honor and Behave" sets a new standard for five-reel slap stick productions.

The feature was personally supervised by that master of farce comedy direction, Mack Sennett, and gives its principal players plenty of opportunity for putting over their best efforts.

PROGRAM READER

Just for entertainment purposes, is the feature picture offered at the ———— theatre for a ———— days' showing, "Love, Honor and Behave." "Love, Honor and Behave" is a farce comedy personally supervised by the king of comedy directors, Mack Sennett and boasts of a most distinguished cast which includes such well known players as Charlie Murray, Ford Sterling, Ben Turpin, Phyllis Haver, Billy Bevan and many of the others of the Sennett studio crew who have made millions laugh.

"Love, Honor and Behave" is a story of a young wife who thought her hubby had given her grounds for divorce and who has applied to the court for her freedom and how Charlie Murray, as the judge, makes her change her mind by telling her a story purely fictional about what was alleged to have happened to him where circumstantial evidence had figured in making things that were not true appear as such.

It is a truly humorous idea on which the picture is founded and as it has been handled by the Sennett funmakers so every foot of the five reels is good for various degrees of entertainment. Among the stunts pulled are some having to do with "hungry lions" that surpass anything of its kind ever attempted.

"EAST LYNNE"
(Ballin—Hodkinson)

Modernized Version of Play and Book Should Interest

THE old "grandmother" of them all, "East Lynne," has reached the screen again with its sure-fire audience appeal intact. Which is to say that Hugo Ballin has placed the emphasis upon the pathos, the heart-rending sentiment and the emotional conflict to such an extent that those who remember the play or the book will pay homage to the picture in terms of sound praise. Mr. Ballin is an exceptional director in the manner of giving tone and quality to his productions. He does this largely by composing his scenes in perfect harmony. He has saturated the picture with artistic touches emphasized through appropriate details and charming atmosphere.

Perhaps in his attention to the production end of it he has neglected to cover his tracks dramatically. Certainly the only criticism may be found in the rather disjointed continuity. This may be explained in bad cutting. Unquestionably the picture was made in considerable footage and the effort to compress it into feature length proved a task to the laboratory people. Mr. Ballin deserves praise in giving it a modern version. He has placed the action in America, with all the up-to-date contrivances giving it breadth and color. There are certain lapses which detract from the interest and make the movements of the characters seem confusing. For instance, there is no break from the time that Isabel Vane leaves her husband and arrives in Quebec—not even a glimpse of a railroad train. One must accept the fact that she is in the Canadian city. Again, a succeeding shot shows the villain returning after a year seeking explanations. A little detail of her life here would go a great deal in clearing up the atmosphere. Another faulty touch is when the investigators of the crime of the murdered gardener fail to ask his own daughter of her evidence until years have elapsed.

Otherwise the picture is well developed, if one may jump at minor conclusions here and there—conclusions which do not detract from the story interest. The picture still tugs at the heart and should find a hearty response among all classes of picturegoers. It has held public interest as well as "Way Down East" and "Uncle Tom's Cabin." The titling could be better in some instances, but for the most part it fits exactly into the key in which the drama is pitched. Mr. Ballin has expended some money here and it does not seem like waste in viewing his artistic backgrounds. The cast is well directed and Edward Earle and Mabel Ballin fit the roles as if they were conceived with them in mind. "East Lynne" is a sincere effort to put forth something entertaining, and it certainly succeeds.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Archibald Carlyle.....Edward Earle
Isabel Vane.....Mabel Ballin
Barbara Hare.....Gladys Coburn
Richard Hare.....Gilbert Rooney
Francis Levison.....Henry G. Sell
Miss Cornelia.....Nellie Parker Spaulding
Afy Hallijohn.....Doris Sheerin

By Mrs. Henry Wood.
Scenario by Hugo Ballin.
Directed by Hugo Ballin.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "East Lynne," adapted and directed by Hugo Ballin from Mrs. Henry Wood's famous story and play which has been read and seen by millions. Mr. Ballin has modernized the story and has placed the action in America. This method brings a new appeal to the work. A cast that consists of Edward Earle and Mabel Ballin contributes a performance which exacts the most from every scene. The story revolves around Isabel Vane who, when she believes her husband, Archibald Carlyle, faithless, runs away with Francis Levison to Quebec. She has inherited East Lynn, the ancestral home of the Vanes, and happiness is her reward until she believes her husband to be carrying on a liaison with Barbara Hare.

Isabel's life in Quebec is complete with sorrow. Her child dies, and Levison leaves her, and she makes her way back to East Lynne to beg forgiveness of her husband before she dies. Carlyle, in the meanwhile, has married Barbara when a newspaper account informs that Isabel Vane has been killed in a railroad accident. The picture is appealing and holds the interest through the composition of scenes and the very able acting. It is rich in sympathy, pathos, romance, sentiment and other human elements. Mr. Earle and Miss Ballin carry the burden of the acting and acquit themselves in adequate fashion.

PROGRAM READER

Have you ever read "East Lynne?" Have you ever seen the famous play? The opportunity is yours to see it immortalized upon the screen when it comes to the ———— theatre next ———— as a photoplay. The wonderful story of the love and sorrow of Isabel Vane; the pathetic life of the mistress of East Lynne who in a moment of fancy brought sorrow to herself—this has appealed to millions in nearly every clime. "East Lynne" has charmed all who have read it or seen it played upon the stage. No one should miss the chance to see it as a photoplay. The same rich drama, the identical characters, the human note, the powerful sentiment and romance, the effective situations and climaxes—these are all intact. Hugo Ballin has modernized it, which, of course, makes it doubly appealing. The picture is interpreted by a cast that includes Edward Earle and Mabel Ballin.

CATCH LINES

Do you want to see "East Lynne" again? Come to the ———— theatre and see the immortal play as a picture. More appealing than ever.

See "East Lynne" at the ———— next ————. Greater than the play. More interesting than the book. Beautifully staged and finely acted.

Advance Information on All Film Releases

(Continued from page 2278)

Nov. 14—Twelfth, The Secret Order.....1
Nov. 7—Eleventh, The Fatal Diamond.....1

VANITY FAIR MAIDS COMEDIES

Mar. 20—Running Wild.....1
Mar. 6—Paint and Powder.....1
Feb. 6—Oh Promise Me.....1
Feb. 20—Prince Pistachio.....1
Jan. 30—Whirl o' the West.....1
Jan. 16—Burglars Bold.....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood.....2

ROLIN COMEDIES

The Lone Lesson (Eddie Boland).....1
Mar. 27—Fellow Romans (Pollard).....1
Feb. 27—His Best Girl (Pollard).....1
Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd).....2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd).....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).....5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb).....5
His Brother's Keeper (Mansfield,-Lytton-James).....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy.....½
Sonny Series.....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch.....1
Moonshiner.....1
No. 13.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES

Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1

ROBERTSON-COLE PRODS.

SUPER SPECIALS

The Mistress of Shenstone (Pauline Frederick)...6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne's).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale).....

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Saloonskin.....1

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2

TUSUN COMEDIES

New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5

GASOLINE ALLEY

Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS

Witch's Lure.....5
A Profligate Woman.....5

NEAL HART SERIES

Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....
Fickle Women.....

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz.....2

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

MIDGET COMEDIES

(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

The Daughter Pays..... 6,294
Pleasure Seekers..... 5,610
Poor Dear Margaret Kirby..... 5,500

EUGENE O'BRIEN STAR SERIES

The Wonderful Chance..... 5,364
Broadway and Home..... 4,850
Worlds Apart..... 5,980

OWEN MOORE STAR SERIES

The Poor Simp..... 5,305
The Chicken in the Case..... 5,261

CONWAY TEARLE STAR SERIES

Society Snobs..... 5,500
Bucking the Tiger..... 5,000

MARTHA MANSFIELD STAR SERIES

The Fourth Sin..... 5,000

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon)..... 5,520
You Can't Kill Love(All Star)..... 5,500
The Highest Law (Ralph Ince)..... 5,500
The Road of Ambition (Conway Tearle)..... 5,500
The Sin That Was His (Wm. Faversham)..... 5,600
Red Foam (Ralph Ince Special)..... 5,500

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

Release Information continued on page 2282

"A TALE OF TWO WORLDS"
(Eminent Authors—Goldwyn)

Melodrama Is Obvious, But Carries Punch and Color

THE Oriental-Occidental barrier is behind the theme of "A Tale of Two Worlds," Gouverneur Morris' first story to be written expressly for the screen, and while it follows a familiar groove, those in charge have supplied it with crackling action and incident—elements which measure out a large measure of suspense. Mr. Morris has not been inspired in his theme or characterization. His formula is almost identical with such plays as "East Is West" and "The Sun-Daughter." One must accept it as frank melodrama. The fact that it is highly illogical won't enter into the matter at all. Certainly it entertains because the interest is maintained from the moment of the well executed Boxer uprising, when the heroine is lugged away from danger and taken to America, to the time that she finds love's expression.

Frank Lloyd knows his pictorial values. His dramatic sense is well emphasized in the highly colorful scene when the white parents are killed and a faithful Chinese retainer takes the infant daughter to America. The atmosphere is perfect and the tinting of the photography, the splendid detail of the interiors and the rousing thrill which accompanies the episode—these are sufficient to quicken the pulse. When the action switches to America the play loses some of its vigor and resolves itself into the conflict of East versus West. The heroine, now grown to womanhood, is unaware that she is white, and to pay a debt her guardian promises her in marriage to the very scoundrel who killed her parents. There is no way out of this dilemma on the part of the guardian if he obeys a Chinese custom.

Meanwhile a thrill is caught when the villain uses a crushing device as a means of torture. One of his cohorts is slowly turning the crank which brings the wall down on the helpless individual. The Oriental always throws a gun in the room to give his victims a sweet death by suicide. Wallace Beery plays this character with all his customary vigor. But for once this able actor seems out of place, his physique and demeanor being too rugged. The romantic bid comes in the attention paid the heroine by the American. And the suspense keeps alive through holding off the rescue act until the conclusion. Let it be said that the villain pays for his life by his own horror chamber—the crank being turned by a Chinaman friendly to the girl and her lover. Leatrice Joy makes a charming figure as the heroine, but the best performance is contributed by E. A. Warren as her guardian. J. Frank Glendon appeared ill at ease as the hero. The settings and technical work are of a high order.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Newcombe	J. Frank Glendon
Sui Sen	Leatrice Joy
Ling Jo	Wallace Beery
Ah Wing	E. A. Warren
Attendant	Margaret McWade
One Eye	Togo Yamamato
The Worm	Jack Abbe
Chinaman	Louie Cheung
Slave Girl	Chow Young
Ah Fah	Etta Lee
Servant Spy	Ah Wing
Windlass Man	Gore Kino
Dr. Newcombe	Arthur Soames
Mrs. Newcombe	Edythe Chapman
Mr. Carmichael	Dwight Crittenden
Mrs. Carmichael	Irene Rich

By Gouverneur Morris.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

"A Tale of Two Worlds" is the title of the Goldwyn picture which comes to the ——— theatre next ——— sponsored by Eminent Authors. The famous short story writer, Gouverneur Morris, has contributed a photoplay calculated to intrigue the imagination and stimulate the pulse. It is a story of the Orient and Occident and revolves around a white girl who is brought up in ignorance of the outside world and the fact that she is not a Chinese, by Ah Wing, who kidnapped her away in infancy to save her life. During a Boxer uprising her parents were killed and the Chinaman takes her to the Chinese section of a large Western city. There it is that the wily Oriental responsible for the death of her parents is residing and, according to the custom of his race, a debt must be paid honorably.

Ah Wing has promised the girl to him in return for a certain sceptre. The wily Oriental obtains the precious object and asks for his reward. So the drama builds a conflict between the two Chinamen, the girl's guardian attempting to keep her or give her away to a white admirer. The American effects her rescue in a most dramatic fashion. The picture is remarkably rich in its melodramatic appeal, there being good evidence of thrills. Considerable local color emphasizes the action and incident. A prominent cast interprets the picture in a most capable manner. Frank Lloyd directed.

PROGRAM READER

She did not know that she was a white girl. She had been reared as a Chinese and lived according to the custom and manner of the Orientals. Then into her life came an American and he brought sorrow along with happiness. For she realized that a barrier stood between them—the barrier of color, race and religion. Then on the eve when she was about to be sold into slavery to a wily Oriental her rescue was effected. It was then that she realized that she was white. This is a brief account of the stirring melodramatic photoplay, "A Tale of Two Worlds," which comes to the ——— theatre next ———. It is written by Gouverneur Morris, which accounts for its appealing drama and action. The picture is remarkably rich in adventure and romance and is ably acted.

CATCH LINES

She was ignorant of the fact that she was white. She had been pledged to a wily Chinaman. Did romance come to her? See "A Tale of Two Worlds."

"THE PLAYTHING OF B'WAY"
(Realart)

Justine Johnstone Scores in Satisfactory Offering

JUSTINE JOHNSTONE'S second picture, "The Plaything of Broadway," is certain to attract patronage. With such a colorful title, and a star whose beauty has been widely publicized, there is no reason why filmgoers should not patronize the theatre that shows the offering. Once inside the spectator will be satisfactorily entertained. If he has seen the star in "Blackbirds," he will notice that the present production is more consistent insofar as its characterization is concerned. Miss Johnstone was hardly fitted by temperament or talent to enact the part of a crook, but as an exponent of Broadway night life her experience as a hostess and dancer makes her appear to be the perfect representative of the role she enacts here. Not only has the star developed in her acting, but the picture itself carries far more appealing qualities than "Blackbirds."

While there has been an epidemic of New York night life stories on the screen, "The Plaything of Broadway" carries enough color, enough contrasts and sufficient high lights to be called something different. It is a simple little tale which does not depend upon dramatic fireworks for its appeal, but conquers because of its sentiment and romance. There are flaws to be sure. Most of these can be traced back to the author. It is hardly logical that a doctor would figure as the party who breaks down the pride of the heroine, since a member of the medical profession is ordinarily too busy to appear romantic. Again it does not develop enough variety of situation to keep from being obvious. There are moments when the picture seems to be getting over solely on its titles. Yet it lives up thoroughly to its character. Miss Johnstone is the pet of the club in which she presides as hostess. The rich men of Wall Street become her Broadway sycophants at night.

The plot is constructed around a bet which some silver haired playboys place with her that she cannot conquer the above-mentioned physician in a certain length of time—that the latter is immune to feminine charms. Repulsed by playing her "system" by posing as a neurasthenic, she adopts different methods and by doing so her character is regenerated. Most of these pictures are constructed around the misunderstood heroine, who is painted in material colors, but whose heart is pure gold. The offering makes a bid for the sympathy when she takes up social welfare and finishes with a melodramatic flourish. The ending might be improved. It does not seem convincing that a fainting woman would be left half reclining on the pavement and half supported by a chauffeur. The picture is handsomely staged and well acted. It has some abrupt situations, caused apparently by bad cutting.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lola	Justine Johnstone
Dr. Jennings	Crauford Kent
Pell	Macey Harlam
Whitney	Edwards Davis
Dr. Dexter	George Cowl
Mrs. O'Connor	Lucy Parker
The Patriarch	Claude Cooper
Dr. Hastings	Garry McGarry
Mrs. Ford	Gertrude Hillman
Mrs. Slattery	Mrs. Charles Willard

By Sidney Morgan.
Scenario by E. Lloyd Sheldon.
Directed by Jack Dillon.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

The feature attraction at the ——— theatre next ——— is "The Plaything of Broadway," starring the beautiful Justine Johnstone. The Realart star is said to give an amazingly convincing interpretation of as daring a role as has ever been shown in a motion picture. As Lola, a beautiful dancer, the Plaything of Broadway, and the pet of a notorious club, Miss Johnstone has an opportunity to flash her abundant charm and talent. The plot concerns a wager, made one night after Lola had given an exhibition of her art before the club. A certain guest tells her that no man can withstand her charm. Lola agrees with that opinion, for when another guest says that he knows just one man who would be unmoved by her appeal, Lola, greatly piqued, wagers that she can win the man, whoever he may be.

The situations arising from this idea precipitate a deal of romantic conflict. Complications pile upon fresh complications until Lola discovers that she is forced to capitulate through the power of love. Miss Johnstone's dancing scenes are said to be quite captivating. Crauford Kent in the opposite role gives a convincing portrayal, and others who contribute good performances are Edwards Davis, Macey Harlam and George Cowl. Jack Dillon directed the picture.

SUGGESTIONS

Here is a good title to exploit. And you have the star who is just getting a start on the screen. If you played "Blackbirds," your patrons are aware of this star's wonderful charm. She is acknowledged by celebrated artists to be America's loveliest girl, a girl who is a real beauty in every sense of the word. Use abundant stills of her and acquaint your crowd with her charm. You can bill the picture as a daring drama of a woman's soul. Bill it as a fascinating drama of Broadway. For a prologue you can stage a dancing number against an appropriate background. Bring out that it offers a tense drama of the upper world, the underworld. riches, poverty, selfishness, service—stunning contrasts with a smashing climax. The best angle is to concentrate upon the star and build a following for her. Tell about the other players.

CATCH LINES

See America's most beautiful girl, Justine Johnstone, in "The Plaything of Broadway," a sumptuous picture of Broadway, love and a woman's heart and soul.

Advance Information on All Film Releases

(Continued from page 2280)

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....4
Your Wife and Mine (Eve Dorington)....4
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)....8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Freeze Out (Harry Carey)....5
The Smart Sex (Eva Novak)....5
The Magnificent Brute (Frank Mayo)....5
The Unknown Wife (Enid Roberts)....5
All Dolled Up (Gladys Walten)....5
If Only Jim (Harry Carey)....5
Society Secrets (Eva Novak)....5
Colorado (Frank Mayo)....5
The Fire Cat (Edith Roberts)....5
The Mad Marriage (Carmel Myers)....5
Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
Two Kinds of Love (Special Cast)....5
White Youth (Edith Roberts)....5
Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)

Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Tenth, The Betrayal....2
Ninth, A Race With Rogues....2
Eighth, In Merciless Clutches....2
Seventh, The Amazing Uultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
Second, The Plunge of Doom....2
First, The Vow of Vengeance....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Eighteenth, The Lost Heritage....2
Seventeenth, The Final Reckoning....2
Sixteenth, The Cradle of Death....2
Fifteenth, A Woman in Black....2
Fourteenth, Out of the Clouds....2
Thirteenth, A Fight for Life....2
Twelfth, Deep Waters....2
Eleventh, Man and Beast....2

CENTURY COMEDIES

Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2
Leaping Lions and Jailbirds....2
Fresh from the Farm (Harry Sweet)....2
Puppy Love (Brownie)....2
His Fearful Finish (Chas. Dorety)....2
The Spirit of Twenty-One....2
Fire Bugs (Harry Sweet)....2

STAR COMEDIES

Who Kissed Me? (Dorothy Wolbert)....1
Twin Husbands....1
No License (Billy Fletcher)....1
When Eve Fell (Wolbert-Barry)....1
Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....1
Won—One Fliver....1
Milk and Yeggs....1
Simple and Sweet....1
His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Knockout Man (Lorraine-Perrin)....2
The Midnight Raiders (Jack Perin)....2
The Cactus Kid (Hoot Gibson)....2
The Fighting Actor (Art Accord)....2
The Pony Express (Leonard Clapham)....2
Big Bob (Jack Perrin)....2
The Show Down (Art Accord)....2
The Kickaroo (Hoot Gibson)....2
The Saddle King (Hoot Gibson)....2
The Trail of the Hound (Hoot Gibson)....2
The Man With the Punch (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

ALICE CALHOUN PRODUCTIONS

Princess Jones....5

LARRY SEMON COMEDIES

The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
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"THE LITTLE FOOL"
(C. E. Shurtleff-Metro)

Should Prove Interesting Entertainment

WHEN Jack London wrote "The Little Lady in the Big House," he got away from his customary field and delved into a new phase of the eternal triangle. The screen adaptation of this book, entitled "The Little Fool," emphasizes this novelty of the triangle, although much of the original character is destroyed for obvious reasons. It will be remembered by the readers that the heroine possessed a complex personality, and that she was never sure of herslf in her conduct. The screen version presents her with a good deal of her color intact, though she is far less fascinating—this despite the fact that Ora Carew makes the character appealing.

In the original this character brought the plot and its ramifications to a surprising conclusion. In love with her husband and his best friend she decided that she could not go on loving them both and the twist comes in the manner in which she takes herself out of their lives. The picture leaves out the tragic finale and loses a great deal of its vigor as a consequence. The interest is held, however, in the twist of the triangle. Here are the trespassers, the wife and the other man, who talk over their relations with the husband and advise him with every move they make. Both acknowledge their guilt. Both are eager to make amends. Yet the husband accepts it all calmly, having a great faith in them. He does not take them seriously until he goads them into an elopement. At this point the wife's better self comes to the rescue and she remains steadfast to her husband. The picture might be compressed with padded details eliminated. This would quicken the tempo and heighten the action.

There are many scenes which become tiresome because of their repetitious nature. The entire appeal rests upon the new development of the triangle. In the meanwhile to give the picture balance one is permitted to gaze upon pretty pastoral shots—such as a bevy of guests having a good time at a bathing spot or riding over country roads. The picture may prove disappointing to those who are sticklers for true adaptations. Yet the average picturegoer will not worry over it. He will find a great deal of entertainment in this finely staged production, which is also acted right up to the handle by Milton Sills as the husband, Ora Carew as the wife, and Nigel Barrie as the other man. There are times when Sills holds his scenes too long, and soft focus photography is often overworked. Yet as familiar as this plot may be the spectator is never certain of its development. The picture should prove satisfying.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Richard Forrest ..... Milton Sills
Paula Forrest ..... Ora Carew
Evan Graham ..... Nigel Barrie
Bert Wainwright ..... Byron Munson
Ernestine Wainwright ..... Marjorie Prevost
Rita ..... Helen Howard
Lute ..... Iva Forrester

From Jack London's novel, "The Little Lady in the Big House."
Scenario by Edward Lowe, Jr.
Directed by Philip E. Rosen.
Photographed by Allan Siegler.

PRESS NOTICE—STORY

A modern version of the eternal triangle is offered in "The Little Fool," adapted from Jack London's charming story, "The Little Lady in the Big House." This picture will be the feature attraction at the ——— theatre next ——— with a cast that includes such popular and talented players as Milton Sills, Ora Carew and Nigel Barrie. The Forrests are living on a lonely ranch when Evan Graham, a friend of Richard, comes for a visit. Mrs. Forrest has always entertained in generous fashion. In fact she has kept open house constantly for a number of her friends. Since Richard is compelled to mind his business, he has not the time nor the inclination to pay much attention to the social graces.

Hence it is that Graham takes advantage to fall in love with Paula. He fights against what he considers a caddish trespassing, but Richard is not alarmed—not until he discovers that his wife is determined to hold the affection of Graham. The matter is thoroughly discussed, but at the last moment Paula balks and decides that she loves her husband best of all. The story is always interesting because of its modern development. Considerable charm accompanies the various scenes. The picture is directed by Philip Rosen and is finely acted by Milton Sills, Ora Carew and Nigel Barrie.

PROGRAM READER

Richard Forrest and his wife, Paula, lived together in a big house far away from thriving communities. In fact they lived on a lonely ranch. But that didn't prevent them from entertaining their friends. It was always open house on the ranch. Then one day Paula realized that her affection for her husband was waning. She was in love with his best friend. What happened? Did Richard get a divorce? Did the parties to the triangle discuss their affairs dispassionately? Did Paula remain steadfast in her devotion? What of the best friend? Did the husband have implicit faith in his wife? Should a husband place confidence in his warmest friend if his wife happens to be unusually attractive? These questions are answered in the Metro picture, "The Little Fool," adapted from Jack London's "The Little Lady in the Big House." At this theatre next ———.

CATCH LINES

He had implicit faith in his wife. Even when she came to him and declared her affection for another, he merely laughed. Was he disillusioned? See "The Little Fool."

See "The Little Fool," adapted from Jack London's story, "The Lady in the Big House," a picture of sentiment, romance and intrigue. Fascinating, entertaining and appealing.

"THE PRICE OF POSSESSION"
(Paramount)

Ethel Clayton Gives Clever Performance in Mild Entertainment

WHILE this picture may appear as only average to the everyday picturegoer if he judges from the fact that it offers a mild story, orthodox characterization, and a title not exceptionally attractive, still he should go away satisfied if he is not asking for a large slice of drama. The star has established a healthy following through her sincerity which is noticeable in the manner that she strives to give her best. "The Price of Possession" may not be called her outstanding picture, but there is enough substance to it to keep one interested. Particularly will feminine audiences like it since it carries qualities which should appeal to the sex.

The plot hinges on the conflict to claim title to an English estate. It is a conflict entered into by two very determined parties. When one of them happens to be the star the feminine interest may be appreciated. The biggest fault of the picture is its obviousness. Certainly a mere tyro at screen-gazing can tell how everything will end. From that standpoint the suspense is eliminated. And the situations sort of fall upon those who look constantly for surprises. The star appears as a young widow who, when she puts in her claim, is acquainted with the knowledge that her husband's cousin is the rightful heir. It does not take any gray matter to realize that this figure will get the property and the attractive widow in the bargain. The story develops its tiny thread of drama in a clear manner and though it is not charged with incident to speak of, it manages to appear dramatic in several places. Yet dissecting these one may discover that they are none too convincing.

Hugh Ford, the director, has given the picture a careful production which is marked by its clever composition of scenes. The opening shots are taken in the Australian bush and the scene switches to English country life. In fact the details, acting, and technical details are first rate in every particular. The star and her leading man, Rockcliffe Fellowes, carry the two important roles. In fact the other parts are really subordinated. Yet both are well equipped with talent to hold the attention. One never tires of their portrayals because each is deftly shaded. Indeed one never worries over the other players at all. Eve Unsell's scenario is compact, with all irrelevant matter eliminated to provide a clear continuity. The comedy relief has its place in offering a balance.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Helen Barston, the lady of the manor ..... Ethel Clayton
Jim Barston, a bush rider / Jim Barston, heir to Barston Manor ..... Rockcliffe Fellows
Lady Dawnay ..... Maude Turner Gordon
Robert Dawnay ..... Reginald Denny
Lord Dawnay ..... Clarence Heritage
Samuel Poore ..... George Backus
Mrs. Poore ..... Isabelle West
Eva Poore ..... Pearl Shepard

By W. Boggs.
Scenario by Eve Unsell.
Directed by Hugh Ford.
Photographed by G. Folsey.

PRESS NOTICE—STORY

Presenting an unusually dramatic and appealing story, "The Price of Possession," will be the feature attraction at the ——— next ———. This offering stars Ethel Clayton, who has an opportunity to flash some of her distinctive talent. The story deals with a young woman whose husband, a bush rider in Australia, meets a mysterious death. She finds some papers which seem to prove that the husband is heir to a vast estate, and the widow goes to England and, showing her proof, is awarded the estate. But the real heir appears and it is only after several stirring developments that the widow comes to a realization of the truth. She is about to give us the estate when the real heir avows his love and both are happy.

This is a picture of unusual merit and it is said that its compact situations, its fine settings make it one of the outstanding successes of the Ethel Clayton repertoire. The scenes are laid in Australia and England and the variety is refreshing. Rockcliffe Fellows plays opposite Miss Clayton and gives an excellent acccunt of himself. The direction by Hugh Ford and the continuity by Eve Unsell is of a high order.

PROGRAM READER

Supported by a cast of unusual merit, directed by a skilled artist in a play which has for its contrasted settings the savage wilds of the Australian bush and the refinements of an English manor, Ethel Clayton gives in "The Price of Possession" one of the most satisfying and pleasing demonstrations of her ability to play intensely human roles that she has yet enacted for the screen. The dramatic incidents arising in the development of the plot crowd one upon another with such haste, and withal so logically, that the interest of the spectator cannot fag for a moment. "The Price of Possession" is a picture calculated to interest every type of picture-goer. Come to the ——— theatre and see the emotional star, Ethel Clayton, at her best.

SUGGESTIONS

If you have a Clayton following there is no reason why you can't clean up with her latest picture. True they haven't been really dramatic offerings of late, but this one is endowed with good points. And once your crowd is in they are going to be entertained. If the names of the author, the scenarist, and the director mean anything to your audience then play them up. You can describe the picture as a dramatic and appealing story. You can tell that Rockcliffe Fellows is the leading man. You can stimulate interest by publishing stories of the star. There is nothing much in a showman way to exploit. The title might come in for some advertising. The best angle is to play up the star and tell that she has an unusually good offering here.

"THE FAITH HEALER"
(Paramount)

Strong Drama Here—Wonderfully Produced and Acted

IT has remained for "The Faith Healer," adapted from William Vaughn Moody's striking play of the same name, to find its place as the logical successor to "The Miracle Man." Any picture founded upon the premise of the latter work is instantly brought into comparison. Let it be said for George Melford's fine production that his is the first which will stand such an acid test—a test that places "The Faith Healer" as one of the BETTER pictures. The dramatic framework is established upon the conflict of spiritual and material forces and the theme is so poignant and soars with such eloquent appeal that one feels uplifted or transported as the case may be.

If one is a scoffer the picture will offer no appeal at all. It is a subject which will be widely discussed and many will dissect and discover its improbabilities. Yet it stands on its own frame asking no quarter from anyone who scoffs at faith-healing. By establishing these arguments the picture will attract patronage. That the mind has control over the body has long been established. The offering brings out this control in scenes which compel attention no matter whether they are founded upon logic or not. From a purely dramatic standpoint "The Faith Healer" is minus the qualities which provide moving moments. There are no melodramatic splurges—no attempt is made to provide suspense or even action. But the conflict between the spiritual and material forces of human nature are ever dominant. There is where one must look for the dramatic meat.

Mr. Melford has caught the message and emphasized it through his knowledge of screen dramaturgy. His scenes are wonderfully composed and suggest a spiritual force in themselves. Had he kept from stressing the infant scene the picture would be flawless. Again he has used too much atmosphere in pointing his idea. The news scatters that the faith healer is performing miracles, and the entire countryside that is afflicted come to be healed. This sort of destroys the force of the playwright's argument. To the skeptical a mere handful of miracles would stand a better chance of approval. The protagonist has found the divine fire through love of humanity, and loses it when he comes in contact with a earthly creature who inspires romantic feeling. Thus he is torn between the spiritual and material forces. When the heroine absorbs his magnetism and is herself inspired then his healing gift is returned. "The Faith Healer" permits Milton Sills in the title role to have his strongest role since "The Honor System." He takes advantage of it by playing the part in an inspired manner. It is a fine portrayal, one rich in poise, restraint, shading and subtlety. Ann Forrest, as the regenerated girl, also acts as one inspired. It is her greatest role, and should make her a star. The spiritual quality, the poignancy of the theme—these will conquer the spectator.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Michaelis, a shepherd	Milton Sills
Rhoda Williams, an orphan	Ann Forrest
Mary Beeler, an invalid	Fontaine La Rue
Matthew Beeler	Frederick Vroom
Martha Beeler	Loyola O'Connor
Little Annie	May Giraci
Uncle Abe, a negro	John Curry
Dr. Littlefield	Adolph Menjou
Dr. Sanchez	Edward Vroom
Dr. Martin	Robert Brower
A Mother	Winifred Greenwood

By William Vaughn Moody.
Scenario by Mrs. Moody and Z. Wall Covington.
Directed by George H. Melford.

PRESS NOTICE—STORY

William Vaughn Moody, author of what has been termed "the great American drama," "The Great Divide," is the author of "The Faith Healer," which comes to the ———— theatre next ————. The authorship of the screen version of this most powerful play has been intrusted to Mr. Moody's widow. In collaboration with Z. Wall Covington, Mrs. Moody has given the screen one of its finest pictures. There is a remarkable thread of love interest all through the interesting scenes. The problem in the play is whether one who has devoted his life to the fulfilment of a mission of healing—to a higher calling—shall place human love on the altar of sacrifice and tread the path alone, or whether he can fulfill that mission and have joy of love and companionship as well.

In addition the story touches upon one of the most widely discussed and debated beliefs of the age—the ability to heal disease and cast out sin by divine and superhuman power. The phase is presented with delicacy of treatment. The drama builds the keenest interest through compelling scenes, which are wonderfully well acted by Milton Sills. Ann Forrest and others. The settings are described as unusual; the photography is rich. George Melford directed.

PROGRAM READER

What is considered one of the finest pictures ever made will be presented at the ———— theatre next ———— in "The Faith Healer," adapted from William Vaughn Moody's powerful and dramatic play of the same name. It is a picture which makes people think and wonder and appraise themselves. It starts you asking questions of yourself. It offers a most fascinating romance which is interwoven in a theme of remarkable beauty. It offers one of the most widely discussed and debated beliefs of the age. It asks of you whether one can devote his life to a mission of healing and have the joy of love and companionship as well. It is a powerful picture, "The Faith Healer," and finely acted by Milton Sills and Ann Forrest. George Melford directed with infinite taste.

CATCH LINES

A story as big as life and love—as rich and dramatic and as spiritual as "The Miracle Man." See "The Faith Healer." A picture without an equal in its dramatic sweep.

"OLIVER TWIST JR."
(First National)

Fairly Entertaining, But Disappointing to Dickens' Lovers

THE works of some authors of another age may be modernized without any loss in the effect of the story, but not so with Dickens. F. McGraw Willis, who adapted the story to the screen, has kept the plot of the original story and, as far as possible, the incidents, but he has necessarily lost the atmosphere of Dickens' country and period, which is just as essential an element of the story as the plot. The Dickensonian has learned to love "Oliver" as a boy and not as a young man of eighteen. "The Artful Dodger" and the "Bill Sykes" whom they knew are not on the screen. "Fagin," one of the most famous villains of literature, and a role of great importance in the stage production of the novel, is pushed in the background in the picture. These characters are remembered from the book for the clothes they wore, the places where they lived and their eccentricities of speech. The picture has lost all this. Take Dickens out of England and the Nineteenth Century, and it is no longer Dickens.

The picture will make fair entertainment for those who expect nothing more than the usual type of movie drama. It has some heart interest and pathos in the orphan asylum sequence and an occasional moment of suspense when Oliver is forced to steal. A romance is dragged in for no reason except to accomplish a pretty fade-out. Lillian Hall is the girl.

Harold Goodwin, starred in the production, does not seem to be imperfectly cast. More than six feet in height and seeming even older than eighteen, he makes a peculiar looking "Oliver" to those who know the book. He does not appear sufficiently helpless or pitiable to take the abuse which is heaped upon him in the asylum. He registers well in the dramatic spots, but his is not an unusually strong personality.

Oliver's troubles with the crafty "Fagin" are minimized in the picture. Forced by "Sykes" to steal, he is wounded and captured in the house, but because of the kindness of the girl he is nursed back to health. He returns to the rendevouz in an effort to aid Nancy and again falls in the power of the gang of thieves. Nancy "Squeals" and the den is raided. Director Webb shows good taste in not emphasizing the more brutal scenes between Nancy and Bill. As it is no one shall be shocked. Sykes ends his career by falling off the roof as in the book.

"Oliver Twist, Jr." is not more than an average picture despite the fact that it has the plot of a great author's work.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Oliver Twist	Harold Goodwin
Ruth Morris	Lillian Hall
Schoolmaster	George Nichols
Dick	Harold Esboldt
Artful Dodger	Scott McKee
Fagin	Wilson Hummell
Bill Sykes	G. Raymond Nye
Monks	Hayward Mack
Mrs. Morris	Pearl Lowe
James Harrison	George Clair
Judson	Fred Kirby
Nancy	Irene Hunt

Modernized from Dickens' novel by F. McGrew Willis.
Directed by Millard Webb.
Photography by William Roster.

PRESS NOTICE—STORY

Charles Dickens' immortal story of Oliver Twist has been modernized and given an up-to-date setting in the photoplay "Oliver Twist, Jr.," which will be the attraction at the ———— theatre on ————. This is a William Fox production with Harold Goodwin, who has played opposite Mary Pickford in "Suds" and "Heart of the Hills" in the leading role. He is a new star who presents an unusually pleasing personality and who will undoubtedly rise to the greatest heights of popularity.

Although Dickens' novel has been modernized, the plot and characters of the original story have been duplicated in the screen version. The Artful Dodger, Bill Sykes and Nancy all find their places on the screen and are faithful representations of the characters which the great novelist's pen so vividly painted. The scenes in the orphan asylum, the trials of friendless little Oliver in the big city, the hardships of Nancy and the flight of Bill Sykes will all appeal to the lovers of Dickens.

The story was adapted and modernized by F. McGrew Willis, and the production was made under the direction of Millard Webb. Included in the cast with Harold Goodwin are Lillian Hall, G. Raymond Nye, Irene Hunt, Scott McKee and George Nichols.

"Oliver Twist, Jr." will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

"Oliver Twist, Jr.," which will be the attraction at the ———— theatre on ————, is a faithful picturization of Charles Dickens' immortal story of the young orphan fighting his way against a world of obstacles. Instead, however, of laying the story in England in the nineteenth century, William Fox, who produced the picture, offers a modernized version. The story is the same, but it takes place in the present day in the United States. But all the characters that the lover of Dickens knows so well—Bill Sykes, Fagin, Nancy, the Artful Dodger and Monks, all these are in the picture version.

A new star is introduced to the public in this production. He is Harold Goodwin, a young man who has played with Mary Pickford in "Heart of the Hills" and "Suds." He is cast in the role of Oliver and shows rare judgment in his characterization.

"Oliver Twist, Jr." will be seen at the ———— theatre for a period of ———— days. It is expected to prove one of the most popular pictures presented at this theatre in many a day.

CATCH LINES

A modern version of Charles Dickens' famous story with a new star—Harold Goodwin, in the leading role.

"MY LADY'S LATCHKEY"
(First National)

Mostly Good Clothes and Subtitles With Little Action or Incident

EXCEPT to those of the old time fans who revel in stories presenting the beautiful heroine and handsome hero in five reels of closeups with the clutch always in sight, we do not think this feature is going to register as much of anything worthy of emulation. The story is formula in plot and very episodic and convenient in the way it has been developed. No incident that provides entertainment has been evolved and there is no comedy relief. Katherine MacDonald is as beautiful, in her cold expressionless way, as ever. She wears a lot of pretty clothes and has been nicely lighted. The hero is of the matinee idol type and wears his dress suit very well. Acting opportunities are few and far between. The story is told mostly by titles with the result that the players walk into a set and talk to each other with nothing to do that would furnish some action. A single characterization, that of Hellena Phillips, stands out as interesting, although Thomas Jefferson also has a character role.

From a production angle the picture has been built with painstaking care. Photography, lightings, attention to detail in stage settings and general atmosphere are excellent.

The plot of "My Lady's Latchkey" concerns a gang of crooks, the leader of whom marries the heroine in order to gain an opportunity of robbing one of her relatives, only to be reformed through love for his wife and therefore escapes according to orthodox movie methods paying the penalty for his previous crimes. It is quite possible that the original novel, from which this was adapted, was a plausable and interesting crook story, but in picture form nothing much is in evidence but a lot of meaningless scenes explained by titles and a doubtful reform theme. May slide by without raising a storm of objections if they like Miss MacDonald, but if we were going to play it, we would do as Manager Plunkett of the New York Mark-Strand has done, run another feature on the same bill.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Annesley Grayle.....Katherine MacDonald
Nelson Smith.....Edmund Lowe
Countess De Santiago.....Claire DuBrey
Lord Annesley-Seton.....Howard Gaye
Lady Annesley-Seton.....Lenore Lynard
Mrs. Ellsworth.....Hellena Phillips
Ruthven Smith.....Thomas Jefferson

Directed by Edwin Carewe.
Story by C. N. and A. M. Williamson.
Scenario by Finis Fox.

PRESS NOTICE—STORY

"My Lady's Latchkey," adapted from the novel "The Second Latchkey," by C. N. and A. M. Williamson, a story of the reform of a crook through the influence of his wife, is the feature picture to be presented at the ———— theatre for a ———— days' engagement beginning ————.

Katherine MacDonald, the American beauty of the screen, has the leading role and is ably supported by a fine cast that includes Edmund Lowe, Thomas Jefferson and Hellena Phillips. The story is one that permits the star to wear fine gowns that enhance her beauty and which stages naturally amid fine settings and pretty exteriors. The picture is primarily a romance with a theme founded on the regeneration of a man through love. It gets its title from the fact that Miss MacDonald has a key to a house which has been robbed and is under suspicion along with her husband as being implicated in the crime. The production is a First National attraction in five reels. Miss MacDonald scores again as a screen star and has been ably supported.

PROGRAM READER

"My Lady's Latchkey," with beautiful Katherine MacDonald in the leading role and supported by a fine cast of players that includes Edmund Lowe, Claire DuBrey, Thomas Jefferson and Hellena Phillips, is the feature picture attraction to be presented at the ———— theatre for a ———— days' showing beginning ————.

In "My Lady's Latchkey" Miss MacDonald plays the role of a young English girl of noted family connections who is tricked into marrying one of a gang of crooks, solely for the opportunity that would be presented to rob a certain house of its valuables but who through her influence is responsible for the reformation of her crook husband and the means of bringing to justice the other members of the gang who refuse to mend their ways.

The picture is primarily a romance with a theme of redemption through love but there is also considerable suspense obtained in the melodramatic incidents surrounding the theft of some jewels including a very valuable diamond. Miss MacDonald is under suspicion by her relatives of having been implicated in the theft but proves herself innocent.

"My Lady's Latchkey" is a First National attraction produced with a careful attention to detail and with much that those who enjoy the well constructed society drama will find of unusual interest. The production is in five reels.

SUGGESTIONS

Several exploitation campaigns for "My Lady's Latchkey" as put over by well known exhibitors have been described in detail in recent issues of the News. They offer tried and proved suggestions by practical showmen that can be fully recommended. Among this number was the exploitation used by Milton Bell, publicity director for the Crandall theatres, Washington, D. C. Mr. Bell put the picture over to a good week's business and we suggest that exhibitors copy his plan as nearly as possible in exploiting the production.

CATCH LINES

The American Beauty in an interesting story of an English girl who married a crook without knowing his record and then succeeds in reforming him by her goodness and virtue.

The story of how the influence of a good woman will change the life of a bad man. Of the reform of a crook who had married only that it might aid him in putting over a master robbery.

"BEAU REVEL"
(Ince—Paramount)

Fairly Interesting, Though Would Be More Convincing If Developed Humorously

IT is rather an unusual picture in many ways which Thomas H. Ince presents in "Beau Revel." Not having read Louis Joseph Vance's book of the same name we cannot state whether the adaptation is faithful. But if it is a truthful version, then Mr. Ince missed an opportunity to make it score by developing it in a humorous fashion. The characterization is not convincing. Any man who has played the beau, whose sole purpose in life is to please his own vanity and conquer feminine hearts, would take life lightly. His motto would be "off with the old love, on with the new." Yet the picture builds to a surprising and tragic conclusion.

Here is a dandy of middle age who boasts of his power over women. A time comes when his son falls in love. The father enters into a compact with the young man whereby the latter will give up his attentions for two weeks so that the former may decide whether she is fit to be the wife of the youth. Naturally he falls in love with her. It is during the dandy's expressions of his amours—his primping, his nonchalant mannerisms, his captivating charm which spell the entertaining moments. When the picture takes up its conflict it becomes hectic and loses its vitality and color. "Beau Revel" might have made a scintillating comedy. Instead it develops a coarse fibre. Ince and his director have given it a beautiful production. Yet they have not paid good attention to technical details. There are a number of abrupt stops in the continuity and fade-outs never have a chance to score before the action switches to another scene.

A good deal of the plot hinges on conversation and the titling is really commendable except for one excerpt which says, "Can't you understand—I'm leaving you?" The elderly gay Lothario excites admiration and sympathy because of his "system" and his pride in himself. But when he stoops to petty tactics he not only loses respect, but the plot loses its character. The son comes home at the appointed hour with fire in his eyes and a gun in his hand. He knows that his beloved is in the house and believes his father guilty of most anything. A wordy argument occurs which culminates in the girl coming from her hiding place and denouncing both men and the gay father committing suicide in a very dramatic way. The death will be listed as accidental, for in arranging the portieres he fell out of the window. Such a man would have appreciated his error and continued his pursuit of women. Lewis Stone gives a cameo portrayal of the rounder, while Florence Vidor and Lloyd Hughes as the sweethearts are excellent. The picture is a character study. Naturally it is not crowded with action and incident.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Beau Revel.....Lewis Stone
Nelly Steele.....Florence Vidor
Dick Revel.....Lloyd Hughes
Alice Lathon.....Kathleen Kirkham
Rossiter Wade.....Richard Ryan
Will Phyfe.....Harlan Tucker
Fred Latham.....William Conklin
Ma Steele.....Lydia Titus
Bert Steele.....William Musgrave
Butler.....Joe Campbell

By Louis Joseph Vance.
Scenario by Luther Reed.
Directed by John Griffith Wray.
Photographed by Henry Sharp.

PRESS NOTICE—STORY

An example of the results that may be obtained through the combination of an unusual story, a brilliant cast, good direction and sterling photography, "Beau Revel," the Ince-Paramount picture, adapted from Louis Joseph Vance's story, will be presented at the ———— theatre next ————. It is a story of the ultra-fashionable, wealthy society leader of New York, whose object in life once his business hours have drawn to a close, is to cultivate his power over women. He boasts of his conquests. Everything he does is measured by his desire to please them. His vanity makes him a dandy. Beau Revel is fascinating to women. He has a system with them.

But one day he discovers that his son is infatuated with a hostess of a popular dancing club. Wishing to break up his son's infatuation, he makes a compact with him not to see her for two weeks. He says he will have her alone in his apartment on midnight of that day to prove to Dick that she is not of his world. What follows is a highly dramatic scene, the detailing of which would spoil the interest for the patrons of the ————. Suffice to state that it is charmingly presented—that it offers tense drama, luxurious scenes and that it is acted by a sterling cast headed by Florence Vidor, and which includes Lewis Stone.

PROGRAM READER

He was a dandy—a dude who lived only to please his own vanity. He knew that he had a power over women. He imagined every woman to be in love with him. He gave them a month at the outside to fall in love. Then he suddenly discovered that he had a chip of the old block. His son, Dick, also liked a woman. But the father had played fast and loose to such an extent that he imagined every woman to be immoral. He proposed to the son to keep away from the girl for two weeks—so that he might discover her faults or vices. What happened? Was he disillusioned or did he discover that the woman was possessed of fine moral fibre? See the unusual and dramatic picture, "Beau Revel," which comes to the ———— theatre next ———— with a cast that includes Florence Vidor and Lewis Stone.

CATCH LINES

When a man undertakes to prove to his son that the girl he loves is unfit for him, he assumes a great obligation. See "Beau Revel," the intensely interesting picture.

"CHICKENS"
(Ince-Paramount)

Forced Comedy and Hokum, Never Ring the Bell

THERE is always a penalty attached to the job of making a great picture. The succeeding one is always brought up in comparison and its shortcomings are perfectly visible. The law of averages cannot make them all good. But "Chickens" is a mighty poor vehicle for the star who came into popularity over night as the result of "Twenty-three and One-half Hour's Leave." It may be termed a comedy if one wants to generalize it. But after it has run through its spool, there is nothing which indicates comedy—not even in the broadest sense. For most of the action, it is extremely dull, without even the saving grace of slapstick. Had the idea been intrusted to one of a half dozen of our best slapstick comedians with the hokum greatly exaggerated, the picture might have some appeal.

But the director seems to be up a tree—whether to develop it along legitimate lines or force it over with gags. The unbalanced plot brings out an uneven continuity. There is none of the appeal, humor, characterization or fine detail which are usually incorporated in a MacLean feature. "Chickens" is as light and feathery as a newborn bantam and never grows up into a full-fledged story. The director has resorted to some properties to start the picture—one of which shows a motor car of the vintage of 1900. Bringing in this gag emphasizes the fact that it has been used time and again in slapsticks to better advantage. After the hero trades his speedster for the old relic and plunges through the side of a barn the comedy may be said to have spent itself. The remainder of the story has to do with a country yokel who has the mortgage on the young man's farm, the girl who is wooed by both, and a barnyard full of chickens. The hero is a city chap and according to Hoyle must be ignorant of anything which is identified with a farm.

The picture sags because there is nothing to hold the interest. There are no surprises, no twists—every detail, every incident is developed in regulation style. It is the kind of picture which Mack Sennett has been burlesquing to much better results. There is an effort to add a novel touch by employing some photographic feats. The hero's nightmare in which he dreams of chickens, roosters and other barnyard specie as having gigantic proportions is the one refreshing touch in the picture. Compressed into a two-reeler or at the most a three-reeler, "Chickens" would look better. There is no opportunity for the players. MacLean has a comedian's role but he is not a comedian. So all he does is look pleasant. The titles are as forced as the hokum.—Lenght, 5 reels.—*Laurence Reid.*

THE CAST

Deems Stanwood	Douglas MacLean
Julia Stoneman	Gladys George
Aunt Rebecca	Claire McDowell
Dan Bellows	Charles Mailes
His Wife	Edith Yorke
Willie Figg	Raymond Cannon
Philip Thawson	Willis Marks
Decker	Al Filson

By Herschel S. Hall.
Scenario by Agnes C. Johnston.
Directed by Jack Nelson.
Photographed by Bert Cann.

PRESS NOTICE—STORY

"Chickens" is the title of the Paramount picture which comes to the ———— theatre next ———— starring Douglas MacLean. This is an adaptation of Herschel S. Hall's magazine story, "Yanconna Yillies." The picture deals with the humorous, and, at times, tragic difficulties of a wealthy city chap, who takes to chicken farming as the result of his departed uncle's will, aided and abetted by love at first sight. The girl owns the chickens which are the pride and envy of the countryside. They command a fabulous price. One day the blooded fowl are apparently poisoned and the young man has a nightmare in which the chickens return to wreak vengeance upon him.

The complications resulting from the predicament in which Stanwood finds himself are fraught with genuine comedy and melodramatic highlights. In reality the picture may be called a scintillating comedy which is said to furnish as much entertainment as "23½ Hours Leave." Gladys George is the leading woman and the support generally is excellent, it including such players as Claire McDowell, Charles Mailes and Edith Yorke. Jack Nelson directed from a scenario by Agnes Christine Johnston.

PROGRAM READER

Have you ever raised chickens? Did you ever chase a chicken or have one chase you? Douglas MacLean was chased by giant chickens in his newest comedy, "Chickens," which is the feature attraction at the ———— theatre next ————. This picture is said to be one of the best in which Mr. MacLean has appeared since he became a star. It may be called a delightful comedy filled with laughter and thrills, not to speak of many surprising photographic effects. This picture is adapted from one of Herschel S. Hall's magazine stories and tells of the adventures and romance of a city youth who takes up chicken farming. "Chickens" is a tale of eggs and scrambled situations. Come and be royally entertained.

SUGGESTIONS

Douglas MacLean has established a following and it would be well to look over this one and give it a presentation. While it isn't as humorous and perfect as "Twenty Three and One-Half Hours Leave," nevertheless it has its humorous possibilities which can be made the most of in an exploitation scheme. You can bill it as a story of scrambled situations—a story of eggs, hens, roosters, a city chap, and a country girl. Bill it as a snappy comedy which scores with delightful humor. Link up with meat markets, poultry dealers, etc. If you are located in a city which is putting on a poultry show it would be excellent advertising to link up with it. .Why not put over some bally-hoo stunt by having some one ride about town in a 1902 model of motor car? Such a one is used in the picture.

"THE MAGNIFICENT BRUTE"
(Universal)

A Good Western With Plenty of Action

EVERY now and then we get the usual Northwestern picture with mounted police and French Canadians playing the prominent roles. "The Magnificent Brute" is a picture of this type, but it is far and away from the usual crop of these westerns. Not that the plot in itself is unusual but that the characters are stronger and are drawn more naturally. To give impetus to the story the scenes take place at a season of the year when the northwoods is clothed in mantles of snow. The outdoor shots have been carefully selected and have never been beaten in our best scenics. The opening scenes show Mayo guiding a canoe in a snowstorm with an Indian as his companion. He is on his way to claim his "girl" after an absence of three years. But another has taken his place in the young woman's favor and when he pleads with her, is slightly scorned. The story now shifts to the villain and his accomplices, bringing in a few good fights, until the big moment when the girl's father is attacked and left for dead. Villain now accuses hero of the dead. From here on the story shifts back and forth in such a way that the spectator is kept constantly guessing until the end when hero "gets" the girl.

The last scenes remind us very much of the old melodrama days for the characters are all assembled in hero's home for the grand finale. First hero has a fight, which is thrilling to say the least, with a bad man; villain then enters with his accomplices who try to seize hero, who is too alert for them; then the girl is told by villain that hero is in a closet and orders one of his men to shoot through the door. This is done in the hope that the girl will scream, which she does, and draw hero to the front door that they may get him. But hero is still elusive and makes his entrance through the roof with gun in hand ready to shoot if necessary.

The production is melodramatic in its sequences and should afford plenty of excitement.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Victor	Frank Mayo
Yvonne	Dorothy Devore
Fontaine	Percy Challenger
Mrs. Fontaine	Alberta Lee
Marquis Courtiere	J. J. Lanoe
Indian	William Eagle-Eye
Kendrick	Charles Edler
Randall	Dick Sutherland
Woodsman	Ely Stanton
Woodsman	Buck Moulton
Maid	Lillian Ortez

Story by Malcom Stuart Boylan.
Scenario by Lucien Hubbard.
Directed by Robert Thornby.

PRESS NOTICE—STORY

Frank Mayo's latest Universal feature, "The Magnificent Brute," will be the attraction at the ———— theatre on ———— of next ————.

It is a story of France in America at a time when romance was young, and the principal characters were of the strong, virile sort. Roles of this kind are exactly suited to Frank Mayo's talents and it is indeed a pleasure to witness the handsome star portray the principal character, that of an honest trapper who leaves his sweetheart for a three years' trip in the woods, only to find on his return that his place has been usurped by a scheming villain.

This production is entirely different from the usual run of Canadian Northwoods' pictures, for it has an exceptionally strong story and the characters are as near to life as the originals themselves.

The scenes are laid in the Northwest when the forests are clothed in their winter mantles which is an added attraction, for the scenes are well selected and lend a certain charm to the story in the wildness of their settings.

A splendid cast supports Mr. Mayo in "The Magnificent Brute," which is only equalled by the capable direction of Robert Thornby.

PROGRAM READER

Frank Mayo's latest Universal, "The Magnificent Brute," should interest all patrons of this house who enjoy the strong, virile story, laid in most attractive settings.

The picture is one of the best Westerns ever produced in that the characters "do something" and are exceptionally true to life.

In the opening scenes the patrons will be drawn by the natural beauty of the scenic shots, which were taken in the Northwoods at great peril to the actors and at a time of year when these woods are clothed in their mantles of snow."

In the opening scenes the star is seen guiding a canoe in a snowstorm with an Indian as his only companion.

He is on his way to claim his "'girl" after an absence of three years. But another has taken his place in the young woman's affections, and when he pleads with her is slightly scorned.

The story has many strong melodramatic situations, has romantic value and enough interest to keep out patrons sitting straight until the very last close-up.

The production is well directed and has a splendid cast, among whom is Dorothy Devore, Percy Challenger, Alberta Lee, J. J. Lanor, Dick Sutherland and Ely Stanton.

SUGGESTIONS

Don't be afraid to book this one, for it will give your patrons plenty of interest value and a story which will keep them guessing upto the last reel.

You can go as strongly as you like on the story, for it surely will not disappoint. Especially play up the outdoor scenes, which are rather a novelty, in that well-selected spots have been chosen, which picture the woods in all their winter grandeur.

Of course, Mayo is your one best bet, but do not forget to run as many short accounts of the plot as you can in your town papers.

If you can decorate your lobby so it will give the atmosphere in which the picture is surrounded and dress up a couple of men and a woman in the costumes of the country, not forgetting the snowshoes, etc., and let them walk around, so much the better.

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APRIL 2, 1921

Motion Picture News

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ARTISTIC POSTERS

THE fact that a powerful poster can also be a work of art is proven by the twenty-four-sheet stand for "Diane of Star Hollow." A banded circle, vibratingly brilliant in color, centres the interest upon the title. It is being released through the Producers Security Corporation, who are authority for the statement that the posters, singly and collectively are fully up to the highest RITCHEY standards.

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Paramount Pictures for June ~ 1921

IN the struggle to keep up appearances he had spent—spent—spent! More than he had, more than he could earn.

And now he faced the wreckage of love, honor and happiness.

The intensely dramatic story by Edward Knoblock, the notable cast headed by David Powell, Mary Glynne and Langhorne Burton, and the wonderful English locations make this one of the year's finest pictures.

Photoplay by Margaret Turnbull

Famous Players-Lasky British Producers Ltd.
present
A DONALD CRISP PRODUCTION

"Appearances"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

A CAPTIVE—in the secret and terrible Temple of the Bronze Bell! With the strange forces of destruction closing around her!

How had she come here—an American girl, alone in India? And how was she to escape from the savage horde of rebellious natives?

Louis Joseph Vance's great melodrama of American courage and Indian wiles makes a massive thriller.

The cast is headed by Doris May and Courtenay Foote. Directed by James W. Horne. An Ince-Vance Special.

THOMAS H. INCE
presents

"The Bronze Bell"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

GOLD had been his god, Master of money, he had thought himself master of life. And now his power had gone wife, daughter and friends had forsaken him.

See him build up his soul again from the ashes of pride's destruction! And you will see as deeply into the heart of life as you did in "Behold My Wife!"

Sir Gilbert Parker, the author, worked personally with the director throughout the production, and the result is one of the finest pictures of the year.

The cast includes James Kirkwood, Alice Hollister and Ann Forrest.

Jesse L. Lasky presents

GEORGE MELFORD'S

PRODUCTION

"The Money Master"*

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General NEW YORK

*Working title.

for June — 1921

ALL his passport said about him was "White and Unmarried." It didn't say that this young millionaire was formerly Billy Kane, the cleverest pickpocket in New York!

Now Billy was straight—and bored! And his quest for excitement led him from the highest social circles to the Apache dens of Paris—and into one of the most appealing romances ever filmed.

Heart appeal, comedy, excitement—you'll find them all in this. Just the picture for the Good Luck Star to make another smashing hit in.

The cast includes Jacqueline Logan, Grace Darmond and Walter Long.

The story is by John D. Swain, scenarized by Will M. Ritchey and directed by Tom Forman.

Jesse L. Lasky *presents*

THOMAS MEIGHAN

in

White and Unmarried

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures for June – 1921

THE strong emotional drama in which Henrietta Crosman made one of her greatest stage hits.

Acted by an ideal cast of favorites, including Clyde Fillmore, Walter Hiers, Theodore Roberts, Sylvia Ashton, Helen Dunbar and Arthur Carewe, it makes Miss Clayton's most triumphant vehicle.

The play was written by Elmer Harris and Geraldine Bonner, scenarized by Douglas Doty, and directed by Thomas Heffron.

Jesse L. Lasky
presents

ETHEL CLAYTON

in

"Sham"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

HE'D heard that one new fool was born every minute—and gosh, how he needed money!

So he invented a patent medicine—guaranteed to cure all ills of man and beast!

Did it cure them? Sure! How? Ah, that's the mystery!

It's another MacLean three-ring circus, with a supporting cast including Marion De Beck, Victor Potel and Andrew Robson. From the farce by Fred Jackson. Directed by Jack Nelson.

A Thomas H. Ince Production.

Thomas H. Ince
presents

DOUGLAS MacLEAN

in

"One a Minute"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

GOUVERNEUR MORRIS'S great story will remain forever in your memory.

You will never forget the fine old figure of the Wall Street plunger, who plunged to death to save his friend from a cad's treachery. Nor the man who like the Wild Goose, loved once, and forever.

And the two women, one noble, one ignoble, who loved and suffered and finally found peace—they are among the screen's greatest creations.

Cast includes Mary McLaren, Holmes Herbert, Dorothy Bernard and Norman Kerry. Personally directed by Albert Capellani.

Famous Players-Lasky Corp.
presents

"The Wild Goose"

a COSMOPOLITAN PRODUCTION

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Carl Laemmle offers the galloping Western love-drama

"The Freeze Out"

A Universal Special Attraction

Directed by Jack Ford

starring the most popular of all western character players

HARRY CAREY

Carl Laemmle offers the Universal Special Attraction

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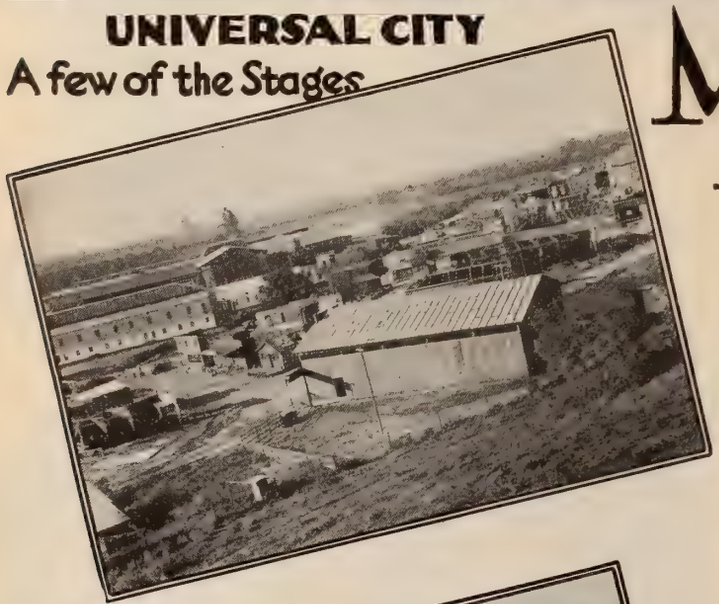

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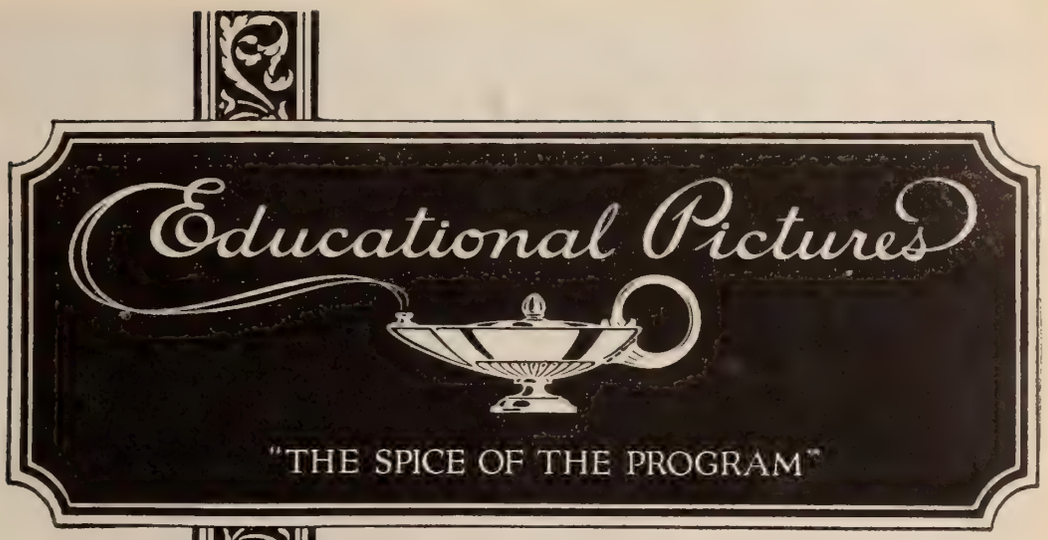

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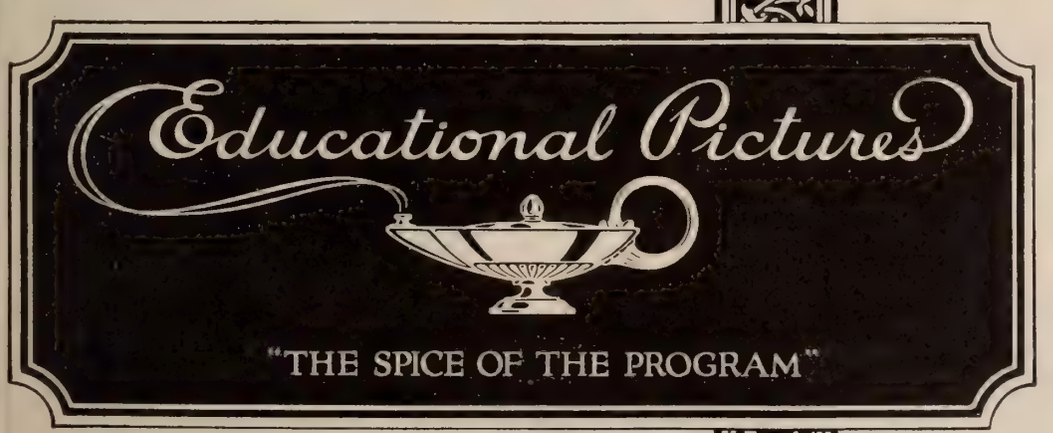

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Here's What Happened

Chicago Tribune.
THE WORLD'S GREATEST NEWSPAPER
TUESDAY, MARCH 15 1921

SENNETT'S BEST IS THE BEST.

When Charley Chaplin ran a nail in his foot it was as bad as if Heifetz had lost a finger and it led us to hope that Mack Sennett's title writer will persuade his boss to be very careful in crossing the street. Casualties involving Sennett and Chaplin involve national resources, and if Chaplin is ever so careless we hope Sennett will be careful. If we lose one of them it will be bad, no matter which it is, and we prefer it is not Sennett.

When he touches high, as he does in his latest release, The Small Town Idol, it is as high as Chaplin and Sennett works all the time. He produces. His is a Niagara of production, almost like the flood that Dickens used to release.

To name the classics of moving picture comedy would be to name at once three of Chaplin and at least five of Sennett. Chaplin was only half developed in Carmen, but he reached his peak in Shoulder Arms, Easy Street, and The Kid. Sennett was on his heights with Uncle Tom's Cabin, Salome vs. Shenandoah, Married Life, Love, Honor and Behave, and now in The Small Town Idol he has his head wrapped in a cloud.

He has no trouble in running in competition with Chaplin right at this minute when Charles is at his best in The Kid. We are half inclined to say that The Small Town Idol is the greatest moving picture ever made. For some time we have been convinced that if Sennett would take D W Griffith as George Cohan takes a melodrama or a romance and Josh D W within an inch of his life, the United States would laugh so that Europe would hear it.

He is within an inch or so of doing that very thing in The Small Town Idol, but what he needs as a basis is the honest to goodness production of Mr. Griffith to begin on. There's Way Down East if Sennett has no scenario handy. This is just a suggestion to a man who seems to need none.

The cussed censor has done something to The Small Town Idol. It may have been inevitable. When Sennett uses all of his girls for scenic effect a censor is likely to think that something must be done about it and so thinking do it.

A censor who would touch this picture would take a whitewash brush to Raphael, but some one must have had the heart to do it. Sennett was going strong with a Babylonian scene which filled one of our ambitions or would have filled it. That ambition was to have Sennett take Griffith's Fall of Babylon and join to it the scene in Salome where the bird drowns out the debacle by upsetting the water tank. You remember the scene. "My Mistake."

Mack Sennett

presents

His 6 Part Comedy-Drama

This editorial is not merely the greatest tribute, but the only one of its kind ever paid to a motion picture producer by the mighty Chicago Tribune. This tremendous editorial power in a paper with 500,000 daily circulation appeared two days after "A Small Town Idol" opened for an extended engagement at Barbee's Loop Theatre, doing, day by day, record business topping all other past records of the house.

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BARBEES LOOP THEATRE CO WILLIAM BARBEE
202P

A SMALL TOWN IDOL

featuring

BEN TURPIN
MARIE PREVOST
CHARLIE MURRAY
PHYLLIS HAVER

Chicago American: Rob Reel—There has never been such a comedy drama as "A Small Town Idol." It marks an epoch in the screening of modern comedy

Chicago News: Margaret Mann—It's a funny picture and audiences indulge in shouts of laughter.

Chicago Tribune: Mae Tinee—Your system must be in awful condition if the Sennett comedians do not win your smiles in "A Small Town Idol." The audiences give evidence of having a mighty pleasant time. Mack Sennett spared neither time nor expense in making this big production for Associated Producers.

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With Beautiful

MARION DAVIES

B.S.Moss's Glowing Tribute *to this* Magnificent Super-Feature

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'BURIED TREASURE' PROVED A BONANZA AT THE BOX OFFICE OF OUR BROADWAY THEATRE AND OUR AUDIENCES WERE DELIGHTED WITH MARION DAVIES WHO GIVES A BEAUTIFUL AND INTELLIGENT PRESENTATION OF A GREAT ROLE IN A FINE PHOTODRAMA. ALTHOUGH 'BURIED TREASURE' PLAYED FOUR WEEKS AT CRITERION THEATRE IT DREW CAPACITY HOUSES TO THE BROADWAY THEATRE.

B.S.MOSS.

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A Cosmopolitan *a Paramount*

Distributed by FAMOUS PLAYERS-LASKY CORP.

TREASURE"

From a Story by F. Britten Austen
Scenario and Direction George D. Baker
Scenes by Joseph Urban

Takes

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The greatest picture of re-incarnation ever shown. Played four weeks to capacity at Criterion Theatre, New York, then a week at B. S. Moss's Broadway Theatre. Now playing high-priced, reserve seat Keith, Moss and Proctor houses, New York. Also booked for an indefinite run at the Randolph Theatre, Chicago.

MISS DAVIES does the best work of her career in this picture.—VARIETY

By all odds the best picture MISS DAVIES has ever appeared in.—N. Y. EVENING MAIL

Production
Picture

BOOK NOW

Distributed by FAMOUS PLAYERS-LASKY CORP.

The special with 8

PARTNERS

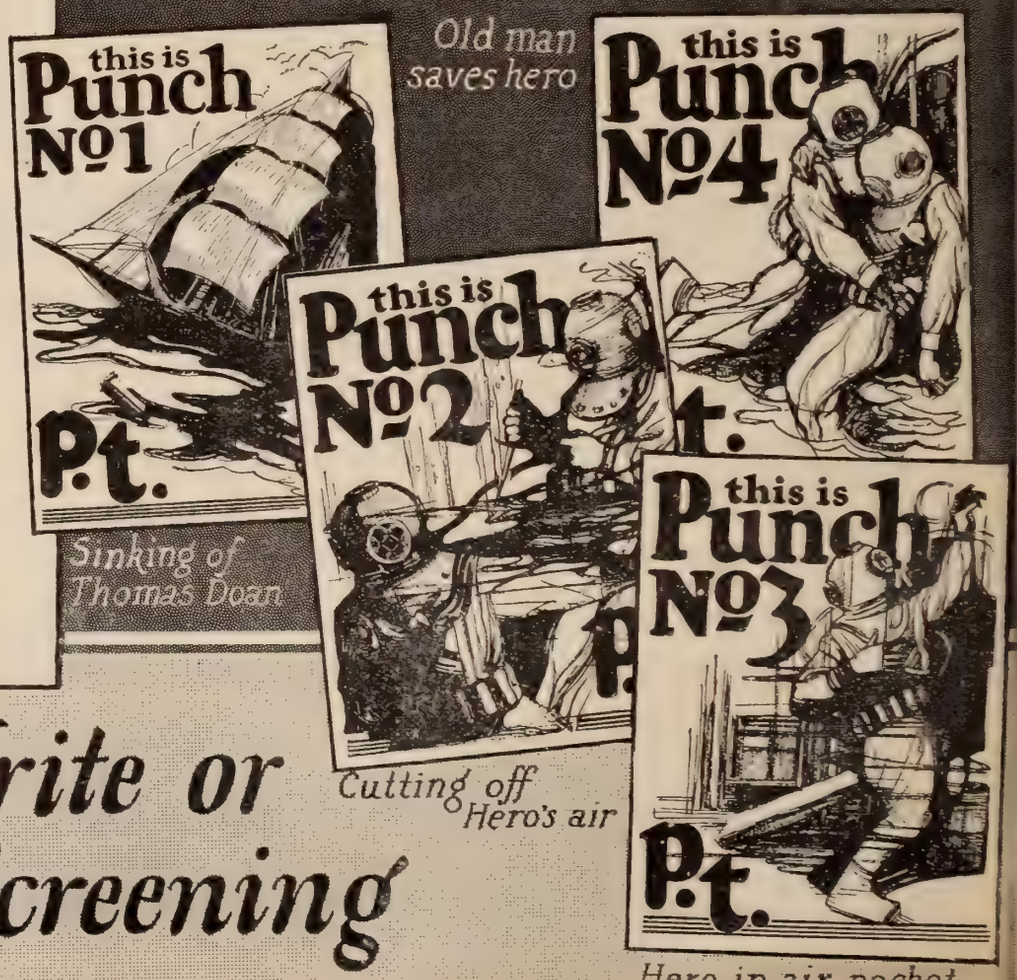
Irvin Willat's production of the famous Story by Joseph C. Lincoln.

Wid's Says

There are fewer of this type of picture on the market than any other at present, and so you should be sure to get this and give them something different. You can promise plenty of action, good suspense and a fair amount of thrills—enough to satisfy anyone.

Play up Willat's name and recall his past productions, "Below the Surface" and "Behind the Door." Mention the under-sea sequences in *"Below the Surface"* and *"Behind the Door"* and promise more of this in "Partners of the Tide." *The box office results should prove worthy of any exploitation expenses.*

This will make town talk



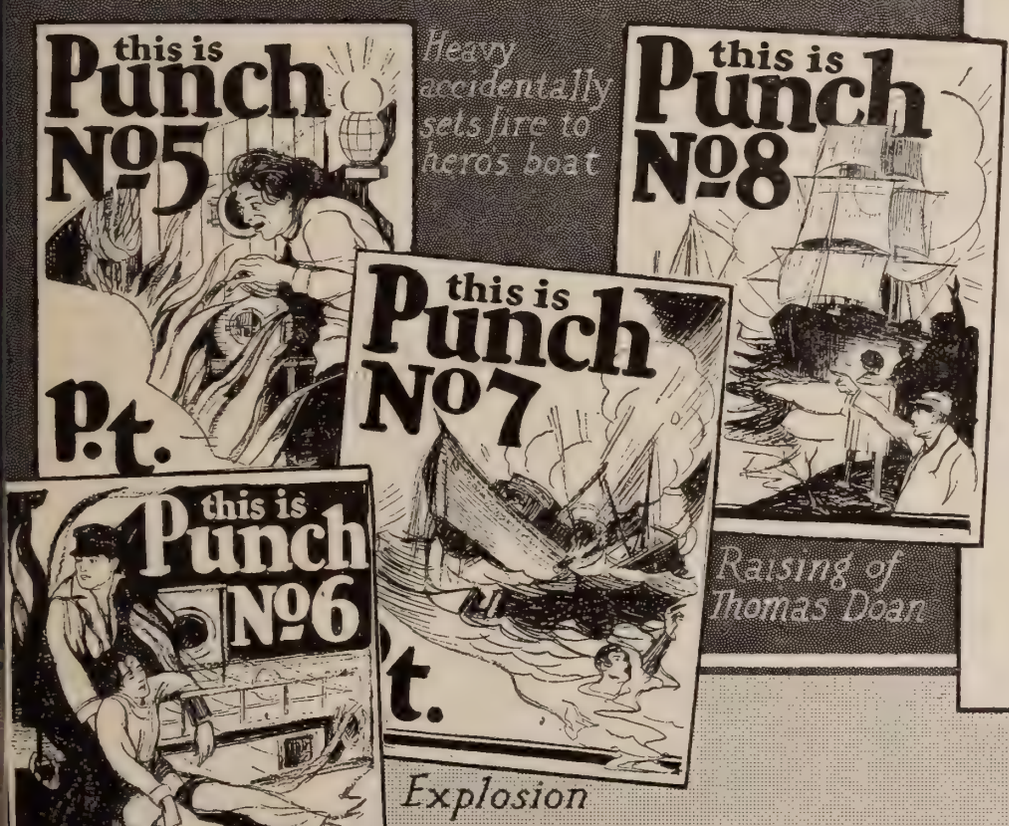
Call, Write or Wire for Screening

punches-8-actually-8!

of the TIDE

Made by the maker of "Behind the Door" "Below the Surface," etc. etc.

that makes box office records



Harrison Says

The one thing that stands out the most in this picture is Director Willat's intelligent work. *His characterization is so marvelous, that he should be entitled to the fame of a director of first rank.* His children characters could not be handled any truer to life; nor could his spinster characters.

The submarine views are extremely interesting; they are instructive. The wrecking of the ship looks real.

Distributed by
HODKINSON
thru Pathe Exchange Inc.

Prints Ready at all Branches

"THE FIRST BORN"

STARRING SESSUE HAYAKAWA

Is one of the first five of the Best 40 Productions of the year, selected by National Board of Review

Produced Under Direction of

COLIN CAMPBELL

The Critics Wrote:

In Motion Picture News:

" THE FIRST BORN " should draw like a house afire.

It has a universal appeal.

A simple and expressive feature with a star who is thoroughly grounded in his art.

The picture is remarkably rich in atmosphere, the setting being correct and generating romance and color.

In Moving Picture World:

The power the picture exercised on a crowded house at the Strand Theatre put " The First Born " over as an unqualified success.

Exhibitors Trade Review:

The feature, on the whole, ranks as an attraction of the first grade and quality.

The elements of suspense is well maintained, there are thrills in plenty and abundant pathos.

Colin Campbell has done a good directorial job, the continuity is flawless and fast action is continually in evidence.

Exhibitors Herald:

" The First Born " is a picture new in theme and beautifully presented.

A heart-stirring tale that will strike response in the breasts of the child-loving world.

High grade in artistry and excellent in every way.

Directed by Colin Campbell.

In the making, "The Swamp"

NOW BOOKING AT ALL UNITED ARTISTS CORPORATION EXCHANGES

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

Wid's DAILY

Just what is SERVICE?

Here's Realart's definition:

1-Prints that are in good condition
2-Intelligent discriminating booking
3-Early shipment of complete advertising material
4-Correct accounting and billing
5-No miss-outs chargeable to exchange errors or negligence
6-Cooperative assistance at all times
7-Prompt, courteous attention to all correspondence
8-Posters and advertising accessories especially designed to attract big business

Backed by
Pictures that satisfy and cement your patronage
And all at prices that are fair

We're talking your language, Mr. Exhibitor. We don't pledge the impossible, and we don't claim perfection, but we do say that Realart is proud of the service it gives to exhibitors.

Let's go. Our nearest exchange will "show" you!

REALART - PICTURES - CORPORATION
469 Fifth Avenue - New York

An honest Answer to an honest Ad.

TUPPER 6458

ELMWOOD THEATRE CO., INC.
539 Elmwood Avenue
Buffalo, N. Y.

BRUCE FOWLER, Manager

March 10, 1921.

Realart Pictures Corp.,
469 Fifth Avenue,
New York City.

Gentlemen: -

Your ad. in the trade papers entitled "Just What Is Service" is a splendid one owing to the fact every word in the display is 100% TRUTH.

It has been a pleasure for the ELMWOOD to use REALART productions and to know REALART lives up to its definition of service.

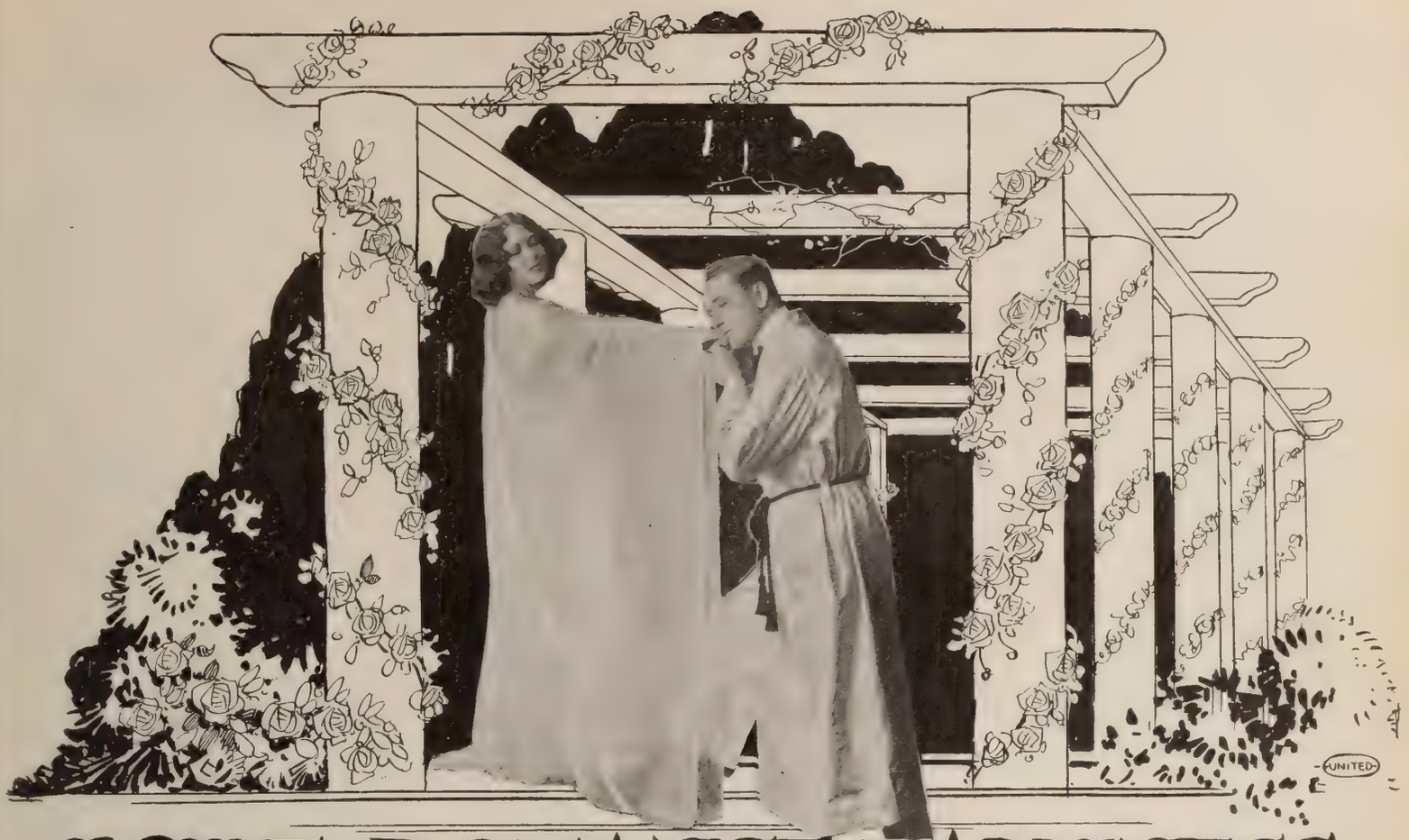
Best wishes for your continued success.

Very truly yours,
Bruce Fowler
Manager.

REALART
PICTURES CORPORATION
469 Fifth Avenue, New York

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.



LOVE-ROMANCE-HAPPINESS

When You Show a Picture of This Kind, You See Box Office Results

CATHERINE CALVERT HERBERT RAWLINSON

IN A

BOOTH TARKINGTON
HARRY LEON WILSON

Saturday Evening Post Story

("The Gibson Upright")

"YOU FIND IT EVERYWHERE"

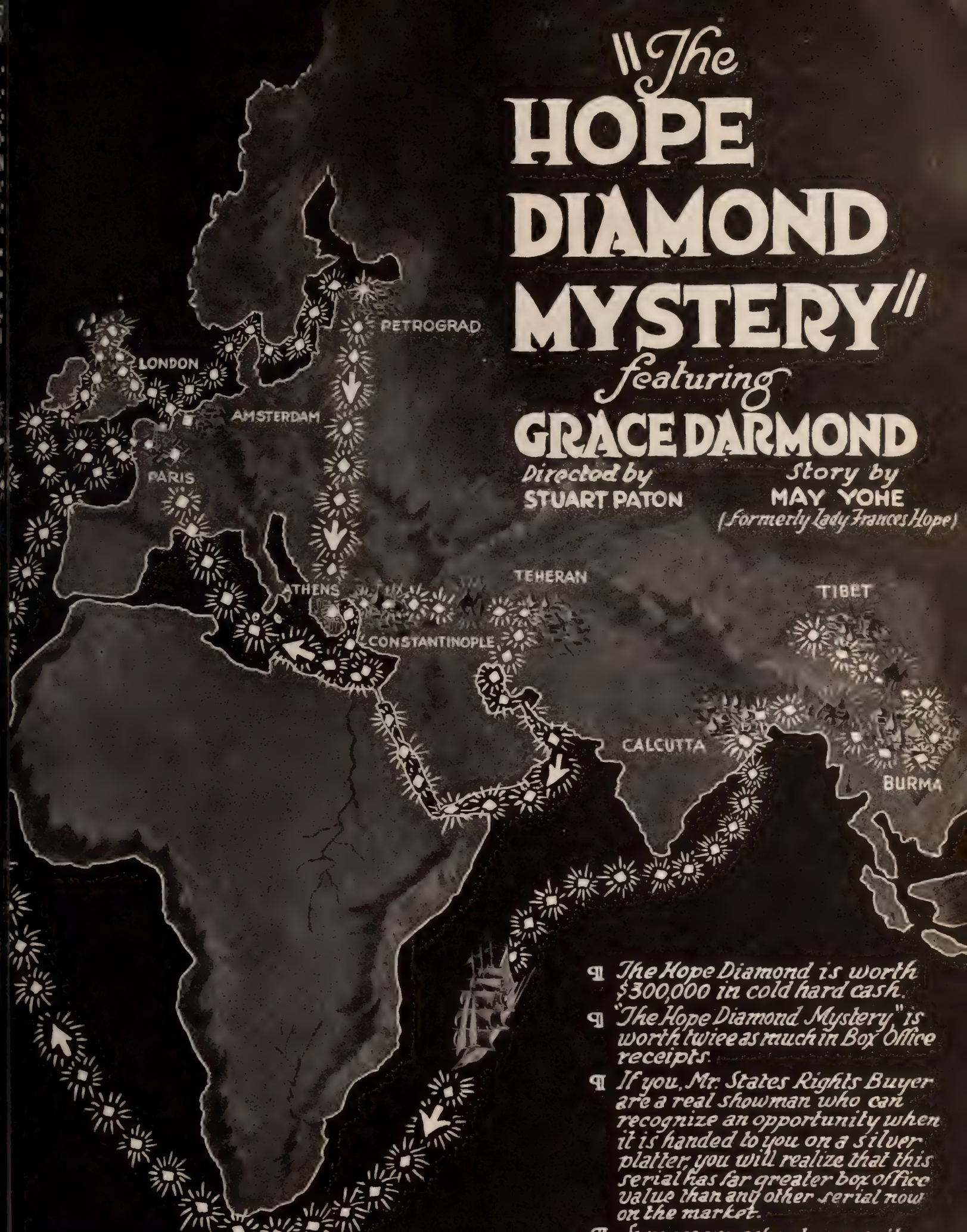
DISTRIBUTED ON THE STATES RIGHTS MARKET

BY

HOWELLS SALES Co INC.

729 SEVENTH AVE.
NEW YORK CITY

KEY TO THE TRAVELS OF
THE HOPE DIAMOND
1 TIBET TO BURMA
2 BURMA TO INDIA
3 INDIA TO FRANCE
4 PARIS TO AMSTERDAM
5 AMSTERDAM TO Gr. BRITAIN
6 Gr. BRITAIN TO AMERICA
7 AMERICA TO FRANCE
8 FRANCE TO RUSSIA
9 RUSSIA TO GREECE
10 GREECE TO TURKEY
11 TURKEY TO PERSIA
12 PERSIA TO FRANCE
13 FRANCE TO WASHINGTON
NEW YORK
WASHINGTON
LOS ANGELES
Grace Darmond
FOREIGN RIGHTS
KOSMIK FILMS INC.
114 WEST 44TH ST.
NEW YORK CITY



"The HOPE DIAMOND MYSTERY"

featuring

GRACE DARMOND

Directed by STUART PATON

Story by MAY YOHE
(Formerly Lady Frances Hope)

¶ *The Hope Diamond is worth $300,000 in cold hard cash.*

¶ *"The Hope Diamond Mystery" is worth twice as much in Box Office receipts.*

¶ *If you, Mr. States Rights Buyer are a real showman who can recognize an opportunity when it is handed to you on a silver platter, you will realize that this serial has far greater box office value than any other serial now on the market.*

¶ *Suppose you ask us to prove it.*

¶ *We can*

DISTRIBUTED ON THE STATES RIGHTS MARKET

by **HOWELLS SALES CO. INC.**

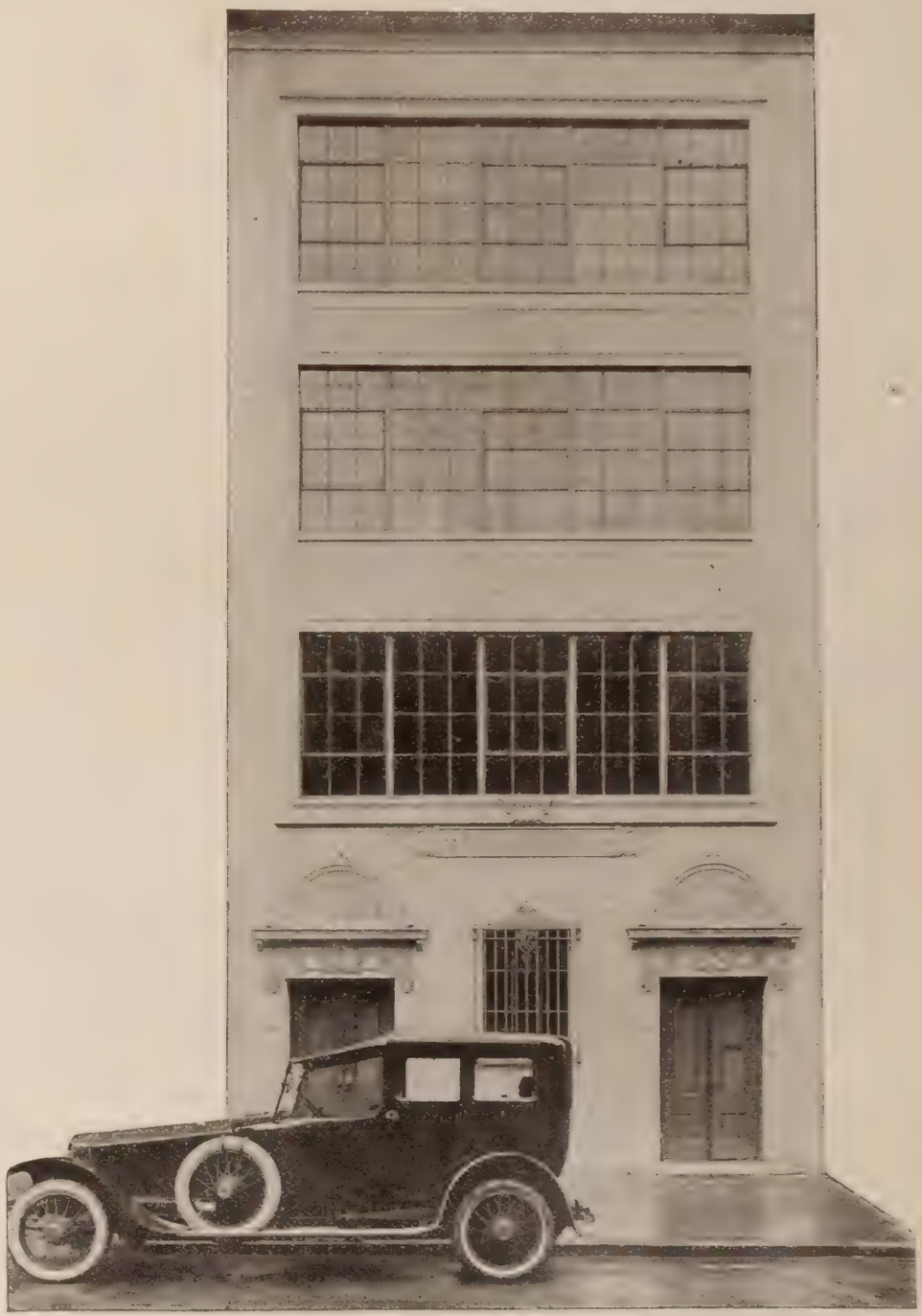
729 SEVENTH AVE., NEW YORK.

OUR NEW HOME

(All Steel, Cement – Fireproof Structure)

REPUBLIC LABORATORIES, INCORPORATED

128 West 52nd Street, New York City



The Special machinery designed and installed by our own Engineers, will produce wonders in the art of making prints.

VISITORS WELCOMED

A LEAF FROM A WOMAN'S SOUL

ROBERTSON-COLE

Presents

William Christy Cabanne's

Leaf from a Woman's Soul

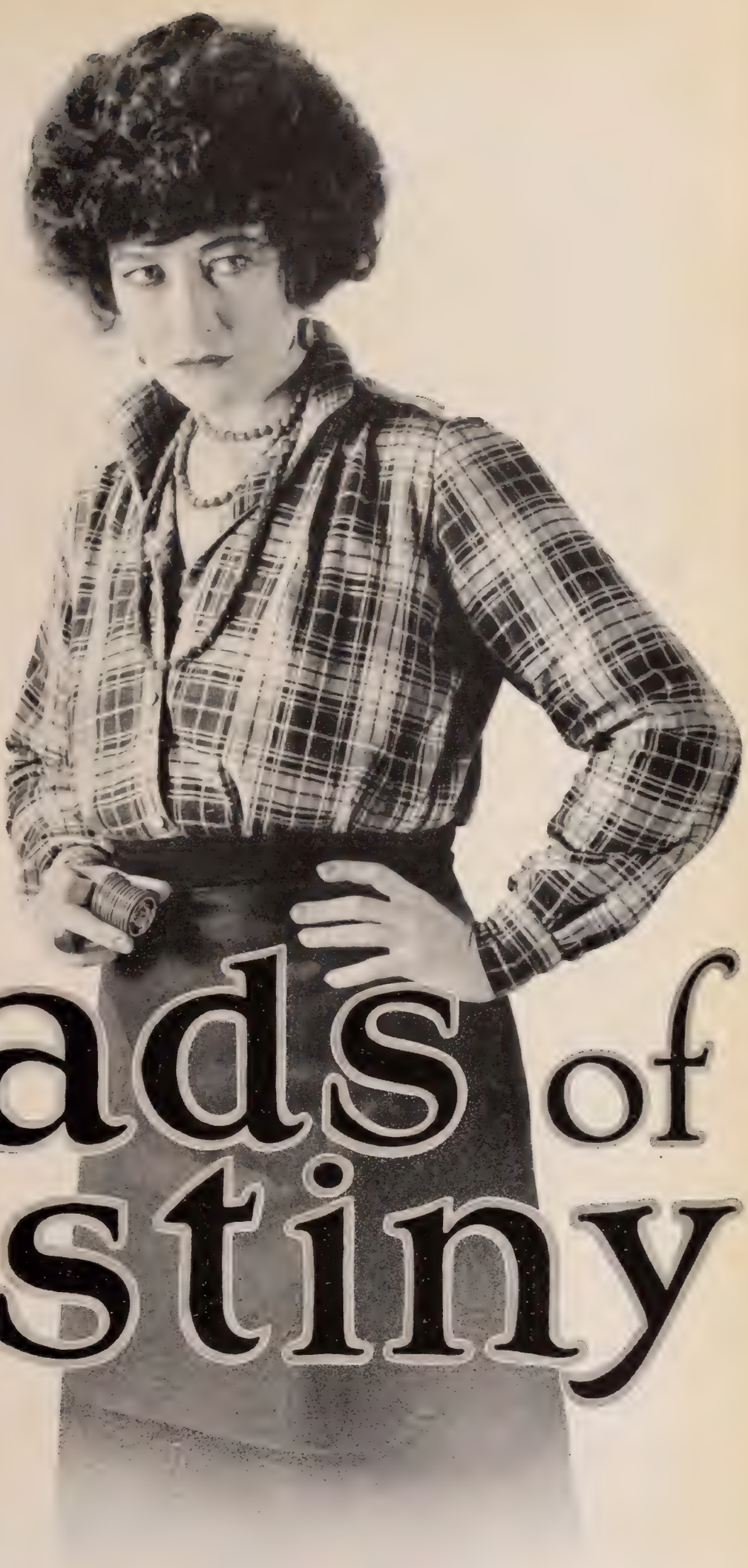
WHAT'S A WIFE WORTH

Which meant more to him—the frail, beautiful girl, who welcomed his baby, or the pampered, spoiled creature who found motherhood too irksome? This wonderfully dramatic story, lavishly produced, and soulfully acted, gives an answer which will make the house presenting it the most popular theatre of the hour.

RC PICTURES

As Great A Role
As "Madame X"

"Roads of Destiny" is the screen version of the play which drew record crowds for one year on Broadway.



GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

Faro Rose signals the man she loves to play "17."

NOT since "Madame X" has a picture of such overwhelming dramatic intensity as "Roads of Destiny" been presented to the exhibitors of America.

It is a *big* picture---produced on a big scale---acted by a super-cast---made for long runs and big profits! Get it and clean up!

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock. From the story by O. Henry

A Goldwyn Picture

"You Are So Brave, So Kind, So True"

Then came the day when her sight was restored to her and she saw the man as he really was—a liar, an ugly and deformed brute.

A strange and beautiful story, a drama of love and redemption in the grim hills of the North.

Bigger Than "The Branding Iron"

Goldwyn presents

Reginald Barker's production of SNOWBLIND

Adapted from the famous novel by Katharine Newlin Burt

Directed by Reginald Barker

A GOLDWYN PICTURE

TO ALL

DIRECTORS
FILM ARTISTS
AUTHORS
SCENARIO WRITERS
MOTION PICTURE PHOTOGRAPHERS

1921 Edition

MOTION PICTURE STUDIO DIRECTORY and TRADE ANNUAL

NOW BEING COMPILED

Have you sent in your BIOGRAPHY? Do so immediately. Published without cost.

Special blanks sent upon request.

This is to be the greatest ISSUE ever published.

Orders at $3.00 per copy being taken now.

Write or Phone nearest office

MOTION PICTURE NEWS, Inc.

Chicago
220 South State Street
Phone Harrison 7667

729 7th Avenue, New York
Phone Bryant 9360

Los Angeles
412 West 6th Street
Phone Pico 780

Franchise

The formation of the Allied Distribution Corporation creates a definite market for the product of the worthy independent producer. It assures him an outlet in the independent field that will put his production plans on a definite basis.

For the operator of the independent exchange in every territory it means an assured quality product with a definite number of releases during the year.

In operating on the Franchise basis with the buyer he is assured of such product and such quality and in sufficient number so that he can place his business policies definitely before the exhibitor much in the same way that the program companies do.

And for the Independent Producer it offers a market where the intensest kind of showmanship prevails in the exploitation of a picture which means it will earn its utmost.

Independent Producers Buyers

Our plans are mighty interesting. They are a definite step in the co-ordination of the independent faction.

Independent Franchises

ALLIED DISTRIBUTING CORPORATION
117 West 46th St., New York City

A Spring Joni

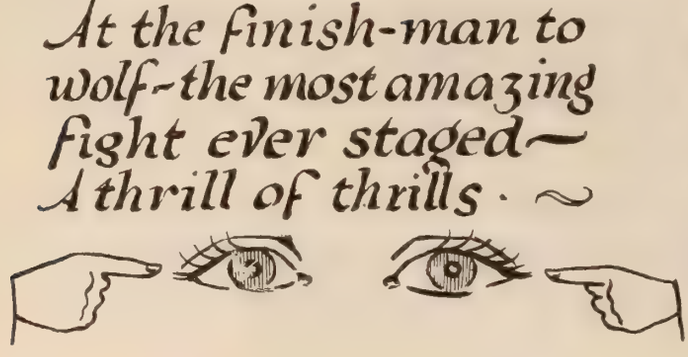
WILLIAM FO

3 great specials

SKI

Six reels – Clyde Cook – 1000 Sunshine
bantam circus – A host

At the finish – man to wolf – the most amazing fight ever staged – A thrill of thrills · ~



SH

Story and Scenario by
Emmett J. Flynn & Bernard Mc Conville
(Ready April 24)

THU

The greatest of race – track dramas
its power for good and

Story by Paul H. Sloane

for any B.O.

presents

RTS

Widows–Singer Midgets' complete
of funmakers. (Ready April 10)

AME

taged by Emmett J. Flynn, who directed
A Connecticut Yankee in King Arthur's Court."

NDER

ortraying high life and its prodigality; wealth and
il; intrigue; adventures; thrills (Ready May 8)

Directed by Richard Stanton

Moe Mark, Strand Theatre, New York

Mr. Mark books for his big Broadway House exclusive first runs in his territory of First National pictures. THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

Shakes the Big New York Strand With Laughter!

Read What the Critics Say:

MAKES 'EM LAUGH

"Holds attention all the way through and keeps the laughs coming. New tricks make it a first rate comedy offering. Excellent direction and cast. If your folks like Sennett comedies, you'll be doing a good thing to book this one."—*Wids.*

CAN'T BE BEATEN

"For any theatre that likes to give its patrons a wholesome laugh, we figure this can't be beaten. Starting with a much better story idea than usual and with Sennett's most delightful comedians, it registers as an enjoyable comedy. There is more real acting than in many a so-called drama. The titles are unusually good."—*Motion Picture News.*

FULL OF FUN

"More than the usual amount of funny situations. Much to amuse and more of a plot than usual."—*New York Morning Telegraph.*

A Mack Sennett Production

with

Charles Murray, Phyllis Haver and Marie Provost

Cinematographers, J. R. Lockwood and Perry Evans
Special photography by Fred Jackman, A. S. C.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Alba W. Root, Havens Theatre, Olean, N. Y.
"Such pictures as 'Passion' and other First National pictures make me glad I have a franchise."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

One Exhibitor to Another!

Louis B. Mayer Presents
The Big Super Special

THE WOMAN IN HIS HOUSE

By Irene Reels
Photographed by Pliny Goodfriend
Art Director Earl Sibley
Mayer-made.

LOUIS B. MAYER PRODUCTIONS INC.

Devereaux and Tipple, Loyalty Theatre International Falls, Minn., state:

"Could write pages on the merits of this picture. We have never played anything that has given the universal satisfaction that this picture did. Pleased 100 per cent. and have yet to hear from one dissatisfied person. Played to capacity business, people waiting more than an hour for second show in the evening, in zero weather. More like this one and the show business will be all joy."

A Drama Of Mother Love That Plays On The Heart Strings

with all star cast including

Mildred Harris
Thomas Holding
Gareth Hughes
Richard Hedrick
Ramsey Wallace
George Fisher
Winter Hale
Bob Walker
Catherine Van Buren

Directed by John M. Stahl

A FIRST NATIONAL ATTRACTION

Balaban and Katz, Riviera and Tivoli Theatres, Chicago:
These exhibitors know at first hand that First National franchise pictures are the biggest money makers.— THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

New Big 5 Picture A Tremendous Hit!

Read this telegram:

YOUNGSTOWN, OHIO, MARCH 17, 1921
PAUL C. MOONEY, GEN'L MNGR.
ANITA STEWART PRODUCTIONS, INC.
6 WEST 48th STREET, NEW YORK, N. Y.

OUR TEST RUN ON ''SOWING THE WIND'' PROVED A REAL TREAT FOR EVERYBODY. CAPACITY ALL WEEK. WORTHY OF ITS CLASSIFICATION IN FIRST NATIONAL'S BIG FIVE. CONGRATULATIONS.

J. W. TRUNK,
DOME THEATRE.

Louis B. Mayer presents
The Inimitable Star

ANITA STEWART

in

"Sowing the Wind"

From the play by
Sydney Grundy

Directed by John M. Stahl

Made by the Anita Stewart Productions, Inc.

A First National Attraction

Motion Picture News

VOL. XXIII APRIL 2, 1921 No. XV

The Independents' Diagnosis

THE Man With an Editorial to Write went in search of three or four learned market experts for an answer to the question, "What is the matter with the independent market?"

The diagnosis is not complete. For no two physicians of the body commercial can be found to agree. On only one point is there unanimity. There *is* something wrong with conditions in the independent field.

All the symptoms are present. One glance at the advertising pages of the trade journals will answer this point. A healthy independent market is always reflected in a plentitude of offerings, and in a variety of attractions—from thirty thousand dollar "good buys" to hundred thousand dollar negatives.

When the pulse is low and the blood pressure high—well, look things over as they stand to-day.

* * *

No First Runs?

THE first diagnostician approached declared that we could find the answer right in our own text pages.

"Look over your own department, 'With the First Runs,'" was his statement. "Check off the number of houses that are apparently signed up for their fifty-two-week product from two or three definite sources—and then try to figure how you would squeeze an independent attraction in for dates.

"It isn't a question of merit. The calendar settles the problem. There are fifty-two weeks in the year and a limited number of first runs on which the producer must count for his 'big money.' The managers of first rank houses select the two or three organizations on which they are willing to rely for a definite quantity of pictures of a certain standard and obligate themselves far in advance. Take this big money away from the 'possibilities' on a picture and what encouragement do you leave for the ambitious producer?

"Only the other day the head of one of the largest booking circuits in the country told me, 'If I were offered a good picture almost free I'd have a difficult time finding a date for it in one of our houses before next October without knowing that I was going to shelve some other contracted picture for it.'"

The Exception or the Rule?

THE diagnosis of the first expert we had encountered seemed plausible until we met Expert Number 2. This professional gentleman admitted that there might be some truth in the first analysis but what about this:

"Look at 'Hush.' You find that picture getting first runs, don't you? You see it getting dates, big money, and exploitation, don't you? It's even booked at the Capitol.

"No, the trouble with the independent market is that there aren't enough pictures worthy of the first runs. Dates can always be found if you have the goods."

This satisfied us until we met a cynic who countered with this view, "Yes, but what's the use of making big pictures if you can't get the cash for them? How many territorial buyers are there with the money to swing many good pictures? You can't make hundred thousand dollar negatives with white paper money."

* * *

How About the Exploitation?

BY this time we were ready to admit that the patient might die at any moment and the Coroner's jury would inscribe the verdict, "Cause Unknown."

Then we addressed the head of a large producing company and sought an "outsider's" viewpoint on the independent situation.

"Have you ever stopped to figure how much of the trouble might be due to the advertising on the average independent picture?" he asked. "If we set out to gross six hundred thousand or more on a production, you'll find us spending a business-like proportion of that in advertising showing the exhibitor that it is a six hundred thousand dollar picture.

"But, judging merely from the side-lines, it seems to me that the average independent with a picture of the same quality, and, perhaps, with the same hopes for his gross, will attempt to market it with the least expense possible. A thousand dollar appropriation for trade paper space, for example, can't be expected to play a tune in the ears of the first run man that says 'a thousand a week rental.'

"How can they hope to 'get by' that way? It's a show game. The same independent whose press book will tell the exhibitor in a city of fifty thousand, 'Use big space, spend money on this picture,' will attempt to cover the United States himself with a wandering page or two of copy. It can't be done. You can't convince the exhibitor that your picture is worth an expenditure of two hundred dollars or so for the week's run in his town when your own effort indicates that you think it worth only a few hundred for the entire country. And if you don't sell him the important exploitation angle nowadays you don't get the booking."

WM. A. JOHNSTON.

Picture and Theatrical Industries Launch Campaign for Irish Relief

THE motion-picture and theatrical industries have been called upon by the American Committee for Relief in Ireland to co-operate in the campaign to raise funds to feed and clothe the Irish women and children who have been made destitute by the reign of terror in their country. At a luncheon on Friday, March 18, at Delmonico's, leading representatives of the motion-picture interests and of the principal theatrical enterprises in America, were entertained by the executive officers of the American Committee for Relief in Ireland, and an earnest request was made that theatres throughout the United States co-operate in this campaign in the same effective way in which they aided the recent Hoover Drive and the various War Relief movements.

The response of theatrical and motion-picture men to the call for aid was a hearty one, and a committee representing the various interests of the two industries was appointed to work out concrete plans for raising funds in theatres throughout the country. This committee is composed of William A. Brady, president of the National Association of the Motion Picture Industry; Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Sam H. Harris, president of the Producing Theatrical Managers' Association; John Emerson, president of the Actors' Equity; Martin Beck, head of the Orpheum Circuit; E. F. Albee, of the United Booking Offices; Samuel S. Scribner, of the Columbia Amusement Company; Joseph Webber, president of the American Federation of Musicians; Harry L. Spencer, assistant president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators; George M. Cohan, William Fox, Marcus Loew, and Walter J. Moore.

This committee was chosen by Ex-Judge Morgan J. O'Brien, chairman of the American Committee for Relief in Ireland. In explaining the purpose for which funds are now being gathered for relief in Ireland, Judge O'Brien emphasized the fact that the campaign is distinctly non-political and non-sectarian in character.

W.C.T.U. to Launch Big Drive on April 3rd

National headquarters of the W. C. T. U. has made the announcement from its offices in Evanston, near Chicago, that a tremendous drive for a strict observance of the fourth commandment (which includes Sunday closing, etc.) and against the use of tobacco, will be opened April 3. On this date, people all over the country will be urged to go to church, and the week following will be a week of prayer. Then comes anti-tobacco Sunday, April 10, which will be followed by a nation-wide anti-tobacco crusade.

Some of the things that should not be permitted on Sundays, according to the W. C. T. U., are automobiling for pleasure, golf, baseball, dancing, theatres and moving pictures.

All local unions and branches, Sunday schools, churches and schools will be asked to co-operate. Leaflets were sent out Monday for general distribution.

Recent Incorporations in State of New York

THE following motion picture concerns were incorporated in New York State the past week. The capitalization as well as the directors of each are given as follows:

Yankee Film Corporation, $10,000, Samuel Borchardt, James R. Boswell, William A. Leith, New York City; Four Horsemen Exhibiting Corporation, $5,000, Nelson and Norbert Ruttenberg, S. Edward Fink, New York; Mastodon Films, Inc., $20,000, Charles C. Burr, William T. Lackey, A. J. Romagna, New York; Affiliated Distributors, Inc., $20,000, Charles C. Burr, William C. Lackey, Anthony J. Romagna, New York; Burnside Theatre Corporation, $5,000, J. A. Lewis, Myron Butler, R. L. Schweriner, New York.

New Company to Feature Pacific Northwest

To take a conspicuous part in production of motion-picture plays, utilizing the great scenic attractions of the Pacific Northwest as a background, a group of Portland specialists has organized the Kizer Studios, Inc., and is preparing to register results early this season with the first set of dramatic films.

Associated in the project are: F. H. Kiser, who has given fame to Oregon's scenic assets in still photography; R. J. Grace, architect and engineer; Anna Shannon Monroe, magazine and dramatic writer; George Natanson, a well-known figure in musical comedy, and Fayette E. Marsh, attorney and fiscal agent of the corporation. Later Walter Pritchard Eaton, of Boston, will be one of the executive staff.

According to Mr. Marsh, the producing staff is equipped now to make a start on a photoplay, which will have its setting in the vicinity of Portland with a story written by Miss Monroe interwoven in natural scenes. It will be followed by the filming of another Monroe scenario of the Boy Scouts, probably in Glacier Park. Eaton also will furnish a theme.

Famous Players Promotes Oscar A. Morgan

Emil E. Shauer, assistant treasurer and director of the foreign department of the Famous Players-Lasky Corporation, announces the promotion of Oscar A. Morgan to an important position in the foreign department of the company. Mr. Morgan will work directly under Mr. Shauer.

Warns Exhibitors on New Insurance Policies

A letter has been addressed to the N York Theatre Owners' Chamber of Co merce by the president of the Herbert Ebenstein Co., insurance brokers, an the alleged inclusion of a clause in n policies which would make the compar issuing these policies not liable "for juries or death to any person as a resu directly or indirectly, of fire or conflag tion." This letter, as quoted by Herb R. Ebenstein, is submitted in part s follows:

"I wish to bring before the body the very ser condition which has just arisen in connection v Liability Insurance for theatres.

"Our office has discovered that the new poli being issued by the various companies specifically clude 'Loss from Liability for injuries or death any person as a result, directly or indirectly of or conflagration.' This clause, which has been ge ally adopted by all the Companies, members of Conference, specifically excludes what, in our opin is the greatest hazard to which a theatre owner constantly exposed.

"This clause, by its brevity, covers a wide field it is our belief that should the interpretation of clause remain in the discretion of one of the sma companies, that Liability could be disclaimed on one of the following contingencies:

"Should smoke from the boiler-room rise in theatre and cause a confusion and a general exodus your patrons, and should anybody be trampled or h as a result of this confusion, the Liability could disclaimed as an indirect result of a fire.

"Should a fire occur upon the premises next nearby adjoining the theatre and should the noise the fire-engines cause a confusion with similar resu liability could be disclaimed as resulting indirec from a fire.

"Should the film in the projection booth catch and cause a glare which might frighten your audie and cause confusion with a general retreat from theatre, an accident resulting therefrom might be claimed as resulting indirectly from a fire.

"The fact that this insurance is excluded from a one particular policy is not of vital importance if alternate plan for insuring this liability is offer The seriousness of the situation lies in the fact t should any such contingency occur, the insured wo be left without protection of any sort and since t limits of Liability insurance are governed only the psychology of a Negligence Lawyer or Jury, th is no definite way in which a theatre owner co prepare to offset this loss, and there is no reason w a more or less serious accident of this nature could result in the entire loss of his property."

Robert Edgar Long to Ac as Advertising Expert

Robert Edgar Long, who for three yea or more has ben the general press repr sentative for David Wark Griffith and h productions, and who was a vice-presider in D. W. Griffith, Incorporated, has re signed his association with the Griffith or ganization to "go it alone" as an advisc on matters pertaining to advertising in th trade publications and general exploita tion for producers, directors and scree stars. His plans include a widespread ad vertising campaign for super-productions the consulting directorship in the mappin out of advertising schemes and general ex ploitation for pictures of the higher class

A.M.P.A. Honors Membe of Green Room Club

Members of the Green Room Club an Dr. Dan Carson Goodman were the guest of the Associated Motion Picture Adver tisers at the association's weekly meetin at the Cafe Boulevard March 17. A mo tion was passed expressing the apprecia tion of the A. M. P. A. to members o the Green Room Club for their aid i making "The Naked Truth" dinner success.

Pathe Will Sell Product of Stoll Film Co.

Paul Brunet Signs Agreement to Handle Output of British Producers

TWO international factors in the field of motion pictures have become affiliated through a contract just executed, whereby Pathe Exchange, Inc., will actually sell, as well as distribute, the product of the Stoll Film Company, Ltd., throughout the United States. Under the terms of an agreement signed by Paul Brunet of Pathe, and Jeffrey Bernerd, managing director of the Stoll Film Co., Ltd., and co-managing director of the Stoll Picture Productions, Ltd., of England, Pathe assumes immediately the selling of the Stoll output. Mr. Bernerd came here from London for the express purpose of forming the affiliation with Pathe, and the day after the contract was consummated he returned to England.

The twelve pictures already released by the Stoll organization here, will continue to be sold under the series plan. However, beginning with the second or third week in May, Pathe will inaugurate a new selling system. Instead of releasing one picture a week, Pathe will issue one every other week. Each production will be sold on an open booking basis—on its individual merits, in effect. No new Stoll pictures will be offered between March 20 and the inauguration of the Pathe plan of selling.

A desire to create an American market for English made pictures, which he has every assurance will become better and better during the coming year, found Paul Brunet ready to take over the selling of the Stoll product. While in Europe last year Mr. Brunet became thoroughly conversant with the elaborate plans of the Stoll Company to produce for the world market—particularly for the United States. He was informed of the Stoll plans for the biggest studio in Europe and the third largest in the world—where now five companies are working.

"The American market is now ripe for the English made picture," said Mr. Brunet, in discussing the arrangement with Stoll, "and it affords Pathe a feeling of the deepest pleasure to be placed in a position to sell the product of the Stoll Film Company. Sir Oswald Stoll represents the highest type of motion picture producer in England, and his product represents the best. In the past, perhaps, the British producer failed to grasp the American 'idea' in his picture making. In fact, he did not make for the world market, but for the 4000 theatres of the British Isles. But the greater field—the United States with its 17,000 motion picture exhibitors—offered such a vastly wider scope for the operation of the English producer that he began to select stories and produce pictures with an eye across the Atlantic.

"The Stoll organization with its remarkable plant at Cricklewood, London, and its country or exterior studio at Surbiton, was in a splendid position to take the fullest advantage of his opportunity.

"Consequently I think I am justified in predicting that American audiences will thoroughly enjoy and welcome the big productions Stoll will offer in the future.

"We can afford to release only the best pictures we receive from England, for out of the forty or fifty we anticipate receiving in the coming year, we will issue only twenty-six.

"Pathe welcomes the opportunity of placing before American audiences the best English made pictures and feels particularly gratified by the confidence in its organization manifested by the Stoll Company in selecting Pathe as its distributing agency."

Before sailing on the Imperator Mr. Bernerd gave an insight into the present and future plans of Stoll that indicates a determined effort to corral a goodly share of the American picture business.

E. E. Fulton, Picture Pioneer, Dies Suddenly

Founder of E. E. Fulton Co., Well Known to Trade, Succumbs in Chicago

THE sudden death of E. E. Fulton, president and founder of the E. E. Fulton Company, which occurred in Chicago Friday night, March 18, after an illness of but a few hours, marks the passing of another of those pioneers of the motion picture industry on whose enduring foundations its present greatness has been built.

Since the earliest days of motion picture activity the name E. E. Fulton has been identified with mid-western and western motion picture affairs. One of the first, if not the first, in the film distributing field, he has always been closely associated with motion pictures in one form or another. Of late years, however, he has been best known as the manufacturer of "Fulco" specialties.

While he had not been in good health for the past year following an attack of paralysis last April, his death at the Hotel Sherman Friday as the result of acute gastritis, has come as a complete shock to all who knew him. Seemingly he had recovered to a very large extent from his former illness and was himself looking forward with zest to a return to active participation in the manufacturing details of the E. E. Fulton Company. For the past several months it had been his daily practice to spend a good part of the day at the factory and on Friday he made no exception to this rule. Following a morning spent in going over with his sons, in whose hands the active management of the business has rested since his first illness, he accompanied his son Ralph downtown in the afternoon, and shortly after they had arrived in the loop he was seized with an acute attack of gastritis and was taken to the Hotel Sherman, where the end came unexpectedly at 7:45 P. M.

Simple services were held Sunday afternoon attended only by the immediate members of the family and business associates. Interment was in Chicago Monday.

Indicative of the character of the man was the splendid spirit of comradeship which existed in both his personal and business family. To all he was "Dad," and as "Dad" Fulton he was known from coast to coast. It is rare that such closely knit relationship between father and sons is extended to business activity, but in the E. E. Fulton Company existed a perfect and sympathetic understanding and team work which has done much to create the splendid reputation which Mr. Fulton and his sons enjoyed in the business world. High ideals and a firm conviction in right for right's sake marked all his dealings.

E. E. Fulton entered the motion picture field as western representative for Lubin in the days when the film industry was indeed but an infant and through the successive stages of General Film Company, Universal and Mutual reorganizations, he advanced to considerable prominence in western film activities. But it was following the advent of Mutual to the field of film exchanges and "the battle of the independents" that, with the keen foresight that has characterized all his activities, Mr. Fulton sensed the possibilities of the supply field and in 1910 organized with his sons the E. E. Fulton Company of today, as dealers and distributors in motion picture supplies and accessories, from which developed the present large manufacturing business. He also has been inteersted in the U. T. E. since its organization.

He leaves a widow and three sons, Leroy Myron, Ralph H. and Carl H., who were associated with him in his business; and three brothers, George Fulton, of Dayton, Ohio; J. H. Fulton, of Chicago, and Guy Fulton, of Indianapolis.

Censorship Victories in Two More States; N. Y. Hearing Set

Idaho and Missouri Bills Unsuccessful; Preparing for Albany Fight

FURTHER news of motion picture victories in the series of legislative battles, which are now being waged in many States, is reported this week. In Idaho, after a strenuous battle on the part of organized exhibitors, both censor and Sunday closing bills were killed in the Legislature.

Utah, which is now without cigarettes under the new law, escaped further drastic restrictions when the Sunday closing bill was withdrawn from the Legislature by its author. The bill would have made it unlawful to show any lewd, vulgar or offensive picture or pictures depicting the smoking of cigarettes. It would also prohibit the attendance after six o'clock in late afternoon of children in theatres who are under 16 years of age or under the apparent age of 16 years unless accompanied by parent or guardian. The bill provided that guardians must be real and not persons appointed by the theatre to avoid the law. Section 3 of the bill would have provided against the holding or operation of any motion picture theatre, vaudeville or any other theatre on Sunday and also provides that no entertainments should be conducted on that day.

A bloodless victory has been won in Wisconsin. A stiff censorship bill suffered the unusual fate of becoming lost after it had been introduced in the Legislature last month. The clerk of the Senate has no record of the bill and says it must be an Assembly bill, but the clerk of the Assembly states that he has never seen it. The legislative reference library, which writes up the proposed laws, has no record prescribing cures for motion pictures.

Missouri Bill Defeated

The Missouri Senate on March 15 refused to take up the motion picture censorship bill by a vote of 17 to 14. The bill has been on the Senate calendar for engrossment for the last ten days. A similar bill was passed by the House March 3 and sent to the Senate the following day. This bill was referred to the Senate committee on criminal jurisprudence, where it has remained for the last ten days.

Senator Hostetter, one of the authors of the Senate bill, after waiting all day for an opportunity to call the measure, at a late hour moved that the rules be suspended and the bill be taken up for engrossment. This met with strenuous opposition and eventually the Senate adjourned.

Prepare for N. Y. Hearing

Practically every member of the executive committee of the New York State Motion Picture Exhibitors' League reached Albany early in the afternoon of March 23 for a conference and for outlaying a plan which will be followed in opposing the Clayton censorship bill at next Wednesday's hearing, which will take place before the joint ways and means committee. This hearing was arranged after repeated requests for it were made during the past week. It will probably be one of the largest held during the present Legislature session.

Those who arrived in Albany made their way to the State Capitol where they held a long conference with Senator James Walker. Later they conferred with other Legislature leaders. Among those who attended were Sydney S. Cohen, president of the National as well as the State association, C. A. O'Reilly, S. I. Berman, C. A. McMann, all of New York; Frank Kock, Irving Salyerds and Jack Farren, of Rochester; Ira Moser and Roscoe Mitchell, of Buffalo; C. A. McCarthy, of Hoosic Falls; William A. Dillon, of Ithaca; C. A. Hayman, of Niagara Falls; N. Dipson, of Batavia; W. H. Linton, of Utica; George Roberts, William Bernstein, and Fred Elliott, of Albany.

William A. Brady also arrived in Albany on Wednesday and met and conferred with Senator James Walker, but refused to divulge the nature of his mission.

Local Victory in Buffalo

The local censorship battle in Buffalo has been settled, with the exhibitors winning a decisive victory, the committee of citizens proposing local censorship having accepted two ordinances backed by the exhibitors and based on those accepted by the State Conference of Mayors.

A meeting of committees representing the exhibitors and the citizens was held in the offices of Roscoe R. Mitchell, attorney for the Buffalo Theatre Managers' Association, in the Fidelity building last week when two ordinances were agreed upon and the chairmen of both committees were instructed to propose to the city council their adoption, with, however, the suggestion that no action be taken until after the present session of the Legislature had adjourned. If a State system of censorsh is adopted, the local ordinances will be u necessary.

The first ordinance agreed upon relat to advertising of pictures and theatres an provides that such advertising shall tru describe the nature and character of pi tures shown in Buffalo.

The second ordinance provides for th regulation of the showing of moving pi tures and prohibits the showing of an pictures in the city which are obscene, in decent, improper, licentious, immoral c tend to degrade the public morals or t incite or encourage crime or disrespe for law.

The ordinances provide for the appoint ment of a motion picture commissione and an advisory committee of citizens wh shall serve without pay. Pictures will nc be censored before being shown if the have passed the national board of review Those not thus passed will have to bea inspection before being shown.

Dr. Craft Active

The announcement by Dr. Wilbur F Craft, superintendent of the National Re form Bureau, that his organization wi sponsor a bill for a Federal Inter-Stat Commission to license and control motio pictures, has brought forth a vigorous pro test from officials of the National Associa tion of the Motion Picture Industry.

A charge of unfairness has been lai at Dr. Craft's door by the motion pictur interests. They say that at a conferenc on the subject of censorship held o March 14, Dr. Craft assured the pictur men that he would refrain for a reason able length of time from advocating o encouraging any national legislation in volving the motion picture industry, thu enabling the producers and distributor of pictures to put into effect a set o standards for production which will elimi nate all objectionable matter from th screen.

Hearing on Clayton Censor Bill Set for March 30

A PUBLIC hearing on the proposed Clayton censorship bill will be held at Albany on Tuesday, April 5, at two o'clyock, before a Joint Committee of the Assembly Ways and Means Committee and the Senate Judiciary Committee, instead of Wednesday, March 30, as was previously announced.

Exhibitors Confer on Fight Against Clayton Bill

Sydney S. Cohen, together with th various members of the executive com mittee of the Motion Picture Theatr Owners of New York, met at Albany N. Y., on March 23 for the purpose o considering such measures as may b adopted in combatting the Clayton censor ship bill in the New York State Legisla ture. The meeting was held behind close doors at the Hotel Ten Eyck. Fred Elli ott, manager of the Clinton Square thea tre in Albany, and one of the vice-presi dents of the State Association, was amon those in attendance.

"Film Production Becoming Decentralized"

Consolidation Is Giving Away to Individual Producing Units, Says J. D. Williams

"THE day of huge groups of consolidated producing units is rapidly passing away on the West Coast. Production is becoming decentralized.

"Individual producing effort is taking its place.

"Stars and directors alike, instead of renewing affiliations with great producing organizations, are breaking away and setting up their own independent units.

"The result is a great increase of healthy competition, which is already beginning to make itself felt in the improved quality of the pictures thus made, and which is bound to result in better pictures than these same stars and directors ever made under the old 'consolidated' system."

These are the developments in production that J. D. Williams, manager of Associated First National Pictures, Inc., found most significant in his recent visit to Los Angeles. Mr. Williams returned to New York Sunday, March 20, after an absence of three weeks in the West, thoroughly delighted with the results of his trip.

"There is a marked change in production methods at the West Coast studios," said Mr. Williams, "and one which is most assuredly going to result in better pictures and bigger pictures—pictures that will be better and bigger from an artistic as well as from a box-office standpoint.

"The change I mean is the breaking up of the huge consolidations of stars and directors, and the formation, by these stars and directors, of their own independent producing organizations. These have multiplied on every hand, until there are twenty producing units, each one competing with every other, where there were two or three top-heavy groups before.

"Its effect upon the quality of pictures will be not only decisive, but it will be almost instantaneous. When twenty stars or directors are working, each independent of the other, to produce the best possible product for the same market, the competition is not only many times keener than before, but many times healthier.

"The independent producing system is the only one that will give the exhibitor the really 'super-productions' that are now more necessary than ever to the continued popularity and prosperity of the motion picture theatre. The old system has proven, in operation, its own condemnation. It has written its own death sentence.

"The motion picture production must always be the creation of individual personality. It cannot be standardized or reduced to a rule-of-thumb. Only when the creator of a picture has absolute freedom to put into his work everything of which he is capable, without being hampered or hindered by anything that resembles a rigid 'factory' system, does he ever produce a great picture.

"Shoes, automobiles, clothing, soap can be manufactured on an infinite scale, according to an invariable formula. They are most successful when they are so made. But motion pictures are not *manufactured;* they are created. Each one is a separate work in itself. Its greatest charm and appeal is that it is individual, inimitable, that it is not the duplicate or replica of some other picture.

"And it is the clear realization of this fundamental fact that has led the most successful stars and directors of the American screen, one by one, to forsake their old affiliations, form their own producing companies, finance their own activities, and give themselves up, whole-heartedly, to the production of the best pictures they are capable of making."

Elaborate Plans for Rochester Convention

Expect New York State Convention Will Lead to Results of Highest Importance

ROCHESTER exhibitors are making elaborate plans for the entertainment of delegates to the annual convention of the Motion Picture Theatre Owners of New York, which will be held at Hotel Seneca, Rochester, on April 5, 6 and 7. It is expected that the convention will be the largest in point of numbers that the state exhibitors have ever held, and that, likewise, it will be the most important in results. There has never been a time when so many subjects of vital concern to the exhibitors awaited action, and an effort is being made to make the Rochester convention 100 per cent representative.

Liberal fare concessions have been obtained by Chairman of the Convention Committee I. M. Salyerds from railroads for the transportation of delegates, and several large parties have already been formed. The New York City exhibitors have already engaged 125 places in the special cars that will transport them to Rochester. Reduced hotel rates have also been secured, and full details on both matters can be secured by any exhibitor who will write Mr. Salyerds at the Victoria Theatre, Rochester.

The convention will not only be a valuable symposium of ideas and plans, but it will be a complete exposition of the latest in motion picture productions and exhibit. Practically every large producer and dealer in theatre equipment has engaged booth space.

But while the convention will be primarily a business one, provisions are being made for the entertainment of those attending the convention. The Rochester Exhibitors' League is preparing several events of purely entertainment interest. One of them will be an elaborate dinner for delegates, at which a number of notables in the film world, in legislative affairs and in public life will be guests and speakers.

The other big event of entertainment interests will be a grand ball to be staged in the New York State Armory at which many important motion picture stars will be guests. All the arrangements for the ball are in charge of John J. Farren of the Victoria theatre, Rochester. The following screen luminaries are announced by the M. P. T. O. of A. headquarters as popular attractions for the movie ball: Corinne Griffith, Alice Calhoun, Eugene O'Brien, Martha Mansfield, Marion Davies, Edna Wheaton, Vivian Martin and Leah Baird.

Irving M. Salyerds, state organizer for the M. P. T. O. and president of the Rochester Exhibitors' League, is head of the executive committee that has general convention plans in charge.

Every exchange in the state has been placarded with large posters advertising the convention, and specially designed souvenir postcards are being sent to every exhibitor in the state, asking him and his wife to attend the convention.

The press and the municipal authorities of Rochester are taking an active interest in the convention. It is expected that during the three days of the meeting the entire city will be given opportunity to hear of the problems that confront exhibitors and producers and that an immense amount of valuable propaganda will be released for public consumption.

J. Hoffberg Heads Goldwyn Foreign Sales Dept.

J. H. Hoffberg, former assistant to Arthur Ziehm, is now in charge of the activities of Goldwyn's foreign sales department, and will supervise the sale and distribution of this company's pictures in Latin America and the Far East.

New Pennsylvania Organization Is Activ

Members of Week-Old Exhibitor Body Appear Before Legislature to Fight Bills

PLUNGING aggressively into the fight for the protection of the motion picture industry of Pennsylvania, members of the executive committee and other officers of the newly formed Pennsylvania branch of the M. P. T. O. of A., appeared on March 16, or exactly one week after the State-wide exhibitors' organization was formed in the convention at Harrisburg, before the Judiciary Committee of the Pennsylvania House of Representatives at Harrisburg and vigorously opposed the Brady bill, which would place a one per cent tax on the gross receipts of all theatres.

At the same time a hearing was held on the Donnelly bill, prohibiting the sale of tickets for seats behind pillars in theatres or in other parts of the house from which a clear view of the stage or screen cannot be obtained. The exhibitors' representatives agreed that such a measure was justified, and did not vigorously oppose it, an agreement being reached to amend it in some respects.

There are a dozen other bills affecting motion picture theatres now pending, but argument on them was postponed, by reason of the time consumed in fighting the Brady bill, until March 21, at 1 p. m., at which time it was arranged to hold a hearing before the same committee in Philadelphia.

Among the chief spokesmen to oppose the Brady bill were M. J. O'Toole, of Scranton, secretary of the new exhibitors' organization; Fred J. Herrington and H. E. Wilkinson, of Pittsburgh, both vice-presidents of the organization, and C. Floyd Hopkins, of Harrisburg, all of whom are members of the legislative committee of the new M. P. T. O. of P. They emphasized the fact that the gross receipts tax would prove such a burden as to drive many neighborhood theatres in Pennsylvania out of business.

O'Toole, who led the fight, declared that the Brady bill probably had been offered through a lack of understanding of the nature and purposes of motion picture theatres of the present. He urged that the committee look upon them in the light of educational institutions doing much of the work that newspapers do. He said the State should no more tax a theatre than a school or a newspaper, showing how the motion picture theatres at all times stood ready to co-operate with the State in activities that have aided in spreading welfare propaganda relating to sanitation, fire prevention, health and kindred subjects. He quoted a recent speech of Pennsylvania Labor Commissioner Clifford B. Connelly, who said the motion picture is as essential as the school or the church.

"This tax is inequitable, discriminatory, unjust and a menace to our business," he concluded.

Representative William J. Brady, of Philadelphia, author of the bill, was asked by Chairman Hugh A. Dawson, of Lackawanna county, whether he had any remarks to make. Brady referred to the State's urgent need for new revenue and declared the tax proposed in the bill would yield $601,000 a year.

C. Floyd Hopkins, who represents the Wilmer & Vincent theatrical and motion picture interests in Harrisburg, denied a report that the theatre and motion picture interests in Pennsylvania make a profit of $80,000,000 a year. He said that represented the gross receipts of all amusements. He pointed to the unfairness of a tax on gross receipts which do not represent even possible profits. He quoted statistics to show that some of the theatres he manages, that have the largest gross receipts, make the smallest profits, yet if the Brady bill were enacted, the theatres with the largest gross would pay more tax than the theatres with the largest profits.

Fred J. Herrington told how taxes are driving the smaller theatres out of business. Five years ago there were 324 motion picture theatres in Philadelphia, but now there are but 184.

Former State Senator John E. Fox, of Harrisburg, as counsel for the Wilmer & Vincent interests, pointed out there is no instance in the statutes of the State in which the gross receipts of a private business are taxed. "If theatres are taxed, why not tax department stores?" he asked.

H. E. Wilkinson, representing t Olympia Amusement Company, of Pit burgh, said the Federal film tax, origina placed on the manufacturer, had be pushed along to the exhibitor.

New Restrictions Propose for Pennsylvania

Radical restrictions on the exhibition motion pictures for educational purpo in "schools, churches, auditoriums, ins tutions and similar places of public asse bly" have been tentatively prescribed the Industrial Board of the Pennsylva Department of Labor and Industry, whi announced in Harrisburg on March that a public hearing on a newly draft code of rules will be held on April 12, a meeting of the board.

Following the hearing, the rules, if a proved by the board, will become eff tive. They provide, among other thin that only licensed operators shall be p mitted to exhibit pictures in such plac that no admittance shall be charged a that the exhibitions in each place shall n exceed six a month. The full text of t proposed rules follows:

The following tentative Rulings were considered the March 15, 1921, meeting of the Industrial Bo and are herewith submitted for the criticism of concerned:

"(1) The films exhibited shall be restricted to th used for educational purposes.

"(2) Projectors of an approved type shall be u or a fire proof enclosure must be provided. Such j jectors shall, during all times of operation, be in cha of a licensed operator.

"(3) The number of exhibitions given shall not ceed six per month.

"(4) Admission fees shall not be charged.

"(5) Application for permission to use such sch church, auditorium, institution or other similar pl of public assembly for the exhibition of motion ture films, must be made to the Industrial Board, the means of egress, aisles, seats, etc., shall be vestigated by the Bureau of Inspection, Departmen Labor and Industry, and a report and recommen tions as to the safety of such school, church, a torium, institution or other similar place of public sembly, for the purpose as above set forth, shall submitted to the Industrial Board.

"The provisions of the Fire and Panic Act s apply as far as may be consistent in consideration local and other conditions."

Zukor Sets Sail to Confer with Producers Abroad

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, sailed on the Aquitania on Tuesday of this week on his annual trip to Europe for the purpose of conferring with the British and Continental producers affiliated with his company. Mr. Zukor will explain the fourteen requirements for clean pictures recently adopted by the National Association of the Motion Picture Industry in its campaign for cleaner and better pictures and will call the attention of all other European producers to the necessity of adopting them in the production of their pictures.

While in London Mr. Zukor will confer with Sir James M. Barrie regarding the picturization of Barrie's play, "Peter Pan," which is to be produced in this country soon as a Paramount picture. Arrangements also will be discussed by Mr. Zukor, while in Paris, looking to the exhibition of Paramount pictures at the Paris Opera on nights when operatic performances are not being given.

Mr. Zukor stated before sailing that he also planned to enlarge the production activities of the Famous Players-Lasky British Producers, Ltd., the company which makes Paramount pictures in London.

Screen No Place for Cla S. Hamon, Says Beban

GEORGE BEBAN, who is making personal appearances in connection with the showing of his big picture at the Ascher Brothers theatres in Chicago, is aroused by reports that Clara Smith Hamon had accepted a contract to go into moving pictures. In an address to more than two thousand persons who crowded the Commercia theatre, Mr. Beban said: "If the time should ever come when Clara Smith Hamon succeeds in breaking into the movies, then I would feel like quitting producing and acting in them. There is no place in modern moving pictures for one whose only claim to fame is participation in crime.

"I do not hesitate to assert that there is no prominent producer who will dare to put Clara Smith Hamon before the great public of American movie fans. Public opinion largely controls moving pictures of today."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

May 1st is generally considered moving day in Chicago but the film exchanges are taking time by the forelock and many will get into their new quarters on film row before that date. The Consumers Building and 207 S. Wabash avenue, for some time known as the Film Exchange Building, will lose a number of tenants this week and the Mallers Building will also cease to be the headquarters for film men.

Wabash Film Exchange announces that they have decided on April 4th as the opening day for their new exchange. They will be located at 804 S. Wabash avenue on the third floor, and already have completed their sales organization.

Silee Film Exchange for a long time located in the Consumer's Building will make their headquarters at 63 E. Adams street, during the month of April and on May 1st expect to get into their new exchange building at 830 S. Wabash. Lee Herz's organization will have an entire building to themselves and the quarters will be commodious and up to date in every particular.

Universal started moving its Chicago Exchange from its quarters in the Consumers Building to 837 S. Wabash avenue on March 19th and the transfer was made without a hitch, business being conducted at the south Wabash avenue address on Monday. Universal now has one of the largest and best equipped exchanges in Chicago and is located in the heart of the new film district.

Gollos Enterprises got into their quarters at 808½ S. Wabash Tuesday where they will have both office and film handling departments. This will enable them to improve the service to their customers as heretofore it has been necessary to have the service department in a separate location from the booking offices.

Manager Willard of Realart has completed his plans for moving from the present office at 207 S. Wabash avenue to his new quarters at 845 S. Wabash during the second week in April.

Educational Films, Chicago exchange, which has made remarkable strides under the managership of I. Maynard Schwartz, and although only six months old is reported to be doing one of the biggest short reel businesses in Chicago, will move its offices from the Consumers Building, 220 S. State street, to 837 S. Wabash avenue this week, where it will occupy much larger quarters, which were made necessary by the expansion of the staff as business grew.

Joe Friedman was in New York this week attending the meeting of the directors of the Federated Film Exchanges of America, of which he is the president, and is expected to return to Chicago the first of next week.

Ned Homes, who is in Chicago preparing for the opening of "The Four Horsemen of the Apocalypse," and already has secured considerable publicity for this monster feature in the daily press, and started the advertising campaign.

Nate Woody, of Pinnacle Productions, is in Los Angeles for a few days and while there will inspect the new studios where his company is now producing. Important announcements as to future plans of Pinnacle are expected on his return to Chicago.

Gollos Enterprises, which recently announced that they had acquired the rights to "Deliverance," the George Kleine production, for Northern Illinois, now has arranged to distribute the feature throughout the entire state, many requests from exhibitors throughout this territory having caused them to extend their activities to cover the state.

Billy Shea, who edited Sidney Franklin's "Courage," brought the negative to the Chicago Rothacker plant last week and a few days later Danny Gray, film editor for Marshal Neilan, arrived with the negative of Bob Hampton of "Placer." Edward O. Blackburn, director of Rothacker Industrial films, is in Ohio in connection with the industrial pictures.

The Midland Film Company and General Film Brokers' offices on the third floor of 112 N. La Salle street, were damaged by fire which broke out in that building on Saturday night. A. Teitel, who also has his headquarters in this building, and who had a number of valuable features stored in his vaults, awaiting to be cleaned and renovated, escaped damage.

Joe Hopp and W. D. Burford, who were called to New York last week for a conference with Sidney Cohen, of the Motion Picture Theatre Owners of America, returned to Chicago Wednesday. They expect to have an important announcement to make within a few days as a result of their trip.

"East Lynne," the widely advertised Hodkinson feature, has been booked into the Ziegfeld for a run, opening April 9th. Manager Dunas reports bookings on this feature are coming in rapidly to follow this run. Many novel tie ups with music and publishing houses are being arranged, which will give wide publicity to the showing of this picture in Chicago.

District Manager Joseph H. Gilday, of Famous Players-Lasky, reports Kent Week, which opens in Chicago March 27th, will be one of the most successful events of the kind recorded in this territory as more than three hundred houses booked Paramount pictures for this week dedicated to General Manager S. A. Kent.

Moving day for Metro will come some time before April 1st, according to Manager Rozelle, who expects to be located in the new quarters at 837 S. Wabash Avenue, where Metro will occupy the entire third floor, within a few days.

Harry Spanuth is making an extended trip throughout the east and central west in the interests of his Vod-A-Vil Movies and before returning to Chicago will visit Detroit, Buffalo, Cleveland and a number of other cities.

Vern Lynch, of the Tiffin Theatre on North Avenue, is reported to be improving following his recent operation and is expected to be back on the job at the Tiffin within a few days.

Aaron Jones, of Jones, Linick & Schaefer, is in New York in the interests of his company, and Johnny Jones has just returned from that city.

Pathe has one of the heaviest, as well as the largest, sales forces in Chicago, but the strenuous work of Brunet month is pulling down the avoirdupois somewhat. The "lucky thirteen" just weighed in on the third week of the drive at 3,120 pounds after losing 220 pounds during the drive. Celebrations are the order of the day with this organization at present, Art Hollah, feature salesmanager, and Chuck Kepple, northside salesman, having had birthdays recently, and James Gillick is planning to become a benedick on April 2nd, following which he will take his bride on a honeymoon trip to New Orleans.

Lubliner & Trinz have closed for "The Devil," George Arliss' feature picture, which will open on this circuit at the Senate and Pantheon for a week on May 1st.

Max Goldstine has returned from a four week's trip to the west coast and immediately got busy on plans for opening Orchestra Hall with "Passion" the great first National feature, on April 9th. Mr. Goldstine reports that there are indications of resumption of activities at Hollywood and other producing centers around Los Angeles, and that business in San Francisco, Portland, Seattle, Denver and other points he visited, is holding up fairly well.

The above is the largest scene as yet filmed in Paramount's new Long Island studio. It is the cabaret scene for George Fitzmaurice's "Experience"

Aywon Feature is Near Completion

The work of titling, assembling and cutting the Aywon feature based on the "East Is West" theme, is fast nearing completion according to a statement just issued by Nathan Hirsh, president of the organization. As yet no name has been chosen for this feature.

Music and the Picture

The Short Subject and Its Setting

By Charles D. Isaacson

I HAVE often wondered why the short subject has been slighted when music is considered, for to me it seems to be more necessary to envelop the one-reel picture in an atmosphere than the big feature. The super-picture can take care of itself much more readily than the brief study.

What I mean to point out at this time has to do with the importance of concentration of effort in the one-reeler. I am reminded of an old nursery story. "I'll tell you a story of Jack and Dory and now my story's begun; I'll tell you another of Jack and his brother and now my story's done." The short-reel has hardly stated before it is over. There is no time to build up a cumulative effect. Everything which is accomplished must be in a brief period—everything must be called into action immediately. Thus if music is capable as all will concede of accentuating and improving an atmosphere, a mood, an effect or an idea—surely the logical place for it is in the picture which cries for quick results.

Is it not a logical point of view to consider how, for instance, in a scenic, the spirit of the setting ought to be simulated and stimulated with music? The high mountains, capped with misty clouds, can appear in all their majesty, when enveloped in the kind of music which suggests the altitude, the rarified air, the uplifting proximity to the heavens. The same scene introduces into a feature picture can be allowed to pass unheeded by the musician, because the action is of the prime importance. In the scenic, it is everything, and must be magnified in mood to its maximum possibilities. In a strictly educational subject it is even more necessary to "work fast."

Of course, in commenting upon the opportunities for the short-reel manufacturers to utilize music, I am not unmindful of the way that the big managers have sensed this thought, and have made the short-reels the backgrounds for the most glorious musical moments in their programs. Rothafel has a penchant for the one-reelers, and oftentimes revels in artistic blending of tonal and actual scenics. Hyman, of the Brooklyn Strand, I believe was one of the very first to cue-sheet his educationals and reviews.

Heretofore the makers of the one-reelers and specials have paid no attention to the musical phase of their pictures. On this they have made a grave error. The shorter the subject, the more paraphernalia it calls for. Otherwise it gets "lost in the shuffle." It needs as much attention in advertising, needs as much press assistance and then cries for a setting. The highest art is that which is the fullest. The greatest enjoyment is that which is fullest. The poet says that love's ecstasy cannot last for long periods, because it is so full of emotion that the lovers would die.

I have studied the field for a long time. I have noted the activities of the Educational Film Company, and have been much moved to give praise to their endeavors. And now I am inclined to commend the Kineto Company which is seeking to put out the Charles Urban subjects with the same careful scoring for music which the Famous and Goldwyn have attempted with the big features.

I believe that, perhaps, I have "put my foot in it" in accepting Mr. Urban's invitation to make his music cue-sheets! The man who is preaching from the pulpit had better stick to his speaking and not try to be an example. The man who is writing about how to do a thing ought never try to do it. Whenever a dramatic critic writes a play, oh, what a laugh the rest of the playwrights have on him. Now, what will the cue-sheet makers say?

For I know what I want to accomplish. I think that the best cue-sheet is one which suggests rather than indicates. I think that the sheet which enables the musician to follow his own intelligence instead of giving him a fixed diagram is best. I believe that a musician knows his own limitations, his own possessions, his own local taste and affairs better than any one else. I believe that if you will tell him what you'd like to see accoomplished with the music, he can adapt the indications to his affairs.

In the Kineto-Urban Reviews, I have been permitted to make a new kind of cue-sheet. Think of it! I don't give the timing; I don't show the running time; nor the tempo.

Well, to show you just what I mean, here's the way I've scored C. Urban's Kineto Review, No. 37, "The Emerald Isle."

"THE EMERALD ISLE".

There is a remarkable unity of spirit in the film—which must be retained in the music. Rather than make a hodge podge of tunes Irish, I would much more prefer to have a single melody used.

As a prelude to the picture, I would recommend one of the following ideas:

Group of girls and boys in Irish costume, dancing to "Molly on the Shore" (Grainger arrangement). Full orchestra. If this is not available, use any good Irish jig, with men and women dancers.

Suggestions: Harrigan's Reel, Dannybrook Fair, Mouse in the Cupboard. . . . In the arrangement, I should urge the interpolation of a harp with an Irish bagpipe, and if is at all possible, I should like that to be he prominently throughout the whole picture. (If a bagpipe and harp are not available, then th violinist can "imitate" the bagpipe with a jerk exaggeration in his playing with a rather loos bow.) . . . Note: If dancers are not avai able, and the bagpipe is, let the latter be fea tured on the stage in costume, or as a final po sibility, even do it as an interpolated numbe on the organ.

Body of the Picture

Open with "Come Back to Erin." At titl "Further Inland," change to "The Harp Th Once Through Tara's Halls." (Note: Har solo at this point, if possible.)

At title, "Villagers Leaving Church," moc erate into "Bendemeer's Stream."

At title, "An Irish Funeral," moderate int "The Minstrel Boy."

At title, "Exquisite Scenes," swell louder, an on good ringing style play "Where the Rive Shannon Flows."

At title, "To Kiss the Blarney Stone," mak a dead pause, and then play a real break dow jig during the scene (see suggestions in pre lude). End with a dead pause.

At title, "In the Vicinity of the Gap," pla "Killarney;" modulate after three minutes t a little bit of "Believe Me If All Those En dearing Young Charms."

Forty-five seconds from the end, return t "Come Back to Erin."

Note: The above suggestions are adaptab to the biggest theatre orchestra and the sing piano orchestra. Every music publisher has is sued Irish collections. I urge that this pictur be done with real Irish music—*not any comed Irish songs of a late day, because they wi only satirize and make ridiculous the beauty o the scenes.*

"THE HOLY CITY"

The intention of the musician in this instanc is to create a single and harmonious whole, i an atmosphere typically Jewish and Orienta It would be calamitous to attempt to differen tiate any of the episode by different themes ex cepting insofar as has been indicated. No fixe suesheet is written, no single composition in dicated. If you haven't any of the music men tioned, get the nearest to the idea. Jerusale suggests a slow, uplifting, plaintive melody i the minor mood. And it is this idea which wi create the atmosphere.

As a prelude to the film:

Soprano solo: "The Holy City" (in a audience essentially Hebraic, substitute for thi "Hatikvah" the Jewish national anthem o even "Eili, Eili" or "Yohrzeit" . . . where is impossible to get a vocalist, this may b played upon the organ or piano).

For the body of the film, play any one of th following compositions:

Andante Cantabile of Tschaikovsky (for fu orchestra).

Hebrew Melody, by Achron (played as violi solo with piano and organ accompaniment).

Hindoo Chant, by Rimsky-Korsakoff (fo small orchestra or even for piano alone).

(*Continued on page* 2390)

BULLETIN OF ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS

WE have much pleasure in reporting that there is a remarkably fine trend toward membership. Already, despite the fact that only a tentative organization exists, a large number of individuals and companies have sent in their membership fees and applications.

If musician, motion-picture man or one interested in the commercial or art phase of the allied industries desires to join and enjoy the benefits of membership in the new association, he is urged to apply at once.

There are three classes of membership—as follows:

(A) Those of the motion-picture industry seeking to broaden their appeal through music.

(B) Those of the music industry and music profession seeking to widen their scope through the film.

(C) Those seeking to give the public a greater opportunity to hear good music.

Dues are as follows: For individuals, $2.00; for corporations or companies, $10.00.

Temporary Headquarters are 7th Floor, 729 Seventh Avenue, New York City.

Temporary Executive, Charles D. Isaacson, Chairman pro tem.

PROGRAMS FOR THE WEEK OF MARCH 26 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Wotan's Farewell, Magic Fire Music and Ride of the Walkyries," by Capitol Grand Orchestra—Erno Rapee, Conductor.
Special — Ballet Divertissement by Capitol Ballet Corps.
(a) Scarf Dance by Doris Niles, Gladys Waite, Hebe Halpen.
(b) Mignon Gavotte, by Leon Leonidow and Thalia Zanou.
(c) Dance Orientale, by Mlle. Gambarelli.
(d) Hungarian Dance, by Ballet Ensemble.
Current Events—Capitol News.
Special — "The Palms" — Sung by Mr. Erik Bye, assisted by Capitol Mixed Quartette.
Scenic—"Gardens of Normandy"—Prizma, and "Acrobatic Flies"—Kineto.
Prologue — With James Parker Coombs, assisted by Capitol Mixed Quartette.
Feature—Without Limit—George D. Baker.
Next Week—Roads of Destiny—Pauline Frederick.

Strand Theatre—
Overture — Selections from "Carmen," "Toreador" Song, sung by Carlo Ferretti, assisted by Strand Symphony Orchestra.
Current Events — Mark Strand Topical Review.
Vocal — "Polonaise" from "Mignon," by Amanda Brown, Soprano.
Feature—Jim the Penman—Lionel Barrymore.
Comedy—The Jockey—Clyde Cook.
Organ Solo—"Marche Du Sacre"—Frederick M. Smith and Herbert Sisson, Organists.
Next Week—"Man, Woman, Marriage"—Allen Holubar.

Rivoli Theatre—
Overture — "In the Spring," by Rivoli Orchestra.
Scenic—"A Bit Old Fashioned"—Post Nature.
Current Events—Rivoli Pictorial.
Special—Easter Fantasy, with Vera Myers, Grace Eastman, Florence Roggie, Paul Oscard, Louise Boslet, Helen Coyne, Ermina Matthews.
Feature—The Love Special—Wallace Reid.
Vocal — "Whispering Hope," by Betty Andersen, Soprano, and Susan Clough, Mezzo Soprano.
Comedy—Beat It—Chester.
Organ Solo—"Largo," played by Prof. Firmin Swinnen.
Next Week—Ducks and Drakes—Bebe Daniels.

Rialto Theatre—
Overture—"First Hungarian Rhapsody," by Rialto Orchestra.
Special—"The Swan," a musical gem in pictorial setting, with 'cello accompaniment, by Paulo Gruppe.
Current Events—Rialto Magazine.
Vocal—"The Palms," by Hardy Williamson, Tenor, and Edoardo Albano, Baritone.
Feature—The Dollar a Year Man—Roscee Arbuckle.
Vocal—"Sweethearts," from "Maytime," by Mary Fabian, Soprano.
Comedy—The Jockey—Clyde Cook.
Organ Solo—"Hosannah," played by John Priest.
Next Week—The Whistle—William S. Hart.

Criterion Theatre—
Second week of The Faith Healer.

Lyric Theatre—
Fourth week of The Four Horsemen of the Apocalypse.

Broadway Theatre—
East Lynne and Keith vaudeville.

GRAUMAN'S
BROADWAY AT THIRD
Beginning Today 1:15 p. m.
A REMARKABLE PROGRAM OF TRIPLE PROPORTIONS
Adolph Zukor Presents
A CHARLES MAIGNE Production
The KENTUCKIANS
With MONTE BLUE, Diana Allen, Wilfred Lytell and Other Favorites
A Blue Grass Epic of Politics, Hearts and the Hills, from the famous novel by John Fox, Jr.
Hal Roach Presents
HAROLD LLOYD
IN
"Ten Minutes in a Pullman"
Sid Grauman's
atmospheric prologue to the Harold Lloyd comedy.
20—People—20
"NOW OR NEVER"
His wonderful 4000-foot comedy triumph. Cost $500,000 to produce. Over 4 months in the making. This is the first of his super de luxe productions
GRAUMAN'S SYMPHONY ORCHESTRA MISCHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE WURLITZER
Sid Grauman's display for "The Kentuckians" and "Now or Never" playing last week at Grauman's theatre, Los Angeles

LOS ANGELES

California Theatre—
Overture—"Mary."
Current Events—From Fox News and Kinograms.
Organ—Medley of popular selections.
Scenic — The Victory Parade — Prizma.
Special — Fashion Show with fifty costumes exhibited.
Feature—The Concert—Goldwyn.
Cartoon—The Skating Fool—Bray Goldwyn.
Next Week — A Tale of Two Worlds.

Grauman's Rialto Theatre—
Second Week of Forbidden Fruit.

Symphony Theatre—
Fifth Week of Lying Lips.

Mission Theatre—
Third Week of The Four Horsemen.

Superba Theatre—
Current Events — International News.
Special—Violin and soprano solos.
Comedy — Her Circus Man — Century.
Feature—Society Secrets—Eva Novak.

Ambassador Theatre—
Special—One-act play, Fancy Free, with Kathleen Clifford, Mary MacLaren, Roy Atwell and Harry Holland.
Feature—The First Born—Hayakawa.

Clune's Broadway Theatre—
Current Events—Kinograms.
Comedy — Her Circus Man — Century.
Feature — All Soul's Eve — Mary Miles Minter.

Grauman's Theatre—
Overture—"The Holy City."
Current Events—Pathe News.
Organ—"The Palms."
Novelty—Fashion Show with fifty costumes exhibited.
Feature—The Easy Road—Thomas Meighan.

Tally's Theatre—
Feature — The Greater Claim — Metro.

Miller's Theatre—
Feature—The Nut—Douglas Fairbanks.
(Second run.)

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff release—Fox.
Features—A Perfect Crime—Associated Producers.
The Tiger's Cub—Fox.
Next Week—Blind Wives.

California Theatre—
Current Events—From all releases.
Orchestra — "Morning, Noon and Night" and "Make Believe."
Scenic—Selected strips.
Organ—"My Mammy."
Novelty — Topics of the Day — Pathe.
Special—Special ballet number with nine people and presenting ten dances running forty minutes, staged by Boris Petroff.
Feature—Pleasure Seekers—Elaine Hammerstein.
Next Week—The Easy Road.

Imperial Theatre—
Current Events — Imperial Screen News.
Orchestra — "The Evolution of Yankee Doodle" and "Humming."
Special—Song and dance act with five children.
Feature—Black Beauty—Vitagraph.
Next Week—Forbidden Fruit.

Tivoli Theatre—
Third Week of The Kid.
Next Week—Passion.

Rialto Theatre—
Feature—Roads of Destiny.
Next Week—The Sin That Was His.

Frolic Theatre—
Feature—Outside the Law—Priscilla Dean.
Orchestra — Underneath Hawaiian Skies and April Showers.
Next Week—The same.

SEATTLE

Clemmer Theatre—
Current Events — International News.
Feature—The Magnificent Brute—Frank Mayo.
Next Week—All Dolled Up.

Liberty Theatre—
Orchestra — "My Little Bimbo Down on Bambo Isle."
Current Events—Jensen, Von Herberg News.
Comedy — Moonshine — Mermaid Educational.
Scenic—Out of the Past—Educational.
Feature—Paying the Piper—Anita Stewart.
Next Week — The Old Swimmin' Hole.

Winter Garden Theatre—
Overture—Selections from operas.
Current Events—Fox News.
Novelty — Topics of the Day — Pathe.
Scenic—On the Trek.
Vocal—"Feather Your Nest" and "Where My Caravan Has Rested." Solos by Yvonne Farr.
Feature—The Price of Marriage.
Next Week—East Lynne.

Strand Theatre—
Overture—"Orpheus."
Current Events—Kinograms.
Comedy—Blondes.
Scenic—Voices of the Sea.
Feature—The Greatest Love.
Next Week — The Passionate Pilgram.

"Lest We Forget"
"THE LAND OF OPPORTUNITY"
A 2 Reel Leaf torn from history's pages of the life of the great emancipator ABRAHAM LINCOLN
Double Feature Bill—Commencing Today
PALACE THEATRE
Not About War But A Wallopng War On Gloom!
DOUGLAS MacLEAN AND DORIS MAY in The Rookie's Return
A Paramount Picture.

One of Stanley Chambers' ads for "The Rookie's Return" during the showing at the Palace theatre, Wichita, Kansas

WASHINGTON

Crandall's Metropolitan—
Overture—"Jocelyn's Berceuse."
Comedy—The Skipper's Scheme (Toonerville).
Current Events—Pathe News—Topics of the Day.
Feature—The Greater Claim—Metro.
Next Week—Nineteen and Phyllis—First National.

Loew's Palace—
Overture—"Sally Selections."
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff from Factory to Consumer.
Comedy—Ladies' Pets—Chester.
Feature—Frontier of the Stars—Paramount.
Next Week—Brewster's Millions—Paramount.

Loew's Columbia—
Feature—What Every Woman Knows—(Continued.)

Moore's Rialto—
Overture—"Cavalliera Rusticana."
Current Events—Fox News.
Comedy—Torchy's Big Day.
Feature—A Perfect Crime—Associated Producers.
Next Week—Black Beauty—Vitagraph.

MINNEAPOLIS

New Garrick Theatre—
Overture—"Raymond" by Thomas Nelson and his orchestra.
Comedy—Red Hot Love, with Neal Burns and Vera Stedman.
Scenic—Clouds, a Post Nature Scenic.
News Weekly—Cinema Periodical.
Feature—Women Men Love.
Next Week—James Oliver Curwood's Kazan.

Blue Mouse—
Feature—The Last of the Mohicans.
Comedy—Clyde Cook in The Jockey.
No specials, vocal or overture.
Strand, Minneapolis, showing Viola Dana in Blackmail.
No specials.

State Theatre—
Overture—"Zampa."
The State Digest.
Scenic—"From Deer to Dam"—Chester.
"The Twelfth Street Rag"—Xylophone Duet, Soloists, Gordon Cook and Donald Sinclair.
Oscard Dancers—Dorothy Lane and George Kiddon in "Flirtation."
Mermaid Comedy—Holy Smoke.
Twenty minutes fun in "Hokumville."
Alma Doria, Soprano.
"Ernani, Ernani, involami," from Ernani—Verdi.
Bebe Daniels in Ducks and Drakes.
Arthur Depew—War March of the priestssohn.
Organ Concert, by Arthur Depew.
1. March Militaire—Schubert.
2. Valse Amourense—Berger.

ST. PAUL

Capitol Theatre—
Orchestra—Selections from "Tannhauser"—Richard Wagner.
Capitol Digest.
"The Matterhorn"—Pathecolor.
Current Events—Pathe and International News.
"Pure Butterfly"—Prizma.
Herbert L. Waterous, singing
1. "Gypsy Love Song" ("The Fortune Teller")—Herbert.
2. "Asleep in the Deep"—Knight.
"Edgar's Feast Day"—Goldwyn.
"Moment Musicale."

MADISON
IT'S HERE AT LAST!
The greatest thing ever offered in motion picture form
CHARLIE CHAPLIN
IN THE FIRST PICTURE MADE BY HIM IN TWO YEARS!
"THE KID"
6-REELS-6
The biggest comedy the World has ever known
A comedy with a soul, and devoid of cheap slapstick
A comedy in which there is a tear as well as a laugh and a chuckle
THE COMEDY FEATURE BY WHICH THE WORLD WILL JUDGE AS A STANDARD
IN ALL SCREEN HISTORY THERE'S NOTHING LIKE IT!
SPECIAL NOTICE
THE LAST EVENING SHOWING OF "THE KID" STARTS AT 10.10 P.M. NIGHTLY FOR THE ACCOMMODATION OF THOSE COMING LATE
CHASE & BRAUNERD GREAT ORCHESTRA OTHER NOVELTIES

Here is another "The Kid" display using the best scene still ever made for advertising purposes. The ad is the work of the Madison theatre, Detroit

"Neapolitan Nights"—Zamecnik.—Capitol Symphony Orchestra.
Wallace Reid in The Charm School.
Ralph H. Brigham, Concert Organist.
"Scarf Dance"—Chaminade.
Organ Recital—E. J. Dunstedter.
1. "Pilgrim's Chorus" ("Tannhauser")—Wagner.
2. "Andantino in D Flat"—Lamara.
3. Popular selections, including "Kentucky Blues."

KANSAS CITY

Newman Theatre—
Overture—Short symphony concert by Kansas City composers.
Newman News and Views.
"Grand Processional March," from the opera "Meiamoun" (H. O. Wheeler), by the Newman concert orchestra, Leo F. Forbstein, conducting.
Exit March—"I'm a Jawhawk."
Feature—Mamma's Affair—Constance Talmadge.
Next Week—Witching Hour.

New Royal Theatre—

One of the Palace theatre, Wichita, Kansas, displays, advertising "The Scoffer"

Overture—"Tired of Me," New Royal orchestra, Lewis M. Forbstein, conducting.
News—Screen Magazine.
Comedy—Movie Mad.
Organ Solos—L. Flint and Mrs. H. E. Bassford.
Exit March—"Wing Wang Blues."
Feature—The Price of Possession—Ethel Clayton.
Next Week—The Easy Road.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
Exit March—"Make Believe."
Feature—Jesse James Under the Black Flag—A Mesco Corporation picture made by a Kansas City producer.
Next Week—O'Malley of the Mounted.

Liberty Theatre—
Overture—Special selections by Liberty Symphony orchestra, Frederick J. Curty, director.
News-Comedy—Pathe.
Feature—The Furnace of Matrimony.
Next Week—Now or Never.

Doric Theatre—
Overture—"Russian Passion Dance," by Doric orchestra, Sandor Kish, director.
Comedy—A Bunch of Kisses—Universal.
News—International.
Feature—Panthea—Norma Talmadge.
Next Week—Blind Wives.

BUFFALO

Shea's Hippodrome—
Overture—"In a Clock Store"—Orth.
Stage Setting—A Springtime picture, used as a background for the soloist.
Vocal—"The Call of Maytime."—Sung by Estelle Carey, concert soprano.
Feature—"Hush"—Clara Kimball Young.
Comedy—"The Simp"—Sunshine.
Current Events—Hippodrome Review.
Next week—"O'Malley of the Mounted"—William S. Hart.

Shea's Criterion—
Overture—"Largo"—Handel.
Vocal—"The Trumpeter"—Sung by Richard Miller, concert tenor.
Feature—"The Faith Healer"—Milton Sills.
Comedy—"Running Wild"—Vanity Fair.
Current Events—Criterion Pictorial.
Next week—"The Gilded Lily"—May Murray.

Mark-Strand—
Overture—"Apple Blossoms."
Current Events—Latest Pathe News.
Feature—"World's Apart"—Eugene O'Brien.
Comedy—"Edgar's Sunday Courtship"—Johnny Jones.
Next week—"Mamma's Affair"—Constance Talmadge.

Palace—
Feature—"Honor Bound."

BROOKLYN

Mark-Strand Theatre—
Overture—"Entrance of Spring"—Dorothy Bell, soprano, singing "Pitter Patter" on concert stage with pastoral drop background. Time is night and rain storm develops with actual rain provided from perforated pipes over production stage.
Ralph Soule, tenor, singing "Feather Your Nest" before same drop with storm subsided and clouds lifting showing rustic valley with a cage of live birds singing in a cut-out tree.
Finale shows same set at daylight with birds twittering and Strand Male Quartette, singing, "The End of a Perfect Day."
Mark Strand Topical Review.
Prologue—Chaplin Comique—Eccentric Dance by girl dancer attired a-la Chaplin.

Hand drawn ad for "Not Guilty," three columns by ten inches, the work of the Madison theatre, Detroit

California THEATRE
NOW PLAYING
"The sensation of New York this season." That is what the Metropolis thinks about Doug's new comedy, "The Nut." It is his fastest, funniest and most unusual picture. Carli D. Elmor's bright and happy musical score and a snappy, novelty stage number entitled "Squirrel Food," with a company of ten clever singers and dancers, will make you tingle with joy—
DOUGLAS FAIRBANKS IN THE NUT

This is the way the California theatre, Los Angeles, advertised "The Nut." The ad was eight inches by five columns

New York bowery alley scene with Mark Strand Quartette attired as tenderloin habitues, singing "Salley in Our Alley."
Charlie Chaplin in "The Kid."
Vocal—"O'er the Billowy Sea"—(Smith). Walter Smith, basso.
Lionel Barrymore in "Jim the Penman."
Organ Solo—"Minuet in G"—Beethoven—Edward Napier and John Hammond, organists.
Next week—Thomas Ince's "Lying Lips."

DETROIT

Adams—
Overture—"Dance of the Serpent."
Current Events—Free Press Weekly.
Vocal—Emmons and Colvin in popular songs.
Feature—Hold Your Horses—Tom Moore.
Comedy—The Toonerville Follies.
Next Week—Man, Woman, Marriage.

Broadway Strand—
Current Events—International News.
Violin Solos—Michael De Stefano playing "Spanish Serenade" and "Watermelon Whisper."
Comedy—The Reckless Sex.
Overture—"Cavalry Charge."
Feature—The Testing Block—Wm. S. Hart.
Organ number—"Zephyr" played by J. Remington Welch.
Next Week—The Faith Healer.

Madison—
Overture—Selections from "Rigoletto."
Current Events—Pathe News.
Soloist—Lillian Crossman, singing "The Song of Songs."
Feature—Kazan—Jane Novak.
Comedy—Larry Semon in The Hick.
Next Week—Jack Holt in The Mask.

Washington—
Overture—"The Mikado."
Current Events—Fox News.
Cartoon—Mutt and Jeff in From Factory to Consumer.
Educational—The Explorers.
Comedy—Monte Banks in His Dizzy Day.
Vocal—Madeline Bailey, Indian singer.
Feature—The Cheater Reformed—William Russell.
Next Week—Black Beauty.

ST. LOUIS

Del Monte Theatre—
Overture—"Oberon."
News of the Day—Fox and Pathe.
Topics of the Hours—Literary Digest.
Vocal—"Deary Old Dixie Moon"—Messrs. Smith and Strong.
Feature—Hobart Bosworth in His Own Law.
Comedy.

Missouri Theatre—
Overture—"Lohengrin."
Topical Paragraphs—Digest.
News Events—Pathe and Fox.
Presentation—In the Clock Store.
Feature—The Witching Hour.
Comedy—Mack Sennett.

Grand Central and West End Lyric—
Overture—Gene Rodemich's Orchestra.
Current Events—Pathe and Selznick.
Scenic.
Topical Tips—Assembled from leading weeklies.
Vocal—"The Sweetest Story Ever Told"—Newitt and Ferguson.
Feature—Black Beauty.
Comedy—Ham Hamilton—Moonshine.

William Fox Liberty—
Overture—Hochman's Orchestra.
Cartoon—Mutt and Jeff.
News Events—Fox.
Feature—Pearl White in Know Your Men.

BALTIMORE

Rivoli—
Overture—Special composition by Edmund Hammerbacher, member of Rivoli Symphony Orchestra.
Current Events—Rivoli News of the World.
Special—Marye Stuart Edwards—Soloist:
(a) "'Neath the Autumn Moon"—Vanderpool.
(b) "I Hear You Calling Me"—Marshall (by request).
Feature—The Devil—Mr. George Arliss.
Comedy—Man vs. Woman—Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann players.
Next Week—Nineteen and Phyllis—Charles Ray.

New—
Overture—"Religious Fantasie."
Current Events—Pathe News and Review.
Special—The Palms—H. A. Boehme, organist.
Feature—The Greater Claim—Alice Lake.

Parkway—
Overture—Easter Carols.
Current Events—Parkway Special News.
Special—The Rosary.
Feature—Forbidden Fruit—Cecil De Mille's.

Wizard—
Overture—Popular and Classic Hits.
Current Events—Topics of the Day.
Special—Paramount Cartoons.
Feature—Forbidden Fruit—Cecil De Mille's.

Strand—
Overture—Classic and Popular Hits.
Current Events—Kinograms.
Feature—The Song of the Soul—Vivian Martin.
Comedy—Pathe.

PHILADELPHIA

Stanley Theatre—
Overture—"Orpheus"—Offenbach. Played by Stanley symphony orchestra, led by Sidney Lowenstein.
Stanley News—Pathe News.
Special—Paramount Magazine.
Vocal Recital—Miss Marye Berne, Soprano:
(a) Mad scene from "Lucia Di Lammermoor"—Donizett.
(b) "A Dream"—Bartlett.
Scenic—Wilderness Friends.
Prologue—"Love's Awakening."
Theme—"Love Will Come to Me." Allan Moore, soloist.
Feature—Man, Woman, Marriage—First National.
Next Week—The Love Special—Paramount.

Stanton Theatre—
Overture—"Largo"—Handel. Played by Stanton orchestra, led by Albert F. Wayne.
Feature—Brewster's Millions—Paramount.
Stanton News—Pathe News, Fox News.
Topics of the Day—Literary Digest.
Comedy—Moonshine.
Scenic—Pathe Review.
Vocal Recital—Elsie Lyons Cook, Soprano.
Next Week—Hush—Equity.

Arcadia—
Feature—What's Worth While—Paramount.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Torchy's Big Lead.
Next Week—The Faith Healer—Paramount.

Victoria—
Overture—"Martha."
Feature—Twin Beds—First National.
Comedy—The Hick—Vitagraph.
Current Events—Select News.
Scenic—Will o' The Wisp.
Next Week—The Kentuckians—Paramount.

Palace—
Feature—Kismet—Robertson-Cole.
Current Events—Pathe News.
Topics of the Day—Literary Digest.

Regent—
Feature—The Ghost in the Garret—Paramount.
Comedy—Mixed Bedrooms.
Cartoon—From Factory to Consumer.
Next Week—Someone in the House—Metro.

Capitol—
Feature—Paying the Piper.
Current Events—Select News.
Comedy—Torchy's Night Hood.
Scenic—Putting Nature Next.
Next Week—The Price of Possession—Paramount.

PITTSBURGH

Blackstone—
Current Events—Pathe News.
Novelty—Bruce Scenic.
Feature—The Devil.
Comedy—Stone Quarry Romance.
Next Week—Witching Hour.

Columbia—
Current Events—International News.
Feature—Outside the Law.
Comedy—Pardon Me.

Grand—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Nut.
Comedy—Wedding Blues.
Next Week—The Faith Healer.

Lyceum—
Current Events—Loew's News Weekly.
Novelty—Two-Reel Bison.
Feature—The Outside Woman.
Next Week—The Greater Claim.

Eight inch by six column display on "All Soul's Eve" by Harold F. Wendt, publicity director of the Rivoli theatre, Toledo, O.

Liberty—
Overture—Selections from "Merry Widow."
Current Events—International News.
Novelty—Topics of the Day.
Feature—The Nut.
Comedy—The Haunted House.
Next Week—Lying Lips.

Regent—
Current Events—Pathe News.
Feature—Heliotrope.
Comedy—Wedding Blues.
Next Week—The Jucklins.

Savoy—
Current Events—International News.
Feature—Dynamite Allen.
Comedy—The Cure.
Next Week—Lying Lips.

Cameraphone—
Current Events—Selznick News.
Feature—The Sin That Was His.
Comedy—Stone Quarry Romance.
Next Week—The Devil.

Minerva—
Feature—Everybody's Sweetheart.
Comedy—Haunted House.

Olympic—
Current Events—Kinograms.
Novelty—Pictographs.
Feature—O'Malley of the Mounted.
Comedy—Make It Snappy.
Next Week—The Gilded Lily.

CLEVELAND

State—
Overture—"Dance of the Hours"—H. L. Spitalny, director.
Themes—"Mattinaea" by Leoncavallo—"Erotic," by Grieg—"Black Pawl" composed specially for this production by H. L. Spitalny.
Special Musical Attraction—Organ solo by Messrs. Voges and Percy.
Current Events—Pathe News—Topics of the Day—Movie Stars visit to Cleveland at time of opening of State Theatre.
Vocal Solo—"Asleep in the Deep" by Thos. Wade.
Comedy—"Naughty Mary Brown."
Feature—"Godless Men" billed as "Black Pawl."
Next week—Douglas Fairbanks in "The Nut."

Stillman—
Overture—"Carmen."
Theme—"Light and Love" from "The Velvet Lady" and "Ach! Du Lieber Augustine!"
Current Events—Pathe News—Literary Digest.
Comedy—"His Better Half"—Christy comedy.
Feature—"The Passionate Pilgrim."
Next week—"The Faith Healer."

Euclid—
Overture—Selections from "Sometime."
Theme—"Apple Blossoms."
Current Events—Pathe News No. 23. Pathe Review—Movie Stars and their visit to Cleveland for opening of Loews State theatre.
Comedy—"Red Hot Love"—Christy Comedy.
Feature—"The Mask."
Next week—Not set at this time.

Park—
Overture—"Zampa"—Xylophone solo by Sam Haber.
Theme—"Maytime."
Current Events—Pathe News—Pathe Review—Topics of the Day. Movie stars in Cleveland for opening of Loew's State Theatre.
Comedy—Monte Banks in "A Dizzy Day."
Feature—"Broadway and Home" with Eugene O'Brien.
Next week—Ethel Clayton in "The Price of Possession."

Metropolitan—
Overture—Selections from "Eva."
Theme—"Linger Longer Letty."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Fellow Romans"—Snub Pollard comedy.
Feature—"His Own Law" with Hobart Bosworth.
Next week—"The Man Who Had Everything" with Jack Pickford and "Now or Never" with Harold Lloyd.

Strand—
Overture—Selections from "Jack O'Lantern."
Theme—"Mary."
Current Events—Ford Weekly.
Comedy—"Fellow Romans"—Snub Pollard comedy.
Feature—"His Own Law" with Hobart Bosworth.
Next week—"The Man Who Had Everything" with Jack Pickford and "Now or Never" with Harold Lloyd.

Direction ROWLAND & CLARK
LIBERTY
Penn & Shady Ave
POSITIVELY THIS WEEK ONLY
Time of Performances
1:00 - 2:30 - 4:00 - 5:30
7:00 - 8:30 - 10:00
The Art of Pola Negri
"Passion," Play of Plays
POLA NEGRI
in
AND CAST OF 5000
PASSION
SPECIAL MUSICAL PROGRAM
Organist Frank E. Roberts
AT THE CONSOLE
Gavotte in F major Martini
Gavotte from "Mignon" Thomas
Annette and Lubin Durand
Dances from "Henry VIII" German
Romanza from "Queen of France" Haydn
March Slav Tschaikowsky
Suite Mignon Rosati
Du Barry condemned to death by Armand a her lover.
Du Barry on the guillotine, amid the jeers and taunts of the mob.
POSITIVELY NO ADVANCE IN ADMISSIONS DURING THIS ENGAGEMENT

The best display yet received on "Passion," the work of Samuel Sivitz, publicity director for the Rowland and Clark theatres, Pittsburgh. In size five columns by eight inches

Strand theatre, Des Moines, display for "The Faith Healer." In size nine inches by five columns

Knickerbocker—
Overture—"Poet and Peasant."
Theme—"Waiting for the Sun to Come Out" from "The Sweetheart Shop."
Current Events—Fox News.
Cartoon—Mutt and Jeff in "The Lion Hunt."
Comedy—"The Haunted Spooks" with Harold Lloyd.
Feature—"Its A Great Life."
Next week—Marguerite Clark in "Scrambled Wives."

CHICAGO

Tivoli Theatre—
Overture—"Sakuntala," by Goldmark.
Scenic—Melody of Flowers.
Specialty—Sudworth Frazier, tenor, singing "I Hear You Calling Me."
Topical Events.
Organ Solo—"Rose," by Jesse Crawford.
Literary Digest.
Specialty—Brahma's Ladies' Quartette singing "Southern Melodies."
Feature—Thomas Meighan in The Easy Road.
Comedy—Torchy's Double Triumph.
Coming Feature—Beau Revel.

Woodlawn Theatre—
Woodlawn Grand Organ—"To a Wild Rose."
Woodlawn Pictorial Review.
Woodlawn Comedy Playlet—Wedding Bells Out of Tune.
Overture—"Valse Caprice."
Feature—Straight Is The Way.
Intermission—"Deenah."
Coming Feature—The Inside of the Cup.

Pantheon Theatre—
Pantheon Topics of the Day.
International News.
Overture—"Patrie."
Specialty—Harp Solo, Edward Vito—"Sheizette."
Comedy—Running Wild.
Chinese Prologue.
Feature—Outside the Law.
Coming Feature—Inside of the Cup.

Barbee's Loop—
Universal Weekly.
Pathe Topics of the Day.
Overture—"The Sweet Heart Shop."
Scenic.
Prologue—"Studio Land."
Feature—The Small Town Idol.—Second Week.
Coming Feature—The Hidde Light.

Ziegfeld Theatre—
Pathe Topics of the Day.
Weekly.
Feature—Douglas Fairbanks in Th Nut.
Comedy—Make It Snappy.
Coming Feature—East Lynne.

Randolph Theatre—
Comedy—High and Dry.
Feature—Forbidden Fruit.
Organ Selections.

CINCINNATI

Strand—
Current Events—Pathe 23.
Comedy—Nobody's Wife—Christi
Feature—My Lady's Latchkey.
Next Week—The Frontier of th Stars.

Walnut—
Current Events—Pathe 22.
Literary Digest 98.
Comedy—Beat It—Chester.
Feature—Heliotrope.
Next Week—Midsummer Madnes

Gifts—
Current Events—Fox No. 89.
Special Pictures Comedy.
Feature—The Love Light.
Next Week—The Furnace.

Palace—
Current Events—Kinograms.
Literary Digest 98.
Feature—The Road of Ambition.
Next Week—Chickens.

BOSTON

Park Theatre—
Features—The Parish Priest—Th Fire Cat—Luxury—Ruby D Remer.
Next Week—The Kentuckians—Monte Blue.

Beacon Theatre—
Comedy—The Hick—Larry Semon
Features—Colorado—The Outsid Woman; Hard Luck—Buste Keaton.
Next Week—Idol of the North—Dorothy Dalton; Puppets o Fate—Viola Dana.

This highly original and effective lobby display for "Outside the Law" w as conceived by A. V. Hike, manager of the Ansonia theatre, Butte, Mont.

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Exhibitors' Service Bureau

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Max Ruddnick's jazz band used in a prologue number at the Stadium theatre, Brooklyn, during the showing of "Dinty" as told in the accompanying story

Elaborate Prologue at the New Stanley Theatre

In conjunction with the first showing of "Polly With a Past," Edgar Wolf, the manager of the Stanley theatre, in Philadelphia, staged an elaborate fashion show, as a prologue, which proved to be a great success.

Every year Gimbel Brothers give a fashion show. This year they decided to give it at the Stanley, and together with Mr. Wolf, they managed to get an elaborate prologue that fitted in admirably as a forerunner to the story of the picture.

The first thing in the prologue was a dance by Mlle. Fegelle Tseri, representing primitive woman. This was followed by "The Woman of Today," a display of the latest creations of all the famous modistes of the world. The first number was a riding habit, a "Passion Dress," by Henry and Tallet, of Paris, a racetrack dress of white charmeuse by Molyneau, and worn by Miss Dorothy Kistler. Another riding habit, adorned Miss Eleanor Rogers. Next came a chiffon dinner dress, a flower girl gown, and a brides' gown, each again bearing the Paris imprint as explained in the program.

These were followed by examples of the Directoire style, dance frocks, bridal array, sport dresses, bridesmaids' dresses, Directoire coat dresses, Foulard creations, Canton crepe models, Spanish designs, and so forth, the entire display finally ending up with a wonderfully staged bridal group, the bride being in the exact center of the stage with the whole party spread out on either side.

Not only were the clothes pleasing, but the musical accompaniment was delightful and the eighteen minutes consumed by the show were deemed all too short by the entire audience, at the opening show, masculine and feminine alike.

Huge Jack-knife Advertises Picture

A big jack-knife over ten feet long, with blades that opened and closed in most alluring fashion over the heads of pleasure seekers, bathers, sailor gobs and just plain folks—such was the attractive display made by Otis Hoyt, proprietor of Hoyt's theatre, Long Beach, California, the day he started to exploit "The Jack Knife Man."

The huge jack-knife was made of paper mache, with great wooden blades and operated electrically to open and close slowly. It was a great eye catcher. In addition he got up an attractive lobby display with four large boards seven feet high, depicting scenes from the Jack Knife Man. Mr. Hoyt used the title for all it was worth in his newspaper advertising, billed the boards and streets cars, and staged a children's matinee with souvenir toy balloons on which "The Jack Knife Man" was inscribed. The week before the new bill he distributed large folders to the audience every night.

Boys Jazz Band Helps Put Over "Dinty"

Samuel Lesselbaum, owner and manager of the Stadium theatre, Brooklyn, with the aid of Max Ruddick, last week staged one of the most effective prologues ever presented for "Dinty."

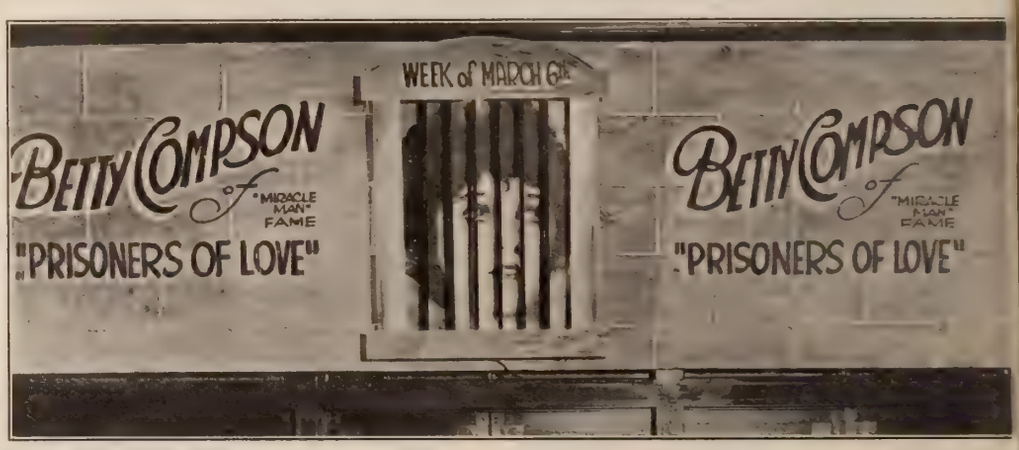
Max Ruddick, who enjoys great popularity for the acts he has staged and the "kid" song reviews he has owned, has among his interests a newsboy jazz band. Mr. Lesselbaum knew about this aggregation and asked Mr. Ruddick to borrow it for four days.

Consequently, the announcement of the "Dinty Jazz Band" as a prologue appeared on special one sheets which Mr. Lesselbaum had printed and posted for the occasion.

The prologue in itself was such a knockout that it became the talk of the vicinity but the striking part of its exploitation possibilities developed when Mr. Lesselbaum discovered that a group of almost twenty children had formed their own jazz band and were serenading about a block away from the theatre. Pots, pans and soapboxes were the instruments used and the din created resounded for blocks at times. Mr. Lesselbaum shrewdly distributed candy and stuck a sign at the head of this volunteer organization and thereby reaped a good ballyhoo at a very small price.

Maiss, San Diego Musician, Writes Special Score

For the week when "A Connecticut Yankee at King Arthur's Court" was shown at the Superba theatre, San Diego, Cal., a special overture was arranged and rendered by the house organist, Paul Maiss, which he called "The American Abroad." The various airs which entered into the arrangement carried the traveler from the United States to France, Switzerland, Scotland, England and Ireland concluding with "Home, Sweet Home" as he again reaches his native shores. Mr. Maiss received many words of commendation for his effort.



Decorative banner for the engagement of "Prisoners of Love," used by Ascher's Merrill theatre, Milwaukee. The banner was placed over the lobby entrance

Rivoli Theatre Presenting Easter Novelty

One of the most charming bits of stage presentation ever shown on Broadway is on the bill at the Rivoli theatre this week, in an Easter week fantasy under the title of "Easter Fantasy."

The number is designed not only as a significant part of the regular program, but as a special attraction at the children's matinees, which Managing Director Hugo Reisenfeld, in conjunction with charity and orphan societies of New York, is giving all this week and which is providing a morning's treat, free, to a thousand kiddies daily.

The Easter Fantasy, which intrigued both the little people in the forenoons and the adults and children later in the day, had seven characters—a boy and girl, a pair of rabbits, a pair of chicks and a grotesque black cat with a black silk hat. Paul Oscard, ballet master at the Reisenfeld theatres, trained the dancers and appeared in the role of the cat. Vera Myers played the girl, Louise Boslet appeared as the boy, and Grace Eastman, Florence Roggie, Helen Coyne and Ermina Mathews appeared as the Easter animals.

An atmospheric and quite mysterious setting had been created for the little stage number. The boy and the girl entered and peered about among the branches of the trees until, wearied of tramping, they lay down to sleep. Soft voices sang them sweet dreams from unseen hiding places.

The scene became more distinct and two huge rabbits were seen at the back, leaning against multi-colored eggs. They came forward and danced about in duet and, after being offered tid-bits, danced with the boy and girl. The eggs burst open, and two little chicks appeared, flapping their yellow wings and nodding their funny heads. They danced a bit of a cock fight and then all six gambolled merrily, only to be interrupted and frightened by the wily cat. With a bound he was among them, scattering them behind the eggs and trees. Pleased at his own courage, the cat danced a humorous number, thus encouraging the children and animals to come from their hiding places. Again threatening them, he was bound tightly with bright ribbons and tied to a little cart in which he was compelled to draw the girl about the scene—the boy, rabbits and chicks holding the reins.

The production, which was one of the New School of Opera and Ensemble, was a distinct departure from anything previously attempted on the Rivoli stage and reflected the Easter spirit as truly as had the Christmas Fantasy, which was a part of the program during the holidays and which carried the spirit of the Winter festival. The spirit of Spring, light-colored and mysterious, was sensed in the scenery as well as in the music in the Easter number, a delicate bit in conception and execution and a credit to the creative genius of Hugo Riesenfeld.

Canadian Theatre Boosts "Outside the Law"

When the management of the Maple Leaf theatre in Vancouver, B. C., booked "Outside the Law," a tie-up was made with the Vancouver Daily World, and a search instituted for a Vancouver woman with a thumb-print resembling that of Priscilla Dean.

The paper devoted big spreads to the stunt, on successive days for a week, showing various poses of Miss Dean, reproducing her thumb-print, and describing how to make clear thumb-prints to submit to the Moving Picture Editor of the World.

Many hundreds of thumb-prints were received by the paper, and great interest was aroused in the search and in the forthcoming picture.

Real Rain for Vocal Number at Brooklyn

While the Strand orchestra was playing a selection from "Babes in Toyland," the front drapes were drawn disclosing a pastoral drop and Dorothy Bell began singing "Pitter Patter."

It meant extra work and a little care to furnish real rain for a novelty at the Brooklyn Mark Strand theatre, but the extra note of realism it provided was well worth the trouble Managing Director Edward L. Hyman decreed.

Proper focussing of lights upon the stage deluge made a rainbow and this, too, put the novelty over big. Naturally this ballad called for rain, and from a perforated pipe back of the production stage came a splendid April shower, a drain carrying off the water.

Showing three views of the Easter week novelty which the Rivoli theatre, New York, is presenting in connection with the bill headed by "The Love Special"

Here is R. S. Ballantyne's lobby display for "The Last of the Mohicans," when this picture played the Moon theatre, Omaha

Clergymen Assist Raleigh

"The Inside of the Cup" Exploitation at Portland, Ore., Based on Church Cooperation

A. C. Raleigh, manager of the Columbia theatre, Portland, Ore., obtained one column "top head" story and six other news articles varying in length from three to twelve inches, in an exploitation stunt he pulled for "The Inside of the Cup" box office receipts. The stunt cost him absolutely nothing. It brought him three days business more than his original booking. This was his scheme:

The day before "The Inside of the Cup" opened in Portland, the Columbia management phoned the fifteen most prominent ministers of the city and invited them with their wives to be present at the matinee the next afternoon. Each of the ministers so invited volunteered the information he had read the book and each promised to come if business appointments could be so arranged. Ten clergymen actually came. They were met at the door by a special representative of the theatre and personally taken to a section of loges reserved for them. As they came out of the theatre at the close of the performance this representative asked them how they liked the picture and drew them together to casually discuss the play. Everything they said was noted and finally the suggestion was made that they preach on "The Inside of the Cup" the following Sunday night. Three of them agreed to do it so that the book and picture were later discussed in sermons before at least 2,000 persons.

Newspaper publicity was obtained through interviews of ten pastors who violently disagreed on the message of the film.

Every newspaper welcomes a church fight—nothing makes quite as interesting reading and nothing is more generally welcomed as public has decided opinions on religion and the church. Therefore these interviews of conflicting opinions expressed by ten of the most prominent and widely known pastors of the city was just "duck soup" to the press. The first newspaper to acquire the story gave it an entire column and remaining papers of the city "picked up" the story the next day. On the Monday following the Sunday evening when sermons on the book and picture were preached, the morning paper devoted its church page to covering the three addresses on "The Inside of the Cup."

Any picture which centers on the sincerity of the church may be exploited in such a manner at no financial expense.

Showing how a cutout was used to advantage during the engagement of "Outside the Law" at Barbee's Loop theatre, Chicago

Bebe's Misfortune Brown's Gain

Bebe Daniels was driving her car some where outside of Los Angeles recent when she ran afoul of the arm of the la and was instructed to appear before rural judge who has the reputation handing out jail sentences to motoris convicted of violating the speed regul tions to the extent of having been sto watched at fifty miles an hour or bett Bebe was accused of hitting about fift six and her trial has been set down f March 23rd. Of course the case dre front page stories in the Los Angel newspapers, so Manager Brown of Clune Broadway theatre decided to avail himse of some of the publicity for Miss Daniel picture, "She Couldn't Help It," booke for the Broadway for the current week.

Mr. Brown got out a card about thre by six inches on which was printe "Bebe Daniels Arrested for Speeding b She Couldn't Help It"—all the words b the "but" being in big bold face typ Under this announcement was printed i small type: is the name of her latest phot play to be shown at Clune's Broadwa starting Sunday, March 13th."

The card got no end of attention fro all Los Angeles.

Automobile Hangers Work Well for Elmes

"What's your hurry? Take time to b careful and take time to see Wally Rei in 'What's Your Hurry?' at Loew's," wa the inscription, in large type on fiery-re hangers which were found attached to al automobiles and horse-drawn vehicles o the streets of Ottawa, Ontario, on Marc 5, to herald the presentation of the Rei feature at the local Loew house durin the week of March 7. The stunt was ar ranged and carried out by Manager Elmes

This lobby display for "Colorado" is by the Superba theatre, Los Angeles

Special Showing Starts Rumpus at Kansas City

Frank L. Newman, owner of the Newman theatre in Kansas City, unintentionally created a religo-ceneographic war a few days ago which resulted in widespread, beneficial advertising for "The Inside of the Cup," as well as the theatre itself.

Desiring to obtain the sanction of Kansas City ministers, Mr. Newman issued special invitations to them to attend a preview. Following the preview, the picture was denounced by one of the leading pastors as "creating hostility toward the church, among people who are not churchgoers." Liberal space was given the matter in newspapers, and the war was on, with the public columns of the newspapers as the battle ground, and scores of civic organizations and individuals as the participants.

The argument spread to the Missouri capitol, where a censorship bill is being debated on the floor of the senate. Womens' clubs consolidated in the support of a censorship bill for Kansas City. Through it all, Mr. Newman, doubtful as to the logic of his move, anxiously awaited the outcome of the upheaval created by him.

Oleson Gets Big Results with Window Display

Another small town exhibitor who realizes the advertising value of the co-operative window display is Manager Oleson of the Pastime theatre, Delevan, Wis.

On this page is shown a recent window display secured for the exploitation of Dinty."

A close inspection will disclose several incense burners, an opium pipe, a Chinese knife and a Chinese cleaver.

The unusual articles attracted the attention of the whole city and the showing of Dinty" profited thereby.

The display was arranged by Lynn Vilear of the Pastime forces.

West Is Live Wire Middle West Exhibitor

A lobby display on "The Greatest Question," by Manager D. West of the Grand theatre, Knoxville, Iowa, is shown on this page.

The display is simple of construction and to be especially recommended to small town exhibitors, along with the statement by Manager West that exploitation of this sort pays even in a town as small as Knoxville, not a metropolis.

Mr. West purchased some cheap muslin and lined the lobby. Then he painted numerous red question marks on the cloth and also such questions as "Do you believe in ghosts?" Green lights were used in the lobby to add to the "ghostly" atmosphere.

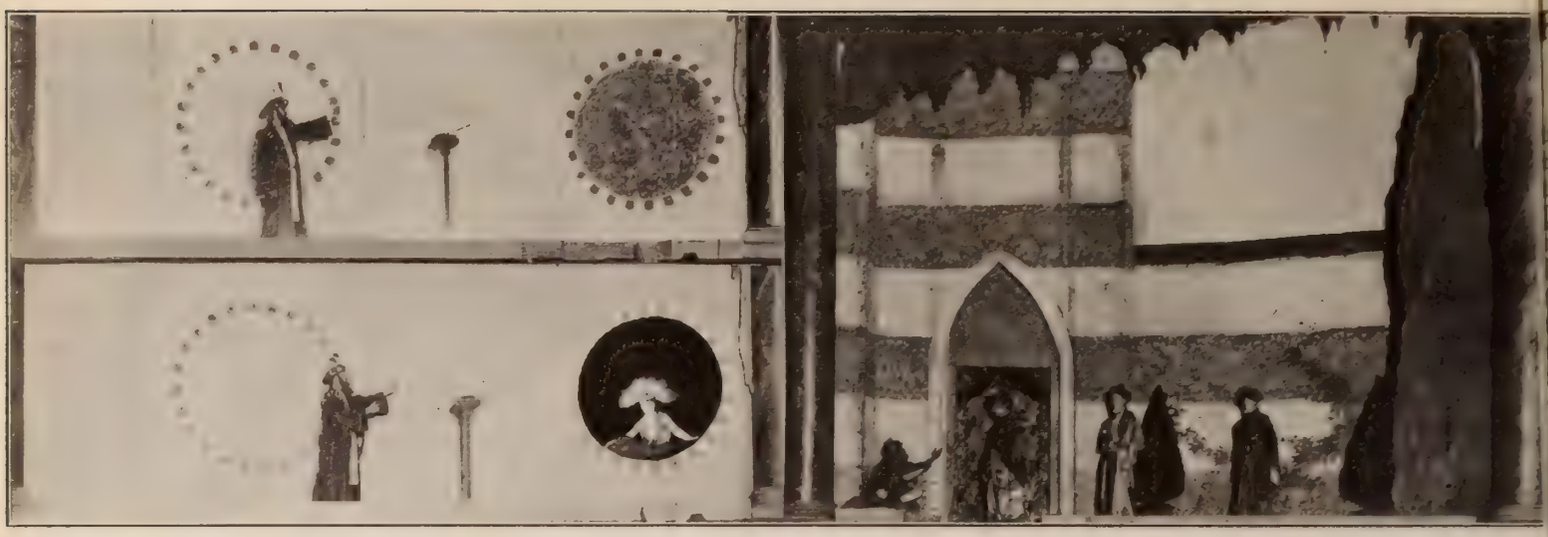
For a ballyhoo Mr. West built a huge "ghost" about ten feet high. The head was stuffed and attached to a long pole. A boy was hired to get underneath the "ghost" and parade the streets. The stunt went over big.

Ferguson Devises Mechanical Exploitation Novelty

As exploitation for "The Girl With the Jazz Heart," six dancing, painted cut-out hearts on top of the marquise, mounted on a rod which was kept in motion by an electric motor so that the hearts danced about continually, attracted the attention of every one who came within sight of the Bijou theatre, Richmond, Va. The stunt was the idea of W. R. Ferguson, of Goldwyn's headquarters staff, and was carried out under the direction of Harry Bernstein, Richmond manager for the Wells theatres. Crowds collected on the sidewalk across from the theatre to watch the jazzing hearts and a large percentage of those who stopped to watch, walked across the street to the box office and purchased tickets.

The lobby was tastefully decorated and the theatre did the usual amount of billing and newspaper advertising

"Dinty" window display used by the Pastime theatre, Delevan, Wis., and described in the accompanying story



Showing the left and right portions of the stage of the Des Moines Theatre, Des Moines, during the engagement of "Kismet" and illustrating the story appearing below relative to the prologue number presented by Managing Director Arthur G. Stolte.

Stolte Originates Prologue for "Kismet"

Des Moines Theatre Presentation of Skinner Picture Elaborate

Effective adaptation of the prologue possibilities of "Kismet" was employed at the showing at the Des Moines theatre, Des Moines, Iowa, where simple settings, one vocal number, pantomime and light tricks enabled the picture to "get away" to a start that gave it an exceptional success.

The accompanying stage plan and "key" will give any exhibitor all that he needs to diagram a similar presentation. Photographs illustrate what simple designs, when combined with oriental colors and outlines can accomplish in the creation of atmosphere and effect.

The left stage was prepared with a back flat, a wall decorated with the large circular panels featured in the "Kismet" harem scene; the one nearest the screen (B) being a transparent scrim, painted to match the others. Blue and white foots were installed along the line A-B and a red border flood (5) above a divan placed behind the scrim. An amber spot (2) was concealed in the deep red curtain draps that hung over the top of the flat.

Following the specially arranged overture by Director Mitchell, the blue foots came up slowly and a singer in queen-of-the-harem costume started the song "Kismet" and as she sang the red flood and a white spot (4) gradually brought her out into full brilliancy under which the scrim disappeared. A character in the full Hajj regalia moves to the spot 3 where he is seen in the amber circle from the spotlight at 2. Light cues are reversed for the fade out of both singer and male character and music changes at complete darkness, as the picture opens with gong cues.

Spectators awaited with keen interest when the actual picture opened without any apparent use of the stage at the right which remained completely dark until the scene in the screen version shows Hajj the beggar lying on his stone outside and mosque and the next scene shows the minaret and the morning call to prayer. The screen curtains are closed again and blue and amber foots are brought up slowly to illuminate a mosque set with foliage drop and wings and an arched temple doorway.

Simultaneously with the bringing up of the foots a baby spot, playing from the lamp room, is brought up slowly to show Hajj in rags, stretched on the stone at the doorway in the pose in which Skinner first appears in the picture. As the spot achieves full brilliancy, Hajj wiggles his toes, stretches and yawns and rises to a sitting position as characters to represent Moslem worshippers cross the stage to enter the mosque. He pantomimes the begging for alms and clutches eagerly at the coins flung to him by the passersby. Only three or four of the latter are needed. As the last one enters, Hajj sinks back on his stone as the screen story resumes.

This second prologue episode replaces a section cut from the film and serves as an excellent break in the picturization. The same piece of action is cut from the print to avoid duplication.

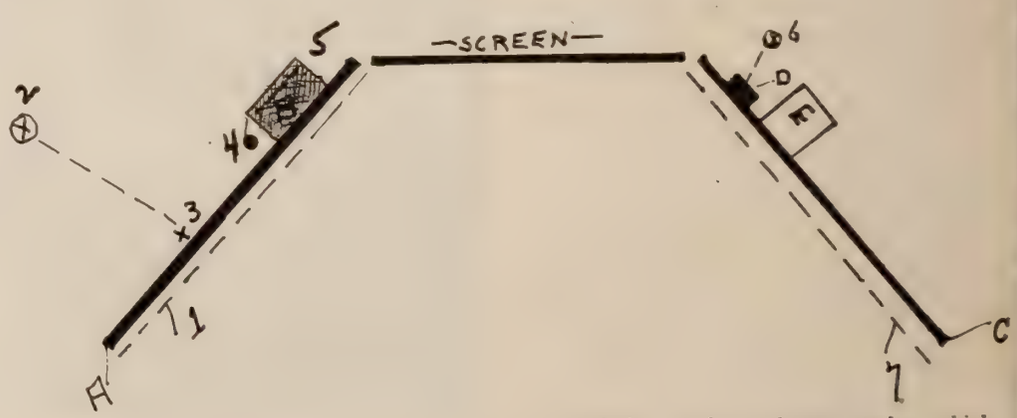
The entire house lighting system ha been provided with specially dipped globe in oriental reds; ushers, doormen and ca riage men were outfitted in the brilliar colored costumes of harem girls and a tendants and the lobby had been give very attractive trim with heavily cor structed Arabic arches.

The presentation was planned as to de tails by A. G. Stolte, supervising direc tor of the Des Moines theatre; H. D Groves, house manager, and N. E Mitchell, musical director.

Newspaper Gives Thea tre Cooperation on "Gumps"

An example of the newspaper co-opera tion that can be obtained on the "Gump cartoon series is shown by an inspectio of a receut issue of the Lancaster, Pa. Examiner-New Era.

The Hippodrome of Lancaster booke the "Gumps" and the Examiner-New Er was induced to start a "Gump Club." Th paper played up the booking at the Hip podrome, gave Manager Krupa some goo boosts.



Line drawing illustrating the text appearing above relative to the prologue number which Arthur G. Stolte, manager of the Des Moines theatre, Des Moines, staged for "Kismet"

Fowler Obtains Wurlitzer Company Assistance

Bruce Fowler, manager of the Elmwood heatre, one of Buffalo's finest neighborhood theatres, last week put over one of he best musical stunts ever staged in the ueen City of the Lakes when he arnged a tie-up with the Rudolph Wurzer company, through which two of the ost famous piano soloists in the ountry appeared on the Elmwood stage ch evening during the week and gave a minute concert assisted by the Ampico producing piano.

The Wurlitzer company in return for e use of the theatre, placed page ads in l the Buffalo newspapers, advertising the rogram at the Elmwood. Stories of a ecial nature were also placed in all the usic columns, thereby attracting the ghest type of music loving residents of uffalo, who attended the Elmwood to ar the excellent programs and became w patrons of the theatre.

Grindley Gets Results with Cut-out Displays

Here is a little lesson for the exhibitor ho thinks that in a short run house the pense of building lobby displays, etc., exploitation is greater than the returns extra profits.

The above cut shows how Thomas C. rindley, whose official title with the Star eatre, Astoria, Ore., is operator, but hose duties also include other matters of portance around a theatre, decorated r the showing of "Once to Every oman" at a total expense of $5.00 and ur hours' time. Mr. Grindley states that believes he can hang up a medal for eed economy and efficiency in utilizing e producers' paper in making cut-outs. r. Grindley uses all sizes of paper up to sheets for the purpose and will send a mple of his work to anyone writing him.

Prologue stage setting for "The Last of the Mohicans" at the Moon Theatre, Omaha, showing Chief Os-Ko-Mon, an Indian chief who enacted a part in the number.

Exploitation Man Gives Small Exhibitor a Boost

Decidedly artistic, was the opinion voiced in Carthage, N. Y., of the window display tie up arranged by Harry Swift, exploitation representative for the Albany territory of Paramount Pictures, in connection with the showing of "The Restless Sex" at the Opera House. Owing to the town's limited population of 4800, the means of exploitation were also limited. Swift resorted to a tie up with the leading department store, a feature of which was a portrait of Marion Davies partly draped by flowing lace. In addition posters in the window and stills from the picture established the tie up.

A window tie-up effected with a leading Carthage, N. Y., dry goods firm during the showing of "The Restless Sex" at the Carthage Opera House

Ballantyne Puts Over Another Big Campaign

For the showing of "The Last of the Mohicans" at the Moon theatre, Omaha, Neb., Manager R. S. Ballantyne played particularly to the schools in the city. It was effective. He knew he would receive hearty co-operation from the Board of Education officials and teachers. A special performance of "The Last of the Mohicans" was held on a Saturday morning before the regular opening of the attraction. School children were admitted at reduced prices.

For a prologue to this picture, Manager Ballantyne arranged a beautiful snow-ground setting about the striking figure of an Indian chief, Os-Ko-Mon, who portrayed "The Dance of the Senses."

One of the Omaha newspapers ran a contest for school children on essays about "The Last of the Mohicans." Prizes were offered for the best written compositions.

Pontiac Exhibitor Is Local Columnist

Hal Opperman, manager of the Crescent theatre, Pontiac, Ill., has successfully inaugurated an inexpensive bit of exploitation that should interest practically all exhibitors in cities where newspaper rates are within reach.

Mr. Opperman's stunt is simply this. He has arranged for about a quarter column in the Pontiac afternoon newspaper. In this column he runs chatty news items about the various features which are being shown or which will shortly be seen at his theatre. He calls this column "Movie News" by O. B. Still.

This cut shows how Peter Theopolis, manager of the Opera House, Lorain, O., decorated his lobby for the showing of "Outside the Law"

Wendt Reserves Section for Toledo Scribes

For many years there have been sections reserved at the ball parks and at the prize fight rings holding the most coveted seats, these sections being known as press boxes. These seats have been especially reserved for the men on the newspapers, their work necessitating a good view of all the proceedings, and the management of the sporting project appreciating the importance of the scribes. But now Harold F. Wendt, publicity director of the Rivoli theatre, Toledo, again steps forward with an innovation for theatre men. This time it is a theatre press box.

The choicest section of seats—the center loge—in the Rivoli theatre has been set aside for newspaper people only. A neat brass plate marks the press box. At no time are these seats sold, but all holders of press tickets will always find available seats in this loge.

On Sunday, when critics visit the theatre to "cover" the show, they can immediately be seated.

How Orner Puts Over a Serial

Exploitation geniuses are not confined to the ranks of the big town exhibitor, nor is the value of exploitation confined to large communities. J. C. Orner, manager of the Isis theatre, in Fernie, B. C., recent "stunted" the Universal serial, "King of the Circus" in a way that would have done credit to any theatre.

Orner did the thing up right. Not only did he stage a street parade through Fernie, with music, clowns and other circus parade requisites, but he also decorated the front of his theatre to represent the main entrance to a circus tent. To cap the climax, he gave ice-cream cones and peanuts to all the youngsters present.

"Arabs" Advertise "Kismet" at Boston

Boston is now listed among the cities where "Kismet" exploitation has added to the box office totals most materially.

During the showing of the production at the Majestic theatre several "Arabs" in native costume were used around the streets. Their time in the morning was taken up with the distribution of blotters in the office buildings. Everywhere they appeared, their costumes made people look, stop and inquire.

Every once in a while, usually at the busiest corners, the "Arabs" threw down prayer-rugs on the street and knelt, effectively tying up traffic and bringing not only the public, but the newspapers to inquire what it was all about. Then the newspapers told their customers of the "stunt."

The "Arabs" were also taken to an athletic meet where they openly challenged the mat champions, and secured attention for "Kismet" again. The Boston newsboys were also brought into the exploitation campaign and for days they walked around with signs that read: "Have you seen 'Kismet'."

Newark Theatre Stag Prologue for the "Kid"

A prologue for "The Kid," under t title of "Hogan's Alley," featuring a lo boy singer, was staged last week by Ma agers Sid Lawrence and H. A. Finter the Newark theatre, Newark, N. J.

The soloist, Maurice Ginsberg, w a considerable local reputation, sa "Sally in Our Alley," while a number other characters as shown in the acco panying photograph, aided with pan mime and carefully rehearsed "gags."

The street lamp shown in the cut w borrowed from the city officials, the str broom and shovel were "copped" fr the street cleaning department and t other properties obtained in a like mann

View of the stage setting and characters appearing in the prologue which the Newark theatre, Newark, N. J., staged for "The Kid" engagement

Kaliska Invents Novel Lobby Display

"Flying Pat" played a two days' gagement at the Vaudette theatre, Atnta, recently, and was even more sucssful than it had been on its first run rther up-town.

Manager Jack Kaliska "poked fun" at e aviators, and their little boats in a most gaging way, and the lobby which he eated at little expense and a minimum of ne and labor, caused a great deal of inrest.

Strung across the front of the theatre a black cord that was scarcely noticeble, were more than a dozen toy planes, ch as can be found at any five-and-ten nt store. Swinging from a black cord, d fluttering madly in every breeze, they ught the instant attention of every sser-by.

But the star position in the lobby benged, right enough, to a wee toy aviation mp, mounted, which was complete in ery detail. Across the back of the little atform on which the "camp" rested, as the hangar; in front, three or four anes were drawn up, as if in readiness r instant flight. Down front, a plane ood waiting for "Pat" and her "aviar"—two wee dolls dressed in imitation the character played by Dorothy Gish. The whole thing was so perfect in deil, and so in keeping with the spirit of e picture that it made a pronounced hit, d, Manager Kaliska feels sure, aided e box-office receipts no little.

Crowell Constructs Novel Lobby Display

One of the most novel lobby displays t recorded was recently constructed by anager Crowell, of the Galox theatre, sheville, N. C., for the showing of "The irl With the Jazz Heart."

Two phonographs were used with the ell-known "dancing coon" attachment, t the coon was changed to a girl wearg a low cut evening dress. The instruents were kept running all the time but music records were put in. A meanical "shimmy doll" was borrowed om a local concern and placed on a ble in the lobby. The shoulders of the ll shook in the movements of an exeme form of shimmy dancing.

Across the lobby were run five wires presenting a staff of music. Notes were aced in the spaces and on the lines. The otes had legs of paper attached to them nd they were kept in movement by the ntinuous vibration of the wires. Litle fool'scap bells were hung on wires and ngled enough to attract attention.

In the lobby was a cut-out figure from he six-sheet poster showing a dancing rl in knee dress. Her legs were pasted n beaver board and attached to the body they would swing back and forth. very few minutes a door boy gave her gs a swing and they would continue to wing for several minutes.

Omaha Showman Puts Over Another Knock-out Stunt

Comedy interspersed with appealing quartet harmony made up a novel prologue to "The U. P. Trail" at the Moon theatre, Omaha.

R. S. Ballantyne, manager of the theatre, arranged the setting, that of an interior of an old railroad coach.

The idea was much exploited by the first audiences at the Moon theatre.

For street publicity, Ballantyne rigged up a motor truck with huge cut-outs of a railroad engine, as shown in an accompanying photo.

The outfit was operated through the downtown streets.

Ballantyne's exploitation stunts attracted huge crowds.

Presents Prologue Successfully on Small Stage

It is an easy enough thing to put on prologues in connection with photoplays when you have a regulation sized stage, but it is quite another task to do this when your stage is only 6 feet deep.

The cut on this page shows the suggestion of depth given to the Butterfly stage, Milwaukee, in a recent prologue used in connection with "The Jucklins." As the audience saw it from the front it was hard to believe that the entire setting was only 6 feet deep. More remarkable was the performance of a black face quartet, two dancers and a banjo player in this limited amount of space. It only goes to show that prologues may, with a little thought, be used in most every theatre.

(Top) The Moon theatre, Omaha, ballyhoo on "The U. P. Trail" as told in the accompanying story. (Bottom) Two views of the prologue numbered staged also described in the article

Front exploitation on "The Kid" designed by Manager H. Somerville of the New 14th Street Theatre, New York.

Mangan's Artistic Prologue

"The Inside of the Cup" Elaborately Presented at Broadway Strand, Detroit

THE Broadway-Strand theatre of Detroit may well boast of another artistic prologue in the number staged for "The Inside of the Cup."

In this number the figure of Christ appears and mingles with the characters on the stage, and though the character of Christ is projected, it has been so wonderfully photographed that each and evety move and gesture fits most admirably with the acting of the real characters in the flesh. The scene itself is two massive white pillars on the left of stage, which is reached by four white steps to conform with the pillars in color. The remainder of the setting consists of simple scrim and it is upon this scrim that the figure of Christ is projected.

The scene opens with pale blue lights bathing the stage. Suddenly a Pharisee is seen dragging the Magdeline up to the Temple Pillars, and calling to the Christ to judge a fallen woman and as he throws the woman to the steps the music suddenly ceases with a tremendous climax. At this moment the figure of Christ appears coming through the massive pillars, and walking over to where the prostrate woman lies, reaches out His hand and exclaims: "Let he that is among you who is without sin cast the first stone." The Pharisee hastens away. Christ turns to go into the Temple, but comes back and says to the woman still lying on the steps: "Arise and sin no more"—at this he vanishes.

At the moment of the appearance of the Christ, made a most dramatic situation, and while the figure is upon the scene, there is not a note of music until he vanishes and the Magdeline arises to sing the "Ave Maria, which is the closing number of the prologue. The voice of Christ is made mysterious by the use of a megaphone at a very distant point in the fly gallery.

The difficult manipulation of characters in the flesh and a screen character was admirably done, as each move of the screen character was timed to meet the advances of the real characters. It was a daring number very well done. Of the many stage novelties introduced by Mangan at Gleichman's Broadway Strand, this prologue is not only the most original, but the most daring as well.

Feminine Atlanta Wil Remember "Lying Lips

Feminine Atlanta will never forg "Lying Lips"—and not because of t picture, either, but because of the beau and brains contest which was conduct throughout the run of the picture, wi Associated Producers, Willard C. Patte son, Manager of the Criterion, and L. Winchell, Editor of the Screen and Dr ma Section of thet Atlanta Constitutic as parties of the first part and about all feminine Atlanta as the parties of t second part.

Through the tie-up, the Constitutic conducted the contest, the lucky winn to be given a chance by Thos. H. Inc Mr. Patterson, who was running the pi ture, at the Criterion theatre, that wee was "the big boss of the whole party

For fourteen consecutive days, the co test occupied first-page space in the Atla ta Constitution, and for two Sundays occupied the coveted front page of th Screen and Drama Section. On the se ond Sunday it was necessary for the pag of beauties to be continued to anothe page, which was also filled with them.

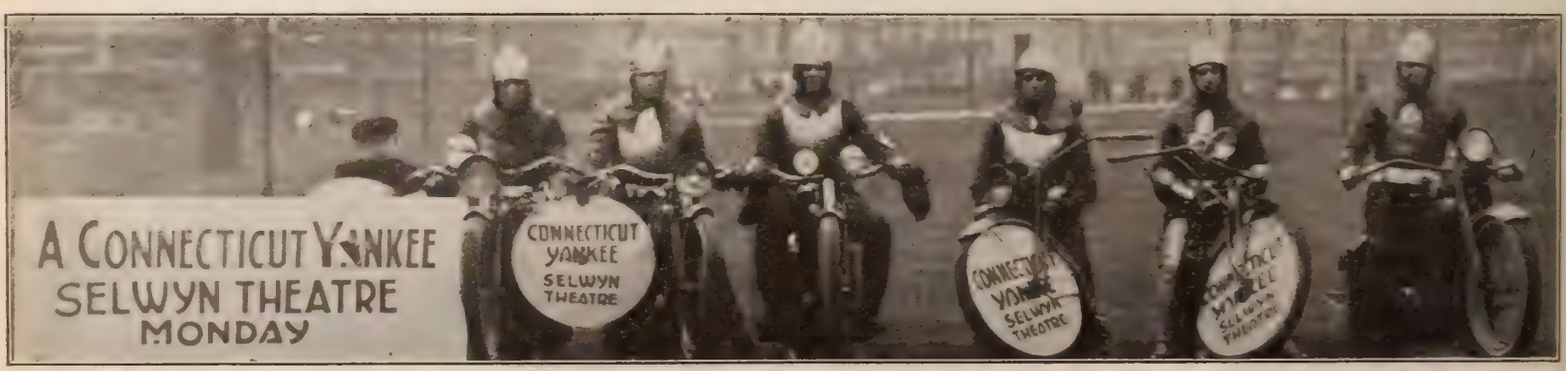
No other stunt, in the history c Southern filmdom, has had such a recor —fourteen days occupancy of front pag space! And business at the Criterio picked up amazingly through it.

Hyman Tries Out Ad vance Prologue Idea

Edward L. Hyman, managing directo of the Brooklyn Mark Strand theatre, ha tried out the advance prologue idea.

When audiences appeared on Sunda one day before the opening of "Th Kid," they were treated to the "Chaplin Prologue Comique." The stage set was o futuristic design with a girl dancer attire à la Chaplin interpreting the comedian t his mannerisms in a most graceful dance This prologue was not a lengthy affair just a few minutes, but long enough anc impressionistic enough to let all know that the prologue had to do with Charlie Chaplin.

As the prologue concluded a trailer on the screen announced that Charlie Chaplin would open a six-day engagement in "The Kid" on the next day.



Squad of motorcycle riders in costume who advertised "A Connecticut Yankee in King Arthur's Court," for the New York engagement at the Selwyn theatre

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

A scene from "Things Men Do," offered on the independent market by M. B. Schlesinger

Kremer Answers Bankruptcy Charges

In connection with the statement published last week, on top of the action brought by Jacob Shenfield, that the Victor Kremer Film Features, Inc., was about to be forced into involuntary bankruptcy, Mr. Victor Kremer, President of the company, answers through his attorney, Louis Weinberger, that Shenfield has no claim whatsoever, the only transaction between the Victor Kremer corporation and Shenfield being that Shenfield was hired by Mr. Kremer as office manager under a contract for a year. Shenfield, states Mr. Kremer, made no investment whatsoever and owned no stock of the corporation.

"Prior to the present proceeding," states Mr. Kremer, "Shenfield had instituted two other legal proceedings, both of which had been dismissed and decided in favor of the Kremer corporation."

"It is intended by the Victor Kremer Film Features, Inc., to promptly institute suit against Shenfield," states Mr. Kremer.

The Kremer Company, it was said, has never experienced a better period of prosperity than it has during the past few weeks and despite the continued statements that the motion picture industry is undergoing a period of depression this condition does not apply to the Kremer Company.

New Chicago Exchange to Open in April

Wabash Film Exchange of Chicago announces that their opening date has been decided on as April 4th. They will be located at 804 So. Wabash Avenue, Chicago.

Allied to Sell Franchises

Territories to Be Allotted on Product of Newly Formed Concern

ACCORDING to an announcement from the Allied Distributing Corporation, a company recently formed for the distribution of pictures on the state right market. They will operate with a certain number of pictures a year for which franchises in the various territories will be allotted.

The company will also secure its product from the independent producer and to this end negotiations are already going forward with some of the most prominent producers in both the East and West. The product of this company and other producing companies will be released by the Allied Distributing Corporation to their franchise holders throughout the United States and Canada.

Already the company has disposed of the franchise for their output for several of the big territories and it is their intention to be ready to operate fully in a 100 per cent of the state right regions within a short time.

Charles H. Rosenfeld, president of this company, when telling of the formation of the Allied Distributing Corporation remarked: "We feel that in this company, we can offer a co-ordination of the interests of the producer and state right buyers in such a way that both will secure greater gains than they have been able to secure in the past under the old catch-as-catch-can proposition. The producer knows where his product is going and the buyers also know how many pictures he will be able to offer his clientele during the year of certain brands.

"This will work to a co-ordination of the important factors in the state right market and allow the exchange man to organize his business much on the same basis as in the program companies. He can offer the exhibitor definite materials during the year."

"It is our intention to dispose of the pictures on a franchise basis which the independent exchangeman, from our investigation, leads us to believe is the most desirable methods."

C. B. C. Busy with Comedies

Hallroom Boy Series to Be More Elaborate as Federated Releases

WITH Hallroom Boys Comedies soon to be distributed by Federated Film Exchanges, word comes from the West Coast, where these comedies are being produced by Harry Cohn, of elaborate preparations that are going forward for the making of these comedies for Federated.

Work has already been begun on the first picture to be released through Federated. It is entitled "False Roomers," and in it are narrated the adventures of Percy and Ferdie Hallroom in a rooming house.

The stories of the four pictures to follow "False Roomer" on the Federated Hallroom Boys Comedies series, are already lined up, it is announced, and while no definite announcement is made regarding them, since the subjects are to be kept a surprise, it is said by Mr. Cohn that each is unlike the other, and that their subjects are as uncertain to forecast as the weather. It is said, however, that each follows a definite central idea, and that this idea is not jumbled up with a lot of extraneous comedy and stunt matter, but made to follow a definite thread wherein all the action is logical and has a real meaning.

Each comedy, it is said, has a definite locale, and it is rumored that there is soon to be a side-splitting schoolroom comedy.

Sid Smith, as Percy Hallroom, bears the biggest burden of the fun-making. Mr. Smith, through his work in former Hallroom Boys Comedies has earned the nick-name "the nerviest man in pictures" and it is said that the stunts that he will tackle in forthcoming Federated releases demand every atom of nerve available. Harry McCoy continues to aid and abet him as Ferdie.

The newest current Hallroom Boys Comedy, titled "In Bad Again" will, in all probability, close the series of Hallroom Boys Comedies that the C. B. C. Film Sales Corporation is releasing.

Falkner Has Three Pictures for S tate Rights

Within the next month or so Fred W. Falkner announces that he will release three pictures on the state right market. All of these three subjects will star Susan Gram. They are to be comedy dramas.

THE Independent Films Association has contracted for the release of a series of five-reel western dramas to be produced by Cliff Smith, well known director, who recently formed his own organization, under the name of the Cliff Smith Productions. The company will feature Pete Morrison, Naida Carl and Al Kaufman. Eight subjects will be produced during the year, it is stated, and Smith will handle the megaphone for all of them.

Jans Pictures Secure Randolf Productions

Herman F. Jans who is now en route for the Western Coast reports that he has just signed contracts whereby he will control the product of the newly-formed Frontier Features, Inc., headed by Anders Randolf.

The first special picture which will be released under the Jans Pictures, Inc., banner with Anders Randolf as the star is from a story laid in the tropics and offers an exceptional opportunity for Anders Randolf to portray a virile character such as he is so well fitted for both by physique and temperament. The locale of the story, which will be made in the Bahamas assures all the wealth of tropical beauty and picturesqueness so abundant in that southern clime where the material verdure and the ocean itself lend themselves so readily to artistic environment.

Harry Garson's Work Is Commended

Harry Garson, who directed the last two Clara Kimball Young productions, "Midchannel" and "Hush," which are released by Equity, is receiving many messages of congratulations daily, states Equity, for the excellent work he has done on these two pictures.

Not only have men well known in the industry sent in laudatory messages, but expressions of approval have also been received from many movie fans and even exchange men.

Ritchey Posters Ready for "Supreme Passion"

The multi-colored posters for "The Supreme Passion" now off the Ritchey Litho Company's press are said to be as attractive and compelling as any ever published. Mr. Ritchey and Mr. Oscar Lynch, both of the Ritchey Company, declare that the posters made up for Robert W. Priest on this feature are among the best that the Ritchey Company has ever made.

The 24 sheet on Ivan Abramson's new feature, which is reproduced in colors in the press book.

Abramson Has Press Book

Lithographs in Color a Feature of "Mother Eternal" Press Book

"MOTHER ETERNAL," Ivan Abramson's newest production, starring Vivian Martin, will have a press book in which will be incorporated an unusual feature in the form of reproductions in miniature of all the lithographs and exhibitors' aids in actual colors.

This plan was explained at the offices of the Graphic Film Corporation as being the only one that would obviate wasteful buying on the part of exhibitors who heretofore had been obliged to make their selections of paper from lifeless black-and-white facsimiles, with the result that in most cases the particular sheets that would have benefitted them most were the ones of which they bought the least.

The press book will abound in human interest stories touching on the various phases of "Mother Eternal," and will also contain several distinct layouts of newspaper and general advertising and publicity campaigns suitable for almost any locality, states the producers.

In a number of newspaper articles great stress is laid on the advisability of mothers sending their children to see "Mother Eternal" for the great moral lesson the "rising generation" may learn while being entertained. And one of the exploitation suggestions calls for the enlistment of school teachers who, it is expected, will agitate for special matinees for their classes.

Roland West Edits Film

Well Known Author Completes "Rossmore Case" at Palm Beach

ROLAND WEST believes he has in his latest screen production "The Rossmore Case" a picture as powerful in its appeal to film patrons as his stage play "The Unknown Purple" proved to regular theatre audiences.

The author has just returned from Palm Beach where he took the closing scenes of the play. Palm Beach society availed itself of the opportunity to get itself filmed and volunteered to pose for groups incidental to the story which in part is laid at the Florida winter resort.

The director was further specially fortunate in getting for a scene at a fashionable gambling club involved in the drama about $100,000 worth of costumes voluntarily contributed by the many firms who recently bulked their fabric exhibits at New York's Silk Show.

A cast of principals supporting Jewel Carmen, "The Rossmore Case's" star includes George Fawcett, Florence Billings, William B. Davidson, Kenneth Harlan, J. Herbert Frank, Riley Hatch, Henry Sedley, Lionel Pape, Grace Studdiford, Ida Darling, Ina Rorke, Lillian Ashley, Charles Wellesley and others.

Roland West wrote the play. So far he has refrained from divulging its story. Report has it a play with big scenes, surprise situations, continuous suspense and the mystery atmosphere peculiar to the author's dramas.

The Palm Beach scenes include besides its society element a group of well known theatrical celebrities including Flo Ziegfeld, Arthur Hammerstein, Lee Shubert, Edgar Selwyn, Ray Comstock and others.

The Palm Beach home of Otto Kahn and the yacht of Jesse Livermore are filmed bits included.

Jewel Carmen, who plays the feminine lead in "The Rossmore Case," a Roland West production recently completed

Are Women's Clubs "Meddlers"?

ROY F. SOULE, general sales director of the Kineto Company of America, one who condemns those who cry "meddler" the minute they hear film censorship and women's clubs mentioned in the same breath. Mr. Soule, who has written a pamphlet entitled, "Meddlers," which will soon be issued, does not believe that the interest shown by the women of America in pictures warrants their being classed as fanatics and meddlers.

Mr. Soule points out that some of the greatest characters of history were women who were in their day classed as unwelcome intruders upon a new field. He shows how Florence Nightingale was assailed on all sides by men who persisted that they did not want a woman interfering with the affairs of war, and how Susan B. Anthony, the pioneer of suffrage, and Frances Willard, were both condemned and ridiculed in their day.

"It is true and perfectly natural," writes Mr. Soule, "that an industry so young and so rapidly expanding should attract both good and bad interpreters of public desire in film. Many pictures are produced which cannot stand the censorship of those who demand merit and common cleanliness. It is further true that exhibitors can be found to show such pictures and that a certain part of the public will pay to see them.

"But the movement for better pictures has been under way for a long time. Fewer bad pictures are being produced and there is a rapidly increasing number of those exhibitors who insist on giving their patrons the best pictures men and money can produce. These producers and theatres welcome heartily the co-operation of American women.

"Thank God for American women's interest in the further development of an industry which speaks a common language and wields such a constant influence on the men and women and the boys and girls of this country."

"Babyhood" Kineto Release

Charming Bit of Entertainment Promised in First April Picture

"BABYHOOD" is the subject of the new Kineto Review that is to be released through the National Exchanges the first week in April. Although only one reel in length, the picture made a great hit when shown at the Capitol theatre in New York recently.

"Babyhood" is described as a perfect riot of babies. For fifteen minutes the screen is filled with babies of every size, color and type. As a study in baby-expression the picture is full of interest. For the infants, with a lack of self-consciousness that many a star might envy, register all the emotions known to their age. The baby parade is an interesting feature of the reel, with its close-ups of the blue ribbon winners. And the derby—in which the maximum age limit seems to have been six months—is full of amusement. And there is a proud moment when the "Lollypop Twins" have the screen to themselves.

Every phase of baby-life is touched. Eating, sleeping, crying, laughing, working and playing, they fill the reel with laughs. Mothers will gasp at the sight of infants being put through "stunts" that would almost phaze a seasoned aviator. Turned upside down, swung hither and thither until the onlooker's head reels, the babe is seemingly unaffected and comes through the performance with stolid calm.

Perhaps the most striking feature of the picture is the little fellow, not more than a few weeks old, who performs on the trapeze. Almost unbelievable unless witnessed, this scene raises a laugh at every time it is shown.

This Kineto Review is the first of a series on "Childhood," "Girlhood," and "Boyhood," in which the delights and woes of each will be portrayed in the vivid and charming manner that has made the Kineto Reviews so popular.

Tri Star Has New Product

To Release Frank Powell Productions on Independent Market

THE Tri Star Pictures Company, New York City, have taken over the Frank Powell Production, which includes a number of features starring Marjorie Rambeau, Nance O'Neill and Zena Keefe. They have also taken for distribution, the McClure pictures, starring Alice Mann and Donald Hall.

The Tri Star Pictures Company will market these productions on the State Right plan. The Marjorie Rambeau pictures include six of what are claimed her very best pictures, one with Nance O'Neill, and one with Zena Keefe, in which Sheldon Lewis also appears.

The advertising matter on these productions are practically completed, and the screening of the prints for the state right buyers will be inaugurated in next few days.

This company, in addition to operating as state right distributors will also open their own exchange for New York and New Jersey starting April 15th. In addition to their own productions they will also handle many other independent pictures in their exchange.

C. A. Meade Now With Pierce

C. A. Meade has taken charge of the Atlanta offices of Pearce Films, whose guiding spirit is J. Eugene Pearce of New Orleans, owner of the Federated Franchise for New Orleans and Atlanta territory. Mr. Meade is well known throughout the industry through his long connection with Pathe and Vitagraph. For the past two years he has been operating in the independent field.

C. B. C. Contracts for Robt. Hatton Series

The C. B. C. Film Sales Corporation has contracted with C. Edward Hatton for the production of twenty-six two-reel Western pictures. The company announces that henceforth its Star Ranch Western series, under which general subject title it has been releasing one two-reel Western every two weeks, will be devoted exclusively to the release of these Hatton pictures, two of them being released each month.

Hurst-Chaudet Company Formed on Coast

Paul Hurst and Louis Chaudet, both well known directors, have formed their own production company, to be known as the Hurst-Chaudet Productions, and will commence work at the Independence City studios next Monday on a five-reel outdoor melodrama.

Arrangements for the release of their pictures, eight of which will be produced during the year, were completed a few days ago with Eddy Eckels, president and general manager of the Independent Films Association, whose organization will market the Hurst-Chaudet stories on the state rights plan.

An all-star cast will be used and Hurst and Chaudet will alternate in the direction of the stories, it is said.

Frontier Pictures, Inc., Formed in N. Y.

The Frontier Features Inc. was formed last week, the incorporation being made in the City of New York for the sum of $100,000. Its purpose is to produce motion pictures and to engage in such other branches of the business as deemed necessary.

The officers of the corporation are:—Anders Randolf, president; John D. Voorhees, vice-president; Howard B. Ragsdale, secretary; Floyd T. Buckley, treasurer.

Mr. Buckley reports that arrangements have already been practically concluded for the first picture. Mr. Randolf is to be starred.

Zierler Places "Hush" in Capitol Theatre

Sam Zierler, president of the Commonwealth Film Corporation, announces the booking of "Hush," the newest Clara Kimball Young feature, to the Capitol Theatre for the week beginning April 10.

Miss Young Popular in Canada

Baum Negotiating for Effective Exploitation in Dominion

LOUIS BAUM, sales manager of the Equity Pictures Corp., returned from a week's tour of the exchanges of Canada, with the announcement that Clara Kimball Young, Equity star, is one of the screen-idols of the Dominion's movie fans. In a large part of the Dominion, states Baum, she is the supreme favorite, while in other parts Miss Young is rapidly rising to the front in popularity. There were some districts in the western provinces of Canada where her pictures were released rather late. It is this delay in her appearance on the screen that accounts for the fact that she is not yet in first place in Canada's preference, says Equity.

Baum visited Montreal, Toronto, Winnipeg, Calgary and Vancouver. In Toronto the Allens, one of the foremost exchanges of the Dominion, reported excellent business on the first series of the Young pictures. The strength of the Equity star, they explain, might be accounted for in the fact that the French population was particularly pleased at the Parisian setting of Miss Young's second release,, "The Forbidden Woman," where the Equity star, in the role of Diane Sorel, portrayed the character of a French society woman with the brilliance ot reality. Ontario and Manitoba, two of the Dominion's leading provinces, are strongholds of the Young pictures. These provinces are mainly French in make-up.

From the information given Baum by the exchangemen he visited, the motion-picture goers of Canada are lovers of artistic sets and scenery. They are appreciative of the luxurious in screen investiture. Harry Garson, Miss Young's director, is said to spare no effort or expense in outfitting every Equity production with the latest designs in interior sets and wardrobe worn by the cast.

"The Eyes of Youth," Miss Young's first Equity release, is still running in Canada's leading houses, while "The Forbidden Woman" is at the height of its career. The purpose of Baum's visit was to arrange for the most effective distribution and exploitation of the new series of the Young pictures, beginning with "Hush." It is planned to launch an extensive campaign among Canadian exhibitors, and to secure as near a 100 per cent. booking on this series as possible. From all indications, all records will be broken on this new group of Young productions, Equity states, as the demand has steadily increased, and theatres are filling return engagements on the first two pictures in abundance. A number of first-run theatres that rival the largest American houses in size and equipment, have sprung up in the Dominion, and are arranging for dates on the Young series.

Baum also reported a marked increase in the demand for independent productions. Canadian exhibitors have awakened to the calibre of state-right pictures and are governing their choice on merit. Exchangemen who are handling independent product are reporting a vigorous booking, and the slump that was noted in territories in this country has apparently had little effect in Canada. The Clara Kimball Young pictures were pointed out as instrumental in raising the prestige of independent releases and popularizing Independent stars.

"Whispering Devils" and "Keep to the Right," two Equity special productions, the first starring Conway Tearle and the second Edith Taliaferro, were subjects of considerable interest among exchangemen. Baum is now negotiating with several prominent state right buyers for the distribution of these features in the Dominion.

Bruce to Do New Scenic Series

"Super-Scenics" Will Be Released by Educational

ROBERT C. BRUCE, who has been making Scenics Beautiful for Educational Film Corporation since the formation of the company, left this week for the Far West to begin a new series of pictures which it is said will prove a striking departure from anything that has ever been attempted in the outdoor class. Although the exact locations of the pictures is withheld, they will all be taken in the United States.

Bruce recently returned from Europe where he made seven pictures in England, Scotland and Switzerland and these will be released starting in April. Just before this trip he visited Cuba and Jamaica and the product he made there is being offered as current releases. With the exception of these pictures his work over a period of nearly seven years has been confined to this country and neighboring portions of Canada.

According to Educational, the constantly increased demand for single reel pictures of the highest character will result in a further specialization in this line during the next year and future and additional time and money will give the production of these pictures and the number of releases will be strictly governed by quality, with the average of one regular, or series, release a week and specials from time to time—pictures that are judged to have unusual box office worth.

One of the series to be included on the schedule shortly will be "World Wanderings." These are said to be pictures of an unusual character, made by a French photographer and covering various series of Europe, Egypt and the Holy Land. The photography is said to set a new standard and there has been a great deal of time in editing and titling them to give added dramatic value. According to Educational ten times as much film was discarded as was employed in the selection.

In addition, Educational has on hand a large number of selected Chester Outing pictures and a number of others that have been bought from independent camera men and which are declared to be exceptional. Some of these pictures will be released in small groups, such as the Hudson's Bay Travel Series in four pictures, the final of which will be given its first showing late in April. These pictures were made in cooperation with the Hudson's Bay Company and are the first motion picture records of that vast country ever made. Many similar novelties are promised.

"Scenics pictures," commented E. W. Hammons, president of Educational, were our very first product and we have always maintained the greatest interest in them. We have seen the demand grow from practically nothing to the great majority of the theatres of the country. And the desire, with us, for higher quality has been increasing at the same time. We have never offered 'also a scenic'; in the future every one of these single reels will be of a standard that will make it a gem on every program—a real and appreciable asset to every theatre."

Exchanges See Success for "Supreme Passion"

State rights exchange men are showing extraordinary interest in "The Supreme Passion" states Robert W. Priest, and they predict great exhibitor success for it on account of the magnetic title and powerful love story it presents.

Mr. Priest, who is meeting with unusual success in state righting this picture, expresses keen satisfaction at the reception given his first big release of 1921. A complete list of sales will be announced shortly, at which time an exhibitor and fan drive will be inaugurated.

Arrow Film Re-Elects Its Officers

The annual meeting of the Board of Directors of the Arrow Film Corporation was held at the offices of Arrow, Saturday, March 19th. The meeting was called to order by the president, W. E. Shallenberger, and the officers for the coming year re-elected. In addition to the regular officers, H. G. Davis was elected assistant treasurer.

There was a special executive committee appointed which consists of W. E. Shallenberger, W. H. Small, W. R. Johnston.

THE following sales on the independent market were reported during the week:

"The Hope Diamond Mystery" (15 episode serial—Howells Sales Co., Inc.) to Allen Brothers, Ltd., of Canada, for the Dominion of Canada.

"Every Man's Price" (J. W. Film Corporation) to Gollos and Gollos, of Chicago, for Wisconsin.

"Every Woman's Problem" (Plymouth Pictures, Inc.) to American Film and Equipment Co., of San Francisco, for California, Arizona, and Nevada.

"Every Woman's Problem" (Plymouth Pictures, Inc.) to Cosmopolitan Film Corp., for the New England States.

"The Ne'er Do Well" (The Film Market, Inc.) to Friedman, of the Friedman Film Corporation of Minneapolis, for Minnesota, North and South Dakota, Wisconsin, and the peninsula of Michigan.

"Deliverance" (George Kleine) to Gollos Enterprises of Chicago for Illinois.

"The Woman of Mystery" (Aywon Film Corp.) to the Independent Master Fims, Inc., of Detroit, for Michigan.

"The Woman of Mystery" to the W. A. Baier Film Corp., of Milwaukee, for Wisconsin.

"The Evolution of Man" (Aywon Film Corp.) to the Independent Master Films, Inc., of Detroit, for Michigan.

"When Dr. Quackel Did Hide" (Aywon Film Corp.) to the Independent Master Films, Inc., for Michigan.

"The Evolution of Man" to the Commonwealth Pictures, of Chicago, for Northern Illinois.

"The Woman Above Reproach" (Aywon Film Corp.) to the Independent Master Films, Inc., for Michigan.

"Blind Love" (Aywon Film Corp.) to the Independent Master Films, Inc., for Michigan.

"Blind Love" to the W. A. Baier Film Corp., of Milwaukee, for Wisconsin.

"Blind Love" to the Peacock Productions, of Kansas City, for Kansas, Missouri, and Southern Illinois.

Success Series (Aywon Film Corp.) to the Unity Film Co., of Chicago, for Northern Illinois and Southern Wisconsin.

Success Series to the Elliott Film Co., of Minneapolis, for Minnesota, North and South Dakota and Northern Wisconsin.

15 two-reel Mary Pickford pictures (Aywon Film Corp.) to the Independent Master Films, for Michigan.

15 two-reel Mary Pickford pictures to Dave Warner, of Cleveland, for Ohio.

15 Mary Pickford two reelers to the Merit Film Co., of Denver, for Colorado, Utah, Wyoming, New Mexico and Southern Indiana.

15 two-reel Aubrey Comedies (Aywon Film) to the Independent Master Films, for Michigan.

15 two-reel Aubrey Comedies to the Unity Film Co., of Chicago, for Northern Illinois and Southern Wisconsin and Indiana.

20 two-reel Helen Holmes pictures (Aywon Film Corp.) to the Unity Film Co., of Chicago, for Wisconsin and Northern Illinois.

"Witch's Lure" (Capital Film Co.) to Pearce Films, of New Orleans, for Mississippi and Louisiana.

New Exchange Buys Film

Cosmopolitan Film, of Boston, Buys "Every Woman's Problem"

A DEAL was consummated this week between Nat Levine, president of Plymouth Pictures, Inc., and the newly organized Cosmopolitan Film Co. of Boston, whereby the latter acquired the New England rights to Plymouth's "Every Woman's Problem." According to Robert Cobe, of Cosmopolitan, "Every Woman's Problem" will be the company's first offering to New England exhibitors and will probably be released around April 1st.

In discussing Cosmopolitan's policy Mr. Cobe stated that the new Independent Exchange will confine itself exclusively to big first run attractions and will distribute in New England a maximum of twelve independent features a year. Each Cosmopolitan attraction, said the company's general manager, will be backed by an intensive sales and exploitation campaign.

Commenting upon his purchase of "Every Woman's Problem" for New England, Mr. Cobe characterized the Plymouth feature as one of the outstanding Independent offerings of the current season. "I and my associate, M. C. Goodman," said Mr. Cobe "happened to be present at a trial showing of the picture in a Boston theatre and were immediately impressed with its exceptional possibilities. Aside from the excellent production given the story and the pictures entertainment value, we saw in the star, Mrs. Wallace Reid, the title and the timeliness of the theme, a combination of real box office power and an opportunity to put over a smashing advertising campaign. Our faith in the possibilities of "Every Woman's Problem" is reflected in the fact that we signed our contract with Mr. Levine less than one hour after we saw the picture and are making "Every Woman's Problem" our first release.

Interest in "Annabel Lee"

Title and Authorship Arouses Exhibitor Interest in Joan Film

THE latest state-right release of the Joan Film Sales Co. "Annabel Lee" an adaptation of Edgar Allan Poe's poem, in which Lorraine Harding and Jack O'Brien are starred, has begun to attract the attention of exhibitors, states Joan. This is considered a strong symptom of the popularity of this poem-picture, as no attempt has been made by Joan to interest theatres directly. The only effort that has been launched has been directed at state-right buyers. The few announcements that have appeared in the trade-papers were enough to arouse the interest of many of the foremost exhibitors of the country, as indicated by the number of inquiries that have been arriving at Joan headquarters for the past two weeks.

An examination of the demand among theatres for "Annabel Lee" shows that it is based on three prominent features of the picture. First is the title. The name of "Annabel Lee" as the favorite poem of thousands was declared by some exhibitors to be the "magnet" that will attract patrons. The second popular feature of "Annabel Lee" was stated as the authorship.

The plot of "Annabel Lee" constituted the third interesting element of the Joan release. The action, being laid in the fishing-village off the New England shore and being replete with picturesque scenes of the life of the fisher-folk, accounted for the appeal that "Annabel Lee" would have to fans. The dramatic intensity of the story and the sentimental touches with which the action abounds, were pointed out as among the attractions of the picture-poem.

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"Shallenberger Month" Brings Big Business

The third week of the "Shallenberger Month" has started with a bunch of new contracts, states Arrow Film. W. Ray Johnston, Vice President announces that all of the special representatives are hard at work in their respective territories piling up business in order that they can make "Shallenberger Month" the biggest month in the history of Arrow.

During the past week, contracts were sent in from Dallas, Tex., Oklahoma, New Orleans, Atlanta, Charlotte, N. C., Washington, D. C., Fittsburg, Cleveland, Cincinnati and Detroit, also from New York and New England.

R. W. France Now with Blazed Trail Co.

News of recent changes in the personnel of the Blazed Trail Productions, Inc., includes the announcement that R. W. France has been made vice-president and general manager and will take care of the company's interests in New York. John L. Russell, who continues as president of the organization, will confine his work almost entirely to the company's studio in Gloversville, New York, where the Blazed Trail pictures are made.

A change in policy is also announced. Long subjects of a special character are to be substituted for the two-reel pictures made formerly. A feature production is now under way at Gloversville under the direction of Oscar Apfel. The story is said to be laid in the timber country, and some of the thrills of the lumber jack's life are incorporated into the picture. The scenario was written by L. Caseo Russell.

New Producing Units Announced in West

Two new film companies are reported by C. O'D. Blanchfield, who is to act as sales manager for both. One is the Apache Trails Productions, which will make two-reel westerns at Globe, Arizona, featuring J. B. Warner and Vester Pegg. The organizers are all Globe, Arizona men, and the two companies will be directed by A. J. Scott and Buck Connors.

The second company is making South and West comedies of one-reel each; J. R. Wallace will be featured with Laurell Bishop playing opposite under direction of Bob Gray. W. C. Thompson is the photographer.

Ridgeway Series Rising in Favor

Reports have been coming in to the offices of the Capital Film Company from the various state righters handling the Fritzi Ridgeway two-reel features, produced by the Capital Film Company, which indicate that this series is gaining in popularity with every release.

Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia is one to report that the series is making great headway.

"Things Men Do" Is Sold

Trump Film Co. Buys Schlesinger Film for N. Y. and No. New Jersey

MAYER B. SCHLESINGER who last week announced that he had acquired for world distribution the rights to "Things Men Do," has disposed of the New York State and Northern New Jersey rights to his latest offering for independent distribution, to the Trump Film Company of 729 Seventh Avenue, N. Y. Mr. Schlesinger attributes the sale to the advertisement which appeared in the Motion Picture News last week.

The contract which was closed in what is considered a record time, was consummated after the Messrs. McNevin and Huber, representing the Trump Film Company and M. B. Schlesinger had witnessed a private showing of "Things Men Do." Such an impression did the picture make on the two Trump Film Company officials, that a figure acceptable to both parties was definitely agreed upon, and satisfactory terms were arrived at almost within an hour after the showing. An extensive and far-reaching advertising and publicity campaign has been inaugurated in behalf of the production by the Trump Film Company, and huge banners and streamers proclaiming "Things Men Do" have been posted in almost every available location along New York's Film Row. Though the rights to the production were only acquired during the week, the Trump Film Company report many first-run bookings throughout their territory. Mr. Schlesinger also reports the receipt of a large number of inquiries from state right buyers. While no definite contracts have been closed on "Things Men Do" for any other territory but New York State and Northern New Jersey, it is understood that a number of territorial sales are at present pending.

"Things Men Do" was produced by Cyrus J. Williams, who has been and is now making a series of two-reel Western subjects for release through the Pathe Exchange, Inc.

Wins B'way Booking Again

Bebe Daniels Film for Rivoli; Is Her Fourth to Get B'way Showing

WHEN "Ducks and Drakes," with Bebe Daniels in the leading feminine role, is shown at the Rivoli theatre, where Dr. Riesenfeld has booked it for the week of March 27, it will mark the appearance on Broadway of the fourth Realart Star Franchise production with this actress. This is a 100 per cent record, all Bebe Daniels Realart pictures having been given Broadway showings.

The first was "You Never Can Tell," which was given its New York premiere at the Rivoli theatre the week of October 3, 1920. This production, which established Miss Daniels as one of Realart's most popular stars, was followed by "Oh, Lady, Lady," adapted from Bolton and Wodehouse's successful stage comedy of the same name. This picture was shown at the Rialto theatre the week of December 19, 1920.

Realart's third vehicle for Miss Daniels was "She Couldn't Help It," based on Miriam Michelson's popular novel, "In the Bishop's Carriage," and presented at the Rialto theatre the week of February 20, 1921.

"Ducks and Drakes" is by Elmer Harris, who originally wrote it for the stage. Supporting Miss Daniels in the male roles are three actors who have each played leading parts in other Realart productions —Jack Holt, Edward Martindel and Wade Boteler. Mr. Martindel appeared with Miss Daniels in her first Realart picture, "You Never Can Tell;" Mr. Boteler was heavy in "She Couldn't Help It," while Jack Holt was seen opposite Mary Miles Minter in her Realart picture, "All Souls' Eve."

Others in the cast are Mayme Kelso, Maurice Newell and Elsie Andrean.

Premiere of Barrie Film

Paramount's "Sentimental Tommy" to Open in New York on B'way

NEW YORK is soon to see the John S. Robertson special production of "Sentimental Tommy," adapted from Sir James M. Barrie's world-known stories, "Sentimental Tommy" and "Tommy and Grizel." The production will open an indefinite engagement at the Criterion theatre, Sunday, March 27. This is the first special production Mr. Robertson has made for Paramount, Jesse L. Lasky having given him the privilege of directing it as a reward for his excellent work on "Dr. Jekyll and Mr. Hyde" and other productions for this company.

The production of "Sentimental Tommy" was begun September 18th and practically three months were consumed in its making.

Gareth Hughes, who is under a starring contract with Metro, and was loaned to Paramount for the exacting role of Tommy Sandys, is only 22 and has made a remarkable reputation for himself on both the stage and screen.

In the role of Grizel is the beautiful and talented May MacAvoy.

National Exchanges to Have Moranti Series

Drascene Productions, of Los Angeles, announce that they have a contract with the National Exchanges, Inc., for the release of the Moranti comedies. In the February 19th issue of the MOTION PICTURE NEWS it was stated that the Moranti comedies were to be released through Federated Exchanges, Inc.

Chatburn Enterprises Opens New Offices

T. W. Chatburn Enterprises, with main offices in Los Angeles, announces the opening of two additional exchanges. Harry W. Oviatt, former representative of Goldwyn Bray Productions and previously Coast Film Exchange manager, has been placed in charge of the San Francisco office. Walter H. Cree, former Western sales manager for General Film, later with Vitagraph at Denver as manager, has been placed in charge of Chatburn Omaha branch. L. H. Cobbs has been named as assistant manager and M. J. Cohen has taken charge of the publicity department.

Chicago Company Re-Enters Production

The International Photoplay Co., of Chicago, has reentered the production field, and announces the completion of three two-reel comedies featuring Art Bates and Lou Tops. They plan to put out a series of twenty comedies. They will be known as the "Dizzy Dumbell" comedies.

Tarzan's "East Lynne" Is Selling Rapidly

The Tarzan Film Co., which is releasing the six-reel Barker production of "East Lynn," announce that a number of territories have already been sold on this picture.

This picture, it is stated, was made in the Severn River Valley in Western England, where the scenes of Mrs. Henry Wood's drama are laid. In the cast are Blanche Forsythe, as Lady Isabel and Fred Paul as Richard Carlyle.

Other Features Follow "Hearts Aflame"

Pane Novak in "Hearts Aflame," the special six-reel production which marks the initial 1921 release of the Clark-Cornelius Corporation will in all likelihood be followed by a strong series of pictures at stated intervals of the same high standard as this, according to announcement from this company.

Those who have seen the picture claim that in many of its big scenes that relate to the early history of this country the picture compares very favorably to "The Last of the Mohicans." It is contended that "Hearts Aflame" is faithful in its depiction of early American history into which a story has been woven that by many is claimed not to be unlike the virile tales of Fenimore Cooper.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Novelties to Figure in M. P. D. A. Ball

When Sidney Olcott was appointed by Director Charles Miller, as chairman of a committee to devise ways and means for injecting novelties and surprises into the annual frolic of the Motion Picture Directors Association third supper dance, Hotel Astor, Saturday, April 2nd, it was not surprising to learn that in company with George L. Sargent and J. Searle Dawley, Mr. Olcott hit upon an idea. It is predicted that the "screen version" of it will top the evening and incidentally break all records for speed in taking, developing and projecting film, to date.

While the evening is in progress with Orlando's twenty-five piece orchestra, supplying music for the dancing, motion picture cameras will be put into action. Bona fide camera-men will grind at top speed and sufficient film will be dedicated to include all those present who venture within camera range. If one is averse to being photographed it will be well to remain in the background, for those camera-men are directed to "shoot" everybody, and turn a wicked crank. When the cameras stop, special messengers will dispatch the film to the Craftsman Laboratory, where it will be made ready for projection, brought back to the Astor, and there, on the Silver Sheet, it will mercilessly depict the party as it was a few hours previous, showing leading producers, directors, stars, players and participants of varied walks of life, in and out of the industry, indulging in a yearly frolic. Many people in private life, who will attend, and who have never before faced a motion picture camera, will appreciate the novelty, while those familiar with time-lapse identified with the film business, will be obliged to admit that for speed, the records are broken, the entire handling of the "production" to involve only a few hours.

New Kineto Review is "Down in Dixie"

"Down In Dixie" is the Kineto Review to be released April 4th, by the Kineto Company of America, Inc., through the National Exchanges, Inc.

It is described as a fascinating scenic, portraying artistically the beauty and charm of the old "Sunny South." Cumberland Gap with its flowing river and wooded hillside is seen; also the moss hung forests of the alluvial region.

The Kineto Review ends with enlivening scenes from the annual Fiddlers Frolic in which every fiddler is also a solo dancer of many parts.

A scene from "The Unknown Wife," the Universal feature, starring Edith Roberts

Heads Franchise Activities

Phil Ryan in Charge of Building Up Ass'd Exhib. Franchise System

PHIL L. RYAN, former sales manager of Associated Exhibitors, has been placed in complete charge of the franchise activities of the Associated Exhibitors sales force throughout the United States as manager of franchises, and will begin immediately the upbuilding of the extensive system outlined in the reorganization plans of the company. Congratulatory expressions of good will and pledges of support for the new franchise plan have been coming in to the offices of the company from exhibitors in every part of the country, declares a statement from the Pathe headquarters. The franchise situation calls for specialization of a high order, it is felt, and Mr. Ryan is peculiarly well fitted for the task, as he has devoted his efforts for almost a year to the study and development of franchise plans and efforts.

"I believe the ideal we have been striving for, the creation of a just and fair franchise has been achieved," Mr. Ryan said in discussing the new plan. "We have had the benefit of splendid advice. Exhibitors' advice was sought and eagerly welcomed, and the efforts of Samuel Harding of Kansas City, now the President of Associated, and of Paul Gusdanovic of Cleveland, now Vice-President, are embodied in the franchise and are keenly appreciated.

"We have had the soundest advice not alone from exhibitors but from men of distinguished success in production and distribution. The widespread reputation of Arthur S. Kane, not alone for his success, but for his standing with exhibitors for integrity and fair dealing, is some assurance of the value of his advice in the formulation of the plan. The invaluable experience of Paul Brunet, president of the Pathe Exchange, and of Elmer R. Pearson, director of exchanges, was also felt to a large extent in the formulation of the plan.

"The backbone of the franchise comes from the expressed desires and necessities of exhibitors themselves. I am happy to continue in association with men whose vision made possible the Associated idea and to bend every effort toward the complete establishment of the Associated franchise plan."

Emmett J. Flynn Signed by William Fox

The Fox offices announce that Emmett J. Flynn, who directed the William Fox film version of Mark Twain's "Connecticut Yankee," now running to capacity business at the Selwyn Theatre, has been signed on a two year contract to direct productions for the Fox organization.

The Fox company has elaborate plans in view for Mr. Flynn, who returns next week to California, where he will start work immediately upon a new production for Fox release.

Big Hippodrome Set in "Queen of Sheba"

One of the features of the William Fox production, "Queen of Sheba," is the great hippodrome set that was built for the production. The location for the big set and its environs comprised 100 acres, and the cost of the set when completed approximated $60,000, declares William Fox.

Completely inclosing the race course is a wall eight feet high, in simulation of stone, like all the rest of the walls. Along this wall, forming a beautiful colonnade that can be seen from the hilltops for several miles around are 75 Assyrian pillars. Inside the course is a four-foot wall, also of stone and set with a row of 24 columns. All these pillars are lavishly festooned and draped, and topped with banners.

The race course is about 150 feet wide, furnishing room for ten chariots, each drawn by four horses, to race side by side. When the race scene was filmed eight cameras were used, several of them being placed on platforms 75 feet tall.

Beban Brings Chicago Tour to a Close

George Beban has brought his three weeks' tour of personal appearances in Chicago to a close. His picture, "One Man in a Million," was well received at the three houses where it was shown. The press criticisms were liberal in their praise of the production.

Rob Reel of the Chicago American said: "'One Man in a Million' at the Riviera, featuring George Beban, that excellent character actor, is a story of sacrifice, love and human understanding. Mr. Beban is well supported in 'One Man in a Million,' modestly asserting that the real star of the picture is George Beban, Jr."

Genevieve Harris, writing in the Chicago Post, said of the picture: "Its situation and sequences are as well worked out as are the characters. If all 'better pictures' were like 'One Man in a Million,' no one would go to the other kind.

Many Novelties in New Under-Sea Picture

In the latest under-sea story by J. Ernest Williamson, entitled, "Wet Gold," which will be released through Goldwyn, many novelties have been introduced. Due to the advance in photographic method, a far greater freedom has been vouchsafed the actor-divers in their work at the bottom of the sea.

To film this story, which is a romance of land and sea, Mr. Williamson built a submarine 150 feet long, which is used as a base of operations for all the work done on the bottom of the ocean.

Pathe News Has Plane Views of Vesuvius

After winning the reluctant consent of the Italian government, Dixio Alberini, a Pathe News cameraman with headquarters in Rome, undertook to "shoot" views of Vesuvius and close-ups of its crater from an aeroplane. The flight was started from Naples on a morning when the moderate volume of smoke from the crater permitted the taking of clear scenes of the famous burning mountain." The plane circled above the summit while the cameraman took "shots" from various angles, especially toward Naples and Pompeii. Then came repeated "Shots" of the crater itself, the plane circling lower and lower, while Alberini waited alert with his camera to take advantage of every gust of wind which would waft aside the smoke and reveal the deep-fissured walls of the crater. The results of this notable expedition are presented in the current issue, No. 23.

Dr. Crane Titles Vignola Picture

Dr. Frank Crane, internationally famous as an editorial writer and philosopher, whose works of wisdom have brought cheer and comfort to thousands, has been engaged by George B. Van Cleve, general manager of William Randolph Hearts's film interests, and will write sub-titles for "The Woman God Changed," famous story which has been dramatized for the screen and film under the direction of Robert G. Vignola.

The original story of "The Woman God Changed" was written by Donn Byrne, the scenario the work of Doty Hobart. Most of the scenes were taken in the Bahama Islands, and the carefully selected cast includes E. K. Lincoln, Seena Owen, Lillian Walker, Henry Sedley, H. Cooper Cliff, Paul Nicholson, Joseph Smiley, Brian Darley and Templer Saxe.

Calls "Little Clown" a "Lucky Picture"

A production involving the appearance of animals is an especially trying task, Luck is always a factor in the making of such pictures. Speaking of "The Little Clown," the Realart production, Director Thomas Heffron has the following to say:

"Pictures with animals are always largely a matter of luck because no matter how highly trained they are there is always the contingency of their failing at a critical moment.

"Everything broke right, however, for the innumerable animal scenes in this picture, and I can safely say we have secured some of the greatest material of this sort that has ever been recorded for the screen."

A real fox hunt involving twenty horses, a pack of hounds and a fox is one of the features of the picture. A monkey plays an amusing part. There are also said to be some striking circus scenes in the production. Mary Miles Minter is the star, and the cast includes Jack Mulhall, Helen Dunbar, Neely Edwards, Bert Leo, Winter Hall, Lura Anson and Lucien Littlefield.

Anita Stewart as she appears in a scene from "Sowing the Wind," to be released through First National

Good Supporting Cast for Max Linder

In the opinion of Robertson-Cole officials, much of the success reported to be attending the Max Linder starring vehicle, "Seven Years Bad Luck," is due to the character of the supporting cast found in this five-reeler. Alta Allen, who plays opposite Mr. Linder, has had considerable experience both on the stage and on the screen. Thelma Percy is also seen in the supporting cast. Hugh Saxon plays one of the leading male roles. He has had an extensive stage career and has also appeared in vaudeville. Chance E. Ward is another player who has had a long screen career. He has also directed many comedies.

40 "Type" Players in 'Torchy" Comedy

More than forty different players have individual parts in "Crowning Torchy," tenth of the comedies made from the stories by Sewell Ford and starring Johnny Hines, which will be an early Educational release. This picture completes the first contract of Master Films, Inc., with Educational, but no time has been lost, and the first comedy under the new agreement for twelve pictures has been practically completed.

Hart and Ince Pictures Released on March 20th

ON March 20 Paramount released "O'Malley of the Mounted," starring William S. Hart, and "Beau Revel," a Thomas H. Ince special production. A statement from the Famous Players-Lasky home-office declares that "O'Malley of the Mounted" during its premiere at the Rivoli theatre, New York, topped all box-office records for Hart productions at that house by more than $5,000. Pre-release showings of this picture in other cities have registered the same success, it is stated. Mr. Hart wrote and scenarized the story, and Lambert Hillyer directed the production. Eva Novak heads the supporting cast.

"Beau Revel" was adapted from a story by Louis Joseph Vance; Luther Reed did the scenario. John Griffith Wray directed the production. The story is considered by many critics as among the very best novels written by Mr. Vance. It was first published as a serial in Munsey's Magazine in 1919.

Big Set and 450 Extras for "Experience"

The Long Island studio of the Famous Players-Lasky organization was recently the scene of unusual activity when the cabaret scene was filmed for George Fitzmaurice's picture version of the famous stage success, "Experience." In the "Dance of the Fools," the climactic scene of the picture, more than 450 dancers were shown on the floor of the huge cabaret set which taxed the capacity of the mammoth studio stage.

Frank McCormack, stage director of the original stage production of "Experience," who is assisting George Fitzmaurice in the direction of the picturization of the play for Paramount, has entered the cast of the picture for the short part of "Delusion."

Bert Lytell in "A Message from Mars," a new Metro offering

A scene from "Ladies' Pets," a Chester Comedy, released through Educational Exchanges

Johnston-Macfarland Opens New Agency

Alfred Cheney Johnston and James Hood Macfarland have incorporated under the name of Johnston - Macfarland, Inc., and have opened New York offices. They will act as managers and representatives of leading actresses and actors and will also establish a publicity bureau. This new enterprise will not interfere with Mr. Johnston's photographic work as the business will be in charge of Mr. Macfarland. Other activities of this new corporation will include that of booking agents and play brokers.

Bursting Dam Scene in "Fine Feathers"

All the thrill and horror of the bursting of a great dam, with pent-up floods sweeping over the surrounding country, carrying everything before it in its destructive rush, is shown in "Fine Feathers," a Metro production of the stage play by Eugene Walter, soon to be released.

The exteriors for this dam and spillway were taken on one of the great dams showing the gigantic nature of the engineering work. Then from specially taken photographs Art Director M. P. Staulcup constructed a miniature dam. The carefully constructed model was mounted on a large base, with an outlet to carry off the water and two fire hoses trained on the back of the model. With the camera stationed close to the miniature, the water was turned on, and as the basin began to fill the camera registered the growing flood.

Alice Duer Miller to Write for Goldwyn

Alice Duer Miller, one of the latest additions to the roster of prominent authors under contract to write original stories for Goldwyn Pictures, left last week for the Goldwyn Studios at Culver City, Cal., with the first draft of a script on which she has been working for the past month. Mrs. Miller was accompanied by Maron Frances Lee, associate editor at the New York scenario department, who is writing the continuity for the story. Mrs. Lee will remain on the Coast as a member of the continuity staff at the studio.

Cora Harris, Ruth Rennick and Casson Ferguson in "What's a Wife Worth," William Christy Cabanne's super-special released by Robertson-Cole

"East Lynne" in Demand

Hodkinson Executive Says Total Bookings Will Mark New Record

"HUGO BALLIN'S production of 'East Lynne' will total a greater amount of bookings and within a shorter period of time than any picture ever released through our organization." This is the statement made by Sales Manager P. N. Brinch of the W. W. Hodkinson Corporation, after a careful study of first and second run bookings already closed on this production.

"Record prices are being paid for Hugo Ballin's modernized version of 'East Lynne,'" continued Mr. Brinch, "not only in the bigger cities but even in the smaller towns, where the name 'East Lynne' may even mean more to the average audience than in the bigger cities where this play has not been seen so often within recent years. This is doubtless due, in large measure, to the appreciation by the exhibitors everywhere of Mr. Hodkinson's firm determination to play square with them by refusing to release 'East Lynne' as a road-show and by booking it in our regular list of releases.

"The Ziegfeld theatre in Chicago, for example, which is ordinarily devoted to road shows will show our 'East Lynne' for two weeks commencing April tenth at an advanced admission. Other Chicago bookings already arranged include the well-known Parkside, Harper, Vendan and Julian theatres.

"Most of the important circuits in the film industry in our entire country have already booked this modernized classic. The B. F. Keith organization commenced a sixty-day showing of 'East Lynne' in its affiliated combination houses, such as the B. S. Moss theatres, in and around New York City on March twentieth. And, Mr. Moss has himself declared that in this production is 'the biggest box-office title offered to the exhibitor this year.' The Saenger chain in Louisiana and Mississippi—the Lynch circuit in Georgia, Alabama, Tennessee and Florida—a number of Marcus Loew's theatres—the Poli houses in New England—the Allender chain throughout the Northwest—these are only selected representative circuits whose faith in our 'East Lynne' is amply demonstrated by their voluminous bookings. Also there is Foy's quartette of Neighborhood theatres in Dallas, Texas, which will feature 'East Lynne' day and date for a simultaneous three-day showing."

Mother!

Unless you stop at once we will both lose our reputation

Good Cast in Cabanne Film

Experienced Cast in Robertson-Cole's "What's a Wife Worth?"

WILLIAM CHRISTY CABANE has assembled a carefully selected cast in his latest production for Robertson-Cole, "What's a Wife Worth?" The featured role is played by Ruth Renick who is a former stock company actress. Miss Renick played in the Bishop Stock Company in Oakland, Cal., and later went to Seattle as leading woman for the Wilks Stock Company. She next appeared in Los Angeles in the all-star revival of "Shenandoah" and later was seen in support of a number of leading actors.

Casson Ferguson is cast opposite Miss Renick. His first stage appearance was as a member of the Robert Mantell Company in Shakespearian repertoire. Later he was in opera in Paris, and still later appeared with Ethel Levy in comic opera in London. He was widely known in musical comedy in the United States.

Virginia Caldwell who is seen in the role of the vain, frivolous society girl whom the hero of "What's A Wife Worth?" takes as his second wife, is a Broadway beauty. It was not long ago that she was appearing as a featured member of the Ziegfeld Follies. Thence she went into screen acting.

Cora Drew who plays the role of the spinster aunt in "What's A Wife Worth?", supported Robert Downing in star roles. Later she was a newspaper writer, and then went back to the stage where she played many years. She became a member of one of the early motion picture companies and appeared in some of the greatest productions which have been made.

A prominent member of the "What's A Wife Worth?" cast is Alex Francis, a screen veteran who has appeared in dozens of the best pictures in recent years. He is an English actor who appeared abroad in musical stock, toured the world, came to America and went into pictures.

Fox Names April Releases

"Shame" Joint Product of Flynn and McConville Heads the List

FOX Film Corporation announces its April releases. The most important of these is a special production called "Shame," which is the joint product of Emmett J. Flynn and Bernard McConville. Flynn, who also directed the picture, will be remembered as the man who made such a creditahble job of staging the spectacular Fox production of Mark Twain's "Connecticut Yankee" for which McConville wrote the scenario.

The story of "Shame," is Oriental in character. The cast includes John Gilbert, Rosemary Theby, William V. Mong, George Siegman and a talented child actor, "Mickey" Moore.

Another April release is "His Greatest Sacrifice." J. Gordon Edwards directed the production, the screen version of which was made by Paul H. Sloane. The story has to do with the clash of artistic temperament between a successful author and his wife, who eventually becomes a great singer. The development of the story creates one of the most dramatic and fascinatnng of photoplays, declares William Fox. Fox will release also in April the latest Tom Mix production called "Hands Off." The story is from the pen of William McLeod Raine, and was directed by George E. Marshall.

The release of Shirley Mason's newest offering "The Lamplighter" is due in the month of showers. Maria Susanna Cummins is responsible for the story. Howard M. Mitchell directed "The Lamplighter." "The Tomboy" features the Fox comedienne, Eileen Percy, who enacts the part of a small town girl with big town ideas—aided and abetted by a select coterie of skilled farceurs. In the earlier stages of the story, Miss Percy, as a female Babe Ruth, keeps the village ball team delirious with happiness over her ability to swat the pill over the fence every time she comes to bat. Carl Harbaugh wrote and directed the picture.

Harold Goodwin's second starring vehicle for Fox, "Ishmael," filmed from Mrs. D. E. N. Southworth's story of the same name, is still another release for the coming month. Millarde Webb adapted the story and directed the production.

Morris Kohn Leaves Coast on Tour

MORRIS KOHN, president of Realart, has left Los Angeles, following a five-day inspection of the company's Hollywood property, and is now on his way East, with stop-overs planned at several cities en route.

While on the Coast, Mr. Kohn authorized improvements which will increase by 100 per cent the producing capacity of the West Coast studios. The present ten thousand foot open stage will be glassed in and a new open stage of 7,000 square feet, constructed. This will give Realart three modern and fully equipped stages with the proper scene docks and accessories.

Another item in the plan of improvements is the construction of a modern office building to house the scenario department, general offices, and executives now housed in temporary quarters.

MOVING PICTURE WORLD

Strong, emotional appeal...

EXHIBITORS TRADE REVIEW

"Without Limit" carries a message... Should figure as a sure money maker.

EXHIBITORS HERALD

"Without Limit" is decidedly a worth-while picture.

CLEVELAND PLAIN DEALER

"Without Limit" is the biggest photoplay of the week & probably for many weeks to come—You will sum up the production with "Wonderful"

BILLBOARD

Lavish expenditure, skillfully acted and capably directed. "Without Limit" is big and colorful....

Editorial MOVING PICTURE WORLD

"Without Limit" will make audiences cry... Geo. D. Baker has put over another success.

CONCORD *A splendid triumph of the screen.*

CHICAGO POST

The plot is eventful.. Worth seeing as a picture with an idea back of its unusual happenings.....

BROKE ALL RECORDS AT

THE CAPITOL

THIS WEEK

ARTHUR SAWYER HERBERT LUBIN

present

The Geo. D. BAKER PRODUCTION

WITHOUT LIMIT

by CALVIN JOHNSTON

METRO

EXCLUSIVE DISTRIBUTORS

Bigger Torchy Comedy Series

Larger Expenditures in New Series, Says C. C. Burr

FOLLOWING closely upon the recent announcement made by E. W. Hammons, president of the Educational Films Corporation, of his company's acquisition of the distributing rights for the second series of Torchy Comedies, starring Johnny Hines, comes an announcement from C. C. Burr, president of Master Films, Inc., producers of these comedies.

"In a recent statement appearing in the trade publications and attributed to Mr. Hammons, said Mr. Burr, the phrase is used, "The contract calls for the expenditure of larger sums on the production of these comedies than in the past." While this phrase is wholly correct as applied to Torchy Comedies, none the less, I believe that it is one deserving of something more than a cursory glance."

Continuing, Mr. Burr said, "Neither Mr. Hammons' statement nor mine is a mere play upon words nor can it be said that the decision arrived at is one either ill-conceived nor hastily made. The executives of Master Films have long planned just such a step, but not until recently have conditions made action possible.

"To spend money on a production may mean much—or little. In the 'Miracle Man' we have seen a relatively inexpensive production gross millions and that isn't an isolated case, either. On the contrary, a number of productions made at enormous cost, have failed to pay for themselves. We mean to spend our increased appropriation upon cast, mounting and staff. The Sewall Ford stories upon which our comedies are based, are owned by us which relieves us from further outlay in the matter of scripts.

"The new plans are already under way. A concrete example of this is to be found in the production now being filmed, entitled, 'Torchy's Promotion,' which is the first of the new series. For this picture we have built at a huge outlay, enormous sets, replicas of the dining room, grand ball room and lobby of one of New York's best known hotels. We could not afford to do this last year but we can and will do so this year or whenever the script requires it. We do not consider, even in comedy making, that this is extravagance—it isn't. It's a mighty good investment for us and for the exhibitor.

"Slowly but surely, during the past months we have carefully gathered about us an experienced and seasoned cast and staff. It is wholly adequate for any production but especially able for its particular mission. It is the realization of the institutional idea in making Torchy Comedies.

"Johnny Hines, the ideal and vitalized Torchy of Sewall Ford's stories, will continue in the leading role. Moreover, he has severed all stage connections and will now devote himself exclusively to the screen. Charles Hines, brother of the star, is directing. For this week he is pre-eminently fitted, having been long associated with dramatic plays.

"The associate director is Richard Thorpe, whose reputation as a painter of landscapes and as an actor is international. Raymond Schrock writes the scripts for the screen as suggested by Sewall Ford's Torchy stories. Most everyone is familiar with his accomplishments. He is one of the screens pioneer writers, his experience dating back to the old Kalem days.

"Dorothy Leeds, one of the Ziegfeld beauties, whose comeliness, charm of manner and histronic skill have endeared her to millions during her engagements with the Follies, Midnight Frolic, Floradora Sextette and 'Hitchy Koo,' is now playing opposite Mr. Hines, in the new series of Torchy Comedies.

"The camera work will be in the hands of Roy V. Vaughn, who has been intrusted heretofore, with some of the biggest productions ever filmed.

"The management of production is now wholly in the hands of 'Demmie' Lamson, an architect and interior decorator of achievement who has heretofore been acting only in consultation capacities. He is assisted by Harry Keiffer, who is master of properties.

"These are the outstanding accomplishments to date—at least, they are all that I may speak about at this time. A little later there will be provided, where needed, additional timber of the same excellent quality for 'The House That Torchy Built.' The structure is being built to endure. It was designed and built by these and a score of other artists and artisans whose handiwork is destined to live long in the annals of modern comedy making. Larger sums will be spent on our productions, it is true, but it will be in a manner efficient and productive—both for the exhibitor and ourselves."

Two More Cities Will Show "Over the Hill"

THE Fox production, "Over the Hill," which still is sailing along to capacity business at the Broadhurst Theatre, New York, where it is in the seventh month of continuous Broadway presentation, is to be shown in Washington at the Garrick Theatre, March 27, and in Baltimore at the Lyceum Theatre. Other cities will receive prints in the near future, it is announced by Fox Film.

"Outside the Law" Is Smashing Records

Universal Film's home-office reports that "Outside the Law," starring Priscilla Dean, is achieving great success in all sections of the country. H. T. Moore, manager of the Rialto theatre, Seattle, Wash., has wired:

"'Outside the Law' just closed the largest week's business ever done in our Rialto theatre."

Exceptional box-office returns have also been realized at the Royal theatre in St. Louis on this production, declares the statement from the Universal headquarters. The Palace theatre, in Buffalo, broke a long established rule and held "Outside the Law" over for a ten-day run after it had broken the house record for the first seven days' showing, Universal reports.

Busy Days at Lasky Studios

WITH the completion of a number of Paramount pictures and preparations being made for the immediate starting of others, production at the Lasky studio at Hollywood goes on apace. While it is a fact that the Winter has been one of the busiest in the history of the studio, it now looks as if Spring would usher in a still livelier period of activity, with the advance production schedule calling for its continuance far into next Fall.

George Melford has just completed the filming of "The Money Master," and is now busy cutting the adaptation of Sir Gilbert Parker's famous story. The British author collaborated with the Paramount producer on the preparation of the scenario and was with him on the set and on location daily throughout the making of the picture. Mr. Melford will next produce for Paramount, E. Phillips Oppenheim's "The Great Impersonation."

Penrhyn Stanlaws, after a year of intensive study, is preparing for the start of work March 28th, on the picture which will mark his debut as a director and also the debut of Betty Compson as a Paramount star. This will be "At the End of the World," scenarized by E. Bingham from Ernst Klein's European success. Miss Compson is now in Los Angeles making ready to take up her work at the Lasky studio.

Peter B. Kyno is at the Lasky studio collaborating on the adaptation of his famous Cappy Ricks stories as a starring vehicle for Thomas Meighan, Albert Shelby LeVino is writing the scenario. As soon as Tom Forman finishes the cutting and titling of "White and Unmarried," Meighan's last Paramount picture, he will go to New York to direct the star in the Kyno story.

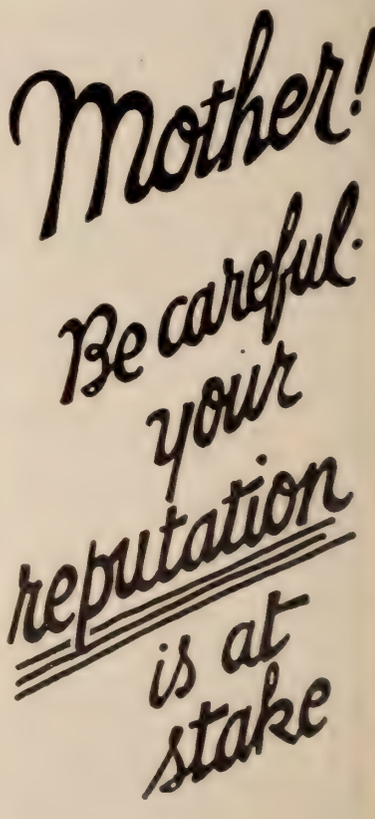
Jean Havez, nationally famous as a humorist and song writer has been signed to work exclusively on Roscoe (Fatty) Arbuckle's pictures in conjunction with the Lasky Studio Scenario Department. Mr. Havez was with the fat comedian in his two reel days and added many clever touches to the comedies. Mr. Arbuckle is returning from New York to start work March 21 on George Pattullo's story "Gasolene Gus." James Cruze will direct and Walter Woods has prepared the scenario.

Frank Woods, supervising director at the West Coast studio of Famous Players-Lasky announces that the permanent title of Wallace Reid's latest Paramount picture will be "Watch My Speed." This is a Byron Morgan story that was tentatively called "Watch My Smoke," and was directed by Frank Urson. Mr. Reid is now on a trip to Vancouver and other Northern cities and on his return to the Southland March 21 will start on "Tall Timbers," Dr. James A. B. Scherer's original story for the screen. Eugene B. Lewis wrote the scenario and Frank Urson will again direct.

Theodore Kosloff has been aiding Director Sam Wood in filming the Russian sequence of "The Great Moment," Elinor Glyn's story for Paramount, starring Gloria Swanson. Elaborate sets have been constructed at the Lasky studio and the famous Russian dancer and artist promises that the proper atmosphere will be faithfully preserved. Miss Swanson under Kosloff's tutelage does a Russian dance that is said to be remarkably beautiful.

William D. Taylor is nearing the completion of "Wealth," in which Ethel Clayton is starred for Paramount and which is an adaptation by Julia Crawford Ivers from Cosmo Hamilton's "The Almighty Dollar." Herbert Rawlinson plays opposite the beautiful star.

William DeMille is still busily engaged on "The Lost Romance," scenarized by Olga Printzlau from Edward Knoblock's first original story for Paramount.



Katherine MacDonald, whose next picture on the First National program will be "Trust Your Wife"

Katherine MacDonald Renews Contract

KATHERINE MACDONALD will remain under the management of B. P. Schulberg for an additional period of two years after the expiration of her present contract, according to an announcement from Mr. Schulberg's offices. The star, who but two years ago was practically an unknown player, will receive $600,000 as salary for the period, it is stated.

The contract has been under consideration for some time with Henry Herzbrun of New York and Loeb, Walker and Loeb of Los Angeles, as the attorneys representing Mr. Schulberg, and Miss MacDonald's interests looked after by Henry Wetherborn, an attorney of Los Angeles. The rise in popularity with the public on the part of Miss MacDonald through the productions starring her as distributed by Associated First National Pictures, Inc., was the deciding factor in the conclusion as to the salary she was to receive, declares a statement from First National headquarters.

Miss MacDonald's latest release is "My Lady's Latchkey" and "Trust Your Wife" will be released shortly. Under the new contract, a schedule providing for six releases a year will be adopted, it is announced.

Exploitation Expert Is Engaged by Universal

The exploitation department of the Universal Film Manufacturing Company has engaged Charles J. Giegerich, the instigator of many widely known publicity campaigns, to work in connection with the national exploitation campaign projected for "Reputation," the forthcoming Universal-Jewel picture starring Priscilla Dean.

It also is announced at the Universal home office that Lowell Cash, a well known publicity man, has been dispatched to exploit "Outside the Law" the present Priscilla Dean success, in the Ohio territory. Cash is following Joseph H. Mayer, who has gone to Baltimore for Universal to exploit "Outside the Law" for the New Theatre.

Goldwyn Features on the Way

AFTER a thorough canvass of available players in both New York and Los Angeles to act the leading feminine role, that of the mother, in "The Grim Comedian," Rita Weiman's first original scenario, Goldwyn chose Phoebe Hunt for the part. Miss Hunt is playing the leading feminine role in Miss Weiman's spoken drama, "The Acquittal," now showing in Los Angeles. The role of the mother is most important and it proved difficult to cast, but now Goldwyn is confident that the right actress for the part has been obtained. Frank Lloyd will direct the production.

Photography on "Look Before You Leap," the Thompson Buchanan comedy formerly called "The Bridal Path," was completed this week under the direction of E. Mason Hopper. The company has just returned from its third trip to Santa Barbara for exteriors.

Tom Moore and his bride, Rene Adoree, whom he courted, won and married while she was playing the part of his sister in the William Hurlbut comedy, "Made in Heaven," have returned from their honeymoon in Honolulu. On March 24th Moore is scheduled to begin work on his next photoplay, "Beating the Game," an original scenario by Charles Kenyon. Victor Schertzinger will direct.

Good progress is being made on next Reginald Barker Production, "The Old Nest," from Rupert Hughes' successful novel of the same name, despite the indisposition of the California sun. Mr. Barker has been taking scenes for the picture on a small town street constructed on the studio lot.

Wallace Worsley has got well under way with Gouverneur Morris' original photoplay, "Ace of Hearts." This is a strongly dramatic story and the combination of Lon Chaney, Leatrice Joy and John Bowers in the three leading roles gives promise of screen acting of the highest type.

Will Rogers is taking lessons in fencing in order to play the duel scene in Elmer L. Rice's original photoplay, "Doubling for Romeo," realistically. The Goldwyn studios here have taken on a very picturesque appearance because of the fifteenth century Italian costumes which are being used in the dream part of this comedy. Rogers is writing a song called "The Juliet Blues," which is to be interpolated in the picture. Rogers' latest photoplay, "An Unwilling Hero," was shown in preview at the Strand Theatre, in Pasadena, this week, and was enthusiastically received. The management of the theatre gave Rogers a handsome sterling silver loving cup in recognition of the excellent acting which he does in the comedy.

Gouverneur Morris, one of the Eminent Authors group, is blossoming out as a public speaker as well as a writer of original scenarios for Goldwyn. Last Wednesday night he spoke at three theatres in Pomona in opposition to the local agitation to close the motion picture houses on Sunday. His eloquence is said to have made a deep impression upon public sentiment.

Irene Rich, appearing in the Goldwyn picture, "A Tale of Two Worlds"

Hodkinson in Big Export Deal

William M. Vogel to Take Care of All Foreign Sales

THE W. W. Hodkinson Corporation has issued an announcement to the effect that an arrangement has been entered into whereby William M. Vogel, well known as an exporter of motion pictures, assumes the active management of the export activities of present and future Hodkinson releases with complete world rights exclusive of the United States and Canada.

Involved in this new deal are the output of such producers as Irvin V. Willat, Hugo Ballin, Benj. B. Hampton, J. L. Frothingham, Rockett Brothers, Dial Film Company, Irene Castle Productions, National Pictures Corporation, and productions of various other Hodkinson units.

This means that such stars as Enid Bennett, Irene Castle, Betty Blythe, Mabel Ballin, Bessie Barriscale, Claire Adams, Myrtle Stedman, Mitchell Lewis, Billie Rhodes, Roy Stewart, J. Warren Kerrigan, Edward Earle, Leatrice Joy, Kathlyn Williams, Marguerite de la Motte, and Joseph Dowing, are among the talent made available through Mr. Vogel in a variety of attractive stories. Among these stories may be mentioned "East Lynn," "Jane Eyre," "U. P. Trail," "Kentucky Colonel," "Partners of the Tide," "Keeping Up With Lizzie," "The Other Woman," "Down Home," "The Tiger's Coat," "The Truant Husband," "Pagan Love," "King Spruce," 'The Breaking Point," "Blue Bonnet," "The Dream Cheater," "The Broken Gate," "No. 99," "Green Flame," "The Coast of Opportunity," and many others.

The authors represented in the list of plays enumerated above include Irving Bacheller, Zane Grey, Achmed Abdullah, Mary Lerner Albert Payson Terhune, Page Phillips, Joseph C. Lincoln, Emerson Hough, F. N. Westcott, etc. Their direction was in the capable hands of Irvin V. Willat, William A. Seiter, Hugo Ballin, Paul Scardon, Edward Sloman, Ernest C. Warde, Roy Clements, Jack Conway, Thomas Heffron, Lloyd Ingraham and T. Hayes Hunter.

It is announced for the convenience of foreign rights buyers that the offices of Mr. William M. Vogel are located at the present time in the Longacre Building, 1476 Broadway, where they will remain until satisfactory arrangements for larger accommodations can be made.

Scene from "What's Your Reputation Worth?" a Vitagraph production in which Corinne Griffith is starred

"Middle of Story Vital," Says Vignola

THE middle of a story is at once the most important and the most difficult part, according to Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, who is now directing Marion Davies in "Manhandling Ethel."

"It is of far greater importance to the film than either the beginning or the end and it is the most difficult part of the production to write or to make," said Mr. Vignola. "Almost any one can take a theme, give it an explosive opening and a pyrotechnic finish and let it go at that, but the middle of the story—that's another matter.

"Authors and directors must not forget that in one sense the motion picture is at a disadvantage. The novel has the advantage of being able to be put aside and taken up again later. The play has the advantage of being divided into acts with intermissions between to give the audience a chance to rest and think. But the motion picture has no such advantage. A five or six reel feature runs continuously for from an hour and a quarter to an hour and a half subjecting the mind and eyes to an unusual strain. It is another weakness of the screen that it has a tendency to lull one to sleep. To overcome this handicap, or in other words to keep the spectators awake, the middle of the story must be fully as interesting, if not more so, than the beginning because it has a more difficult row to hoe. That's where the writer's and director's respective abilities count.

"I venture to say that the biggest reason for a picture's failure is the fact that it sags in the middle. This fault destroys interest which is always, without exception, fatal. No matter how unusual the opening may be I am always skeptical until I get to the middle. My question is: 'How' are the third and fourth reels?

If authors paid more attention to the body of a story than to the beginning and the end they would have a much better story in the long run, one that would reflect credit upon them and upon the director."

Mermaid Contract Renewed for 3 Years

JACK WHITE and Lloyd Hamilton, who have been respectively supervising and starring in Mermaid comedies which have been made at the Astra studios in Glendale, Calif., for Educational Film Exchanges, Inc., are busy this week completing arrangements for the first of their pictures to be made in the East, as a result of the contract for three years which they have just signed with E. W. Hammons, president of Educational.

This contract calls for Hamilton to appear in six comedies a year and White to personally direct the same number with a comedian whose name has not yet been announced featured. White will also supervise the Hamilton pictures though another director will be in immediate charge. In addition to these pictures Jimmie Adams, who remains with Astra, will appear in eight two-reelers a year which will also be released under the Mermaid brand name.

Probably two and possibly more pictures will be made in New York.

"Scoops" for International

Scores "Beat" on Vesuvius Eruption and Moscow Meeting Views

INTERNATIONAL NEWS reel officials are jubilant over two news "beats" scored by that organization during the past week. Not only does the International News claim credit for sending out the first pictures of the latest eruption of Mount Vesuvius, Italy's famed volcano, several days ahead of any other news reel organization, but also for the release of exclusive pictures taken during the meeting of the noted Third Internationale in Moscow, Russia.

The "beat" on the eruption pictures, International explains, was possible because of the early distribution of International News No. 21, released through Universal in New York Tuesday, March 15, and shipped from New York to Universal exchanges in all parts of the country on the same day. This beat by several days similar pictures in rival news reels, states the home office and the pictures of Mt. Vesuvius in eruption were taken by Capt. Ariel Varges, International's leading foreign representative.

The pictures from Moscow arrived in this country by special International messenger. International officials assert that pictures dealing with Bolshevik activities are regarded as contraband by officials of many governments and have to be guarded in transit. The Internationale pictures were released in International News No. 22, released March 18.

Screen Supersedes Stage

Wins Two Productions Originally Destined for Stage Presentation

THAT the screen is pulling stronger with playwrights than the stage is apparent from the announcement that at least two productions, written originally for the stage, have been given screen presentation first. One of these is "Ducks and Drakes," written by Elmer Harris, who has invariably had his comedies produced on the stage before being screened, but who in this instance has reversed his usual method.

Asked why he had delayed the stage production by permitting the screen version to be made first, Mr. Harris explained:

"I found Miss Bebe Daniels, the Realart star, such a perfect realization of the type I intended 'Teddy,' the heroine of my comedy, to be that I lost no time in arranging to have her appear in the screen version of the play."

Another play which picture patrons will see before it is presented on the stage is "The Little Clown." It is an original comedy by Avery Hopwood, author of many plays, four of which are successfully and simultaneously running on Broadway this season.

Mr. Hopwood, who personally supervised the filming of his play, is enthusiastic over the great possibilities of the motion picture as a field for dramatists.

"I feel that many points are brought out in the photoplay that will be of value in producing the stage version," said Mr. Hopwood. "For in this offering I am reversing usual precedents, and film followers will see 'The Little Clown' months before it is appearing on Broadway."

Both "Ducks and Drakes" and "The Little Clown" are Realart productions and are released under the Star Franchise.

American Issues Press Book

"Payment Guaranteed" Possesses Fine Exploitation Possibilities

A CAMPAIGN book for "live wire" exhibitors is just off the press and offers those who are interested in "putting over" the American's latest special, "Payment Guaranteed," in a big way, a variety of useful and unique suggestions.

Enclosed with the campaign book for this "Flying A" feature, described by the producers as "a drama of romance and intrigue," is a six-page spread with cuts of the posters, lobby photographs and advertising cuts. The latter are insered in sample ads which are ready for the exhibitor's scissors after adding his name and playing dates.

One-sheets, two three-sheets, six-sheet and twenty-four sheet are all action posters, introducing the principal players in rich sets, indicating the emotion and stress of the plot and a dramatic climax. These posters are reproductions of the stills, actual scenes which appear on the screen, and not fanciful dreams of the artist. There is an abundance of excellent material in the film itself, and both exhibitors and the fans know by this time that an American production always more than lives up to its paper. More than this, there is not a publicity story in the book which cannot be used as it stands for publication in the newspapers, state the producers.

Bob Wagner Succeeds Savage in Buffalo

D. J. Savage, manager of the Educational Film Exchange and the Empire State Film Corporation of Buffalo, N. Y. has resigned his position. Bob Wagner, special representative of the Empire State Film Corp. has succeeded Mr. Savage in the management of both the above distributing organizations.

The CAPITOL

WORLD'S LARGEST AND MOST
BEAUTIFUL THEATRE
BROADWAY AT 51ST STREET
EDWARD BOWES
Managing Director

BOOKS "HUSH"

**for a run beginning
Sunday, April 17th**

An accomplishment that disproves the theory that first run houses won't book independent pictures

---

First run Houses everywhere
are anxious to book independent pictures
that can make good and the big
stars are beginning to see it more
clearly every day. That's why more of the
bigger stars are gradually
drawing away from machine made pictures
into producing independently
where their talents and efforts will be
rewarded with greater financial
returns, and far greater
publicity and exploitation. "Hush" is
a product of specialists whose
hands are not tied by red tape. The same
is true of "STRAIGHT-FROM-PARIS,"
my latest production, an even finer picture
than "Hush." I urge every exhibitor
to review "STRAIGHT-FROM-PARIS" to
satisfy themselves that Equity's
independent productions are paving the way
for bigger independent
pictures to come. "Hush" can be
booked thru any Equity Franchise Holder, or
by communicating with
EQUITY PICTURES CORPORATION, Aeolian Hall, N. Y.

Clara Kimball Young

M etro Week" Was Big Success

Reports Show Unprecedented Number of Bookings

ALTHOUGH full returns have not as yet come into the home offices of Metro Pictures Corporation in New York regarding the extent of the bookings during Metro week, held this year for the first time and covering the period of February 27 to March 5, there is every indication that the company's original estimate of booking Metro attractions in 7,000 theatres was conservative

Exhibitors in every part of the country, from the South Atlantic States to the Pacific Northwest, from Maine to Southern California, took advantage of the opportunity to show in their theatres for this one record-breaking week the screen productions presenting Viola Dana, Bert Lytell, Alice Lake, May Allison, Ina Claire, Buster Keaton, those all-star pictures which feature such prominent players as Gareth Hughes, House Peters and Marjorie Daw, and the Jack London stories reproduced in pictures. Demand, too, for Nazimova Productions, even those of some time ago, was heavy.

No better idea can be gained of the far-reaching extent of Metro bookings than a random selection and listing of the theatres in various parts of the country which showed certain Metro releases.

There follow a few taken from the veritable mountain of reports:

In Nashville, Tenn., Ina Claire in "Polly with a Past" was shown all week at the Strand. At the Vendome the Jack London story, "The Star Rover" and the big melodramatic attraction, "The Fatal Hour," shared the week, and additional to this Viola Dana in "Dangerous to Men" appeared the first half of the week at the Rialto.

Heralded by page after page of advertising and publicity display, following Metro attractions were seen in Atlanta, Ga.: Bert Lytell in "The Misleading Lady," Monday, Tuesday and Wednesday at the Grand, with "The Greater Claim," starring Alice Lake, finishing out the week there. At the Criterion Viola Dana in F. Scott Fitzgerald's "The Offshore Pirate' ran the entire seven days, and "The Great Redeemer," written by H. H. Van Loan, produced under the supervision of Maurice Tourneur and featuring House Peters and Marjorie Daw, did likewise at the Tudor. Three Metro attractions—Alice Lake in "Body and Soul," Monday and Tuesday; William H. Crane and Buster Keaton in Winchell Smith's "The Saphead," Wednesday and Thursday, and May Allison in "Are All Men Alike?" Friday and Saturday—filled the week's bill at the Alamo No. 2. Another Viola Dana picture, "Blackmail," was seen Friday at the Savoy.

The Palm theatre, Rockford, Ill., presented Alice Lake in "The Greater Claim," Sunday, Monday and Tuesday, following with "Extravagance," May Allison's latest release, the next two days, and completing the week with "The Offshore Pirate," starring Viola Dana. In the same city the Family theatre played "The Great Redeemer" Sunday and Monday.

That the smaller communities took as heartily to the idea of Metro week as the better known cities is indicated by the appearance of Metro pictures all week in Junction City, Kan., at the Cozy theatre. With a limited public to draw from it was not possible to sustain long runs, but it was none the less profitable to give patrons the pleasure of Metro Classics. Appearing one day each came, in the order named, Jewel Carmen in "The Silver Lining"; Luther Reed's "Lure of Youth," featuring Gareth Hughes; Viola Dana in "The Offshore Pirate"; then a two-day run of Nazimova in "Billions," with the big melodrama, "Hearts Are Trumps," drawing splendid business the last day of the week. A Buster Keaton comedy, "Convict 13," also appeared on the bill of the Cozy during the week.

Presentations of a similar nature were held at the Reliance, one of the leading theatres of Orangeburg, S. C. Beginning the week with Alice Lake in "The Misfit Wife" and Buster Keaton's two-reeler, "Neighbors," the Reliance followed with one-day runs of "The Hope"; Bert Lytell in "The Misleading Lady," Nazimova in "The Heart of a Child," May Allison in "The Marriage of William Ashe," and the Jack London story of the sea, "The Mutiny of the Elsinore."

Three prominent theatres in Columbia, S. C., observed Metro week. At Lester's Rivoli Monday, Tuesand Wednesday, Ina Claire was seen in "Polly with a Past," and the following three days were given over to "The Offshore Pirate," starring Viola Dana. At the Ideal "The Misleading Lady," with Bert Lytell in the stellar role, played Monday and Tuesday; May Allison in "The Marriage of William Ashe" Wednesday and Thursday, and William H. Crane and Buster Keaton, co-stars in "The Saphead," Friday and Saturday. At the Broadway were Nazimova in "Madame Peacock" Monday and Tuesday, and Taylor Holmes in "Nothing but Lies" the following two days.

A scene from Metro's latest production starring Viola Dana, "Puppets of Fate"

Hodkinson Units Compete

"Hodkinson Idea" to Encourage a Spirit of Friendly Competition

ONE of the sub-divisions of the "Hodkinson Ideas" is the building up of a spirit of friendly competition between the various producing units whose pictures are released through the W. W. Hodkinson Corporation. Mr. Hodkinson declares that in getting the producers and the directors to strive one against the other great results can be achieved.

Hugo Ballin has given W. W. Hodkinson "East Lynne" as his entrant in the race for the first months of 1921; Irvin V. Willat contributes "Partners of the Tide"; Benj. B. Hampton "A Certain Rich Man"; the Dial Film Company "The Light in the Clearing," directed by T. Hayes Hunter; the Rockett Brothers "Keeping Up With Lizzie." And now J. L. Frothingham has made his entry in the race, "The Other Woman," an Edward Sloman directed picture in which Jerome Patrick, Helen Jerome Eddy, Jane Novak, William Conklin, Kate Price and Master Frankie Lee are the featured players. Mr. Frothingham has declared that he is quite prepared to back his picture for entertainment value, for dramatic value and for box-office appeal against the best product of any other organization.

Rothapfel Books Bruce Scenic for Capitol

With the booking of "Water Trails," a Robert C. Bruce scenic released by Educational at the Capitol theatre for this week at what is said to be the highest price ever paid for a scenic picture on Broadway, there is another chapter written in one of the worth while developments of the motion picture business.

It was S. L. Rothapfel who showed the first picture that Bruce made for Educational. This was "When the Mountains Call," 2,700 feet in length and was used by Mr. Rothapfel in connection with his presentation of "Hypocrites," a bill which awakened Broadway to the possibilities of the motion picture.

Immediately after this Mr. Bruce made a number of single reel pictures for Educational and every one of these was booked by Mr. Rothapfel. Without exception he gave them special musical interpretations, setting a new standard for this class of film, and often giving them unusual presentations.

"Water Trails" was taken in Jamaica and shows the unusual tropical scenery of that country with its jungles, its peaceful rivers and its water falls.

Christie Two-Reeler at Ambassador

"The Reckless Sex," a Christie featuring Earl Rodney and Dorothy Devore, has the distinction of being the first two-reel comedy to be shown at the Ambassador theatre, Los Angeles, the special presentation theatre under the direction of S. Barret McCormick.

Mother!

Will nothing induce you to save my reputation?

New Orleans Welcomes Ruth Roland

RUTH ROLAND, the Pathe serial star, stopped off at New Orleans, La., while on her way to the Coast, following a brief vacation in the East. The star was accorded an enthusiastic reception in the old Gulf city. In one afternoon and evening Miss Roland appeared at twelve of the leading picture theatres during the performance—Liberty, Queen, Escorial, Harlequin, Capitol, Variety, Carrolton, Washington, Napoleon, Strand, Ivy and Folly.

Her arrival at the Pathe headquarters was the scene of her first reception. She was later driven to the Saenger Amusement Company's headquarters where the Saenger employees and out-of-town exhibitors gave her a hearty greeting. She was photographed with President Julian Saenger and Vice-President Gueringer as contracts for her Pathe serial, "The Avenging Arrow," were signed. This contract, according to Pathe, is the first contract closed by Saenger for the use of chapter-picture over its entire circuit. Miss Roland was given an especially enthusiastic reception at the Strand theatre. Later she visited the Charity Hospital to distribute flowers to the sick children there. The incidents of her visit to the city were featured liberally in the local press.

Pioneer Now Releasing "The Mystery Mind"

Pioneer Film Corporation announces that its new serial, "The Mystery Mind," starring J. Robert Pauline, is now being distributed through its exchanges throughout the United States and Canada. Pioneer officials are of the opinion that a new record for serial bookings will be established with this chapter-picture. The Pioneer statement also informs of an "elaborate exploitation campaign," now under way for this production. One of the features of this campaign is reported to be the publication of the book version of the story which was written by Arthur B. Reeve and John W. Grey.

Report Wide Bookings for "The Devil"

Associated Exhibitors, distributors of "The Devil," report exhibitor tendencies in widely separated parts of the country to arrange their bookings in a manner to provide for unlimited engagements for the George Arlisss feature. Following a recent trade showing at the Ziegfeld Theatre, Chicago, Barbee's Loop closed for a two weeks first run, and the key cities of Rock Island, Moline and Davenport were booked.

Final Spurt in "Brunet Month"

Pathe Sees Big Finish in Its Selling Competition

UNLIKE previous Pathe contests, the competing branch managers and their aides are not holding off for a grandstand finish, but have been flooding the home office with contracts that added a perceptible punch to "Brunet Month" during the third week of the competition.

There apparently is an earnest desire on the part of the various teams, to get their decks cleared for the last week of the contest, which all the Pathe home office officials expect to see record an unprecedented volume of business in every department.

Inasmuch as there are twenty-seven actual business days in March every branch manager will have an usual opportunity for recording a total of business he has never before attained in a single month. The spurt during the third week was so marked, as to make it safe to say that fully seventy per cent at least of the thirty-two Pathe branch offices throughout the country, will better their best previous performances in any four week period.

March marks the fourth anniversary of Paul Brunet as head of the great distributing organization—three as vice president and general manager, the last as president of Pathe Exchange, Inc. These have been years marked by a steady march forward. Never once has the organization taken a backward step. Each year has seen a big increase in the volume of Pathe's business, under the guidance of Mr. Brunet.

Even in these times, which are considered adverse in many quarters but which are optimistically regarded by the entire Pathe organization the progress of the Pathe rooster remains unimpeded.

A scene from "What Women Will Do," the Edward Jose production, scheduled for release by Pathe. The picture was made under the auspices of Associated Exhibitors

This is made emphatically apparent by the returns so far recorded this year, particularly during the current month, which has been set aside as "Brunet Month," in tribute to the Pathe president. It will be even more apparent when the full returns for March are registered, states Pathe.

It would hardly be policy, Pathe announces, to state the position of the leaders at this stage of the competition—in fact, it would be virtually impossible to do so, so rapidly have contracts been pouring into the home office. Yet this much is a certainty—two winners of the last Pathe contest are in a position to be upset this month, not because they have failed to show the progress that marked their efforts in the past, but because other branches are making even greater advances in their collections and new business. The last week may see the four winners in the various divisions last November, repeat their triumph. But at this point, it seems altogether improbable.

It is most interesting to note the returns being made by the Associated Exhibitors sales force, who are selling the entire Pathe list of features in all towns over 1,500. John E. Storey, sales manager of the Associated, indicates that he will have a report to make on feature sales at the end of March, that will be startling for its indication of general prosperity among exhibitors and the acknowledged merit of the Pathe and Associated feature product.

Plan Improved Booking System

Universal Auditors in Important Conference in Chicago

UNIVERSAL'S traveling auditors, in an important conference recently held in the Universal exchange in Chicago, perfected many plans to increase the efficiency of the Universal booking system and to give better service to the exhibitor, it is announced at the Universal home office.

The conference was held under the supervision of J. B. Ohrt, comptroller for Universal, and was attended by W. K. Lendon, auditor for the Eastern district of the United States, G. B. Howe of the Middle Western district, C. H. Griffith of the Far West, N. Shiren of the Northwestern district, and H. Henigson, traveling auditor for Universal's foreign branches. It lasted four days.

The booking system being developed by Universal is said to enable the booker in each exchange to advance his notification of playdate from three to six weeks, thus enabling all exhibitors to know, far in advance, just when they will play Universal pictures. Universal officials believe this will result in greater exploitation of Universal features.

Another of the important results of the new booking system as developed in the auditors' conference, is the weight given by Universal to personal relationship between the booker and the exhibitor. The revised booking system, it is asserted, gives each booker ample opportunity to discuss individual bookings with exhibitor patrons. This is necessary in many cases if complete satisfaction is to be given to the exhibitor, and complete accord between him and the film company to be established, it is the opinion of Universal exchange heads.

So efficacious is the new Universal booking system alleged to be, that it advanced billings and programs in one office from three days to three weeks within a few days, it is recounted.

Another important matter tackled by the traveling auditors, was the elimination of flickering in pictures caused by perforated numbers in the film. It was decided to do away with perforated numbers in Universal films. Instead, embossing machines, which impress numbers not apparent in projection, are being tentatively installed in the larger Universal exchanges. If they prove successful, the entire Universal exchange organization will be equipped with them, it is promised.

Steps also were taken at the conference of auditors, to perfect the keeping of a physical inventory of all film and film property in the Universal offices. Universal claims to have arrived at so complete an inventory that the exact whereabouts of every foot of film is on record. This, it is explained, enables the distributing department to supply sudden orders for rare prints, as well as to meet shifting changes in the wholesale booking of current favorites.

Four Vitagraph chiefs. From left to right, John M. Quinn, general manager of Vitagraph's distributing organization; W. S. Smith, manager of the Western studios; President Albert E. Smith, and George Randolph Chester, production editor of Vitagraph

Pathe News Claims "Scoop"

Allied Invasion of Germany is Shown on Screen After Nine Days

IN every way, it is claimed, the most enterprising and cleanest picture, screen, and newspaper "beat" of recent record was scored by Pathe News with its exclusive pictures showing the allied advance into Germany. Within nine days of the entrance of the troops into Dusseldorf, the Pathe News negatives were landed in New York from the Olympic, having reached the Atlantic liner at Liverpool a bare hour before her sailing by fast train from London after two swift airplane flights. Not only were they in ample time for the regular Saturday News Reel at the New York theatres, but for reproduction in leading New York daily newspapers on Saturday morning, March 19.

Picture patrons who saw these views Saturday evening in Pathe News No. 23, had been prepared for the treat by sections of the same film reproduced in their morning papers. These views were displayed in William Randolph Hearst's American, in the World and in the Illustrated Daily News. No newspapers had pictures of the allied occupation of Germany from any other source.

Preparedness, careful and intelligent planning by Editor Emanuel Cohen, sent the programme through without a hitch. Staff Cameraman George Ercole had received his orders at Paris and was waiting and ready at Dusseldorf two days before the troops of occupation arrived on March 8, Tuesday. Ercole's cameras got busy and "ground" efficiently while a swift airplane waited ready to take the air.

Metro Special Selling Out

New Yorkers Crowd Lyric Daily to See Metro's "Four Horsemen"

CONFIRMATION of the popularity with the New York theatre-going public of Metro's mammoth picturization of "The Four Horsemen of the Apocalypse" is contained in the heavy advance seat sale at the Lyric theatre, where Rex Ingram's production is being shown, and by the fact that for the past several nightly performances the house has been sold out long before the curtain rose and standing room only was obtainable at the box office.

The explanation of the picture's unusual and gripping appeal to the average individual can only be predicated on the score of its great emotional sweep that finds its reaction continually in outbursts of applause that punctuate the entire showing. Although theatre audiences vary greatly in their response to the stimuli of entertainment, the places in "The Four Horsemen of the Apocalypse" where applause and frequently cheers have been called forth, has been demonstrated night after night to be ever the same.

This appeal has been found reflected in the box office at the Lyric theatre. So heavy an advance sale of seats has been registered, as to render problematical just how far into the future the time will be before another production is housed within the theatre. Seats for all performances are completely exhausted, and night after night finds many people occupying standing room back of the orchestra. More notable than this, however, is the complete selling out of the top gallery, which in recent years became such a white elephant to theatre owners that many have been designed without them.

R-C Release Wins Praise

Frederick's Acting and Setting of Picture Receive Favorable Comment

IN a statement issued during the week from the Robertson-Cole home office, excerpts from the opinions rendered by the trade-press reviewers in connection with its new release, "The Mistress of Shenstone," are submitted. The production stars Pauline Frederick and is adapted from Florence L. Barclay's novel of the same title.

The charm of the romance and backgrounds of the picture appeals particularly to Laurence Reid, writing in the MOTION PICTURE NEWS. He says that the title role is ideal for her and "the backgrounds of cliff and ocean and country estates provide a perfect atmosphere. The offering depends mostly on its romantic conflict. And this romance is so deftly shaded, so finely suggested by the star and Roy Stewart that the picture is lifted above the average."

The *Moving Picture World* is quoted as follows: "Miss Frederick's acting is intensely gripping and she has been provided with a role well suited to her strong emotional talents. At all times she appears to advantage. Opposite Miss Frederick plays Roy Stewart, who brings force and dramatic action to the role. He is the mainspring to Lady Myra's heart throbs. Others in the picture are well cast. The scenes, especially the exteriors, are up to the usual Robertson-Cole standards."

The *Exhibitors' Trade Review* is quoted as follows: "A picture that boasts such a star and such a well-balanced supporting cast could hardly fail to prove worth while seeing. 'The Mistress of Shenstone' has been so well produced and acted so cleverly that it makes a most satisfactory feature motion picture. The story holds the interest, the acting is exceptionally good, and the direction, production, etc., leaves little to be desired. The feature should meet with considerable success and seems bound to please the many admirers of Pauline Frederick."

Goldwyn Week in Buffalo

Goldwyn Headquarters Reports a Big Response on Part of Exhibs

BOOKINGS are pouring in from theatres, large and small, for the Goldwyn Week announced in the Buffalo territory, beginning April 10th, declares a statement received from the Goldwyn home office. Under the direction of Resident Manager George A. Hickey, the sales force at the Buffalo office is making a record in the number of solid weeks of Goldwyn Pictures, it is declared, including the fourth year product and some of the earlier productions that exhibitors missed when they were first released.

Estimating from the list of bookings reported three weeks in advance of showing, and the many theatres with which negotiations are now being carried on, there will be upwards of 100 houses booked for solid weeks of Goldwyn pictures before April 10, declares the Goldwyn statement.

The drive in the Buffalo territory has been given great impetus by the success of the early releases in Goldwyn's fourth year group. "Earthbound," "Madame X," "The Branding Iron," "The North Wind's Malice" and other productions that have been on the market for the past few months, have proven strong box-office attractions with up-state audiences. Some of these productions went so well at the first showing that they have been booked for return engagements to divide the week with other Goldwyn releases.

Many of the exhibitors who have signed for the full week are preparing to launch special advertising campaigns in local papers, making the announcement of a full week of Goldwyn pictures the feature of their appeal to the public. Also, a number of exhibitors are taking this occasion to launch a spring opening with houses freshened up after the winter season and a gala program throughout.

A scene from "Snowblind," a forthcoming Goldwyn picture

April 3rd Releases Are Announced by Pathe

Pathe has scheduled the following releases for April 3rd: "A Life in Jeopardy," the fourth episode of "The Avenging Arrow," starring Ruth Roland; "The Danger Ledge," the eleventh chapter of the serial, "Double Adventure," starring Charles Hutchison; "The Love Lesson," a new Rolin comedy, featuring Eddie Boland; and Pathe Review No. 97, in which Hy Mayer's Travelaugh, "Such is Life in New York 'Uptown'" is featured.

New Century Comedy for Early Release

"THE KID'S PAL," is approaching completion at the Hollywood plant of the Century Film Corporation, it is announced at the New York office of that company. The two-reeler stars Brownie, called the Wonder Dog of the Screen.

Julius Stern, president of the Century company, who arrived in Los Angeles several days ago from New York, has wired to the Century offices in the East that production at the Century plant has been increased to include six comedy units, including one featuring Harry Sweet, one featuring Brownie, two units working with the Century lions, one featuring the Century bathing girls and one other.

Rothacker Co. Finishes Welfare Picture

The Rothacker Industrial Division has just completed the production of a two-reeler, called "The Oasis," for the Chicago Hebrew Institute. Harry Brown directed. The picture describes how the Institute is proving an oasis for little wayfarers on the desert wastes of life, and also shows what is being done for the grown-ups. It is described as a dramatic piece "full of human interest." "The Oasis" will be given a wide non-theatrical circulation in Chicago. The Institute will loan the picture to organizations in other cities where it can be used for the promotion of welfare work.

British Rights Sold

David Mundell, of Metro Villa, Prestwich, Scotland, has purchased the rights for the United Kingdom on the seven two reel Midget Comedies and the two reel special "Cowboy Jazz," from the S. and E. Enterprises, of New York.

"Black Beauty" A Self-Seller

Vitagraph Film Wins Unusual Record in One Month

"BLACK BEAUTY," Vitagraph's special production based on the story by Anna Sewell, is proving a "self-seller," it is claimed, and although it is scarcely a month since it had its initial public performance, every key center over the length and breadth of the United States and Canada, with only four exceptions, has booked the special for early showings. Day and date bookings prevail in many large cities, New York, Boston and Cleveland showing the largest number of these scheduled for early runs. The claim is made by Vitagraph that this one month's sales result sets a record for the entire industry, and one that will be hard to equal.

In the case of more than two-thirds of the "Black Beauty" bookings, the Vitagraph exchanges have not sold the picture to exhibitors in their territory but the exhibitors have come in to the branch offices and bought it. It is stated that only in this way could the present total of bookings have been run up in the stated length of time, as the Vitagraph organization could not possibly have achieved such results with its present sales staff if it had not been met more than halfway by exhibitors in search of the picture.

All centers closed for "Black Beauty" are pinions of circulation for zones of varying sizes, and the demand for these follow-up towns in the circulation zones is said to be tremendous. In many cases the big city bookings are for two weeks or more, and a week's booking is more the rule than the exception. The demand for "Black Beauty" naturally has taxed Vitagraph's unusually large laboratories at the Brooklyn studios, and the force there has been working overtime to turn out the necessary prints.

Practically every exhibitor who has played "Black Beauty" is authority for the statement that it has attracted an entirely new clientele to their theatres; that in addition to their regular patrons, upon whom they can bank for any good picture, they are getting the additional potential patrons who have previously not been picture-goers.

Earle Williams in his forthcoming Vitagraph production, "The Silver Car." Kathryn Adams is his leading woman

During the engagement of "Black Beauty" at the Brooklyn Mark Strand theatre the management reported that in many cases Brooklyn school teachers brought entire classes of children to the showings, particularly during the quiet hours between the regular matinee and the first evening performances. Manager J. F. Clancey of the Capitol theatre, Hartford, stated that the picture smashed the attendance record of his theatre, and Manager Edwards of the Palace at New Haven also set new house records by packing in audiences of children at the matinees and playing to capacity adult audiences at night.

The humane societies in many cities have put their hearty efforts behind "Black Beauty" on account of its theme, and in Newark, Denver, Winnipeg and several other large cities, have canvassed their entire membership. They have been a factor in building up the record matinee audiences which exhibitors have never failed to report on this picture. In eleven cities women's clubs have made arrangements with theatres whereby special morning matinees at very special prices have been put on for children who could not possibly attend the regular matinees at the regular prices. Vitagraph has received a sheaf of commendatory letters forwarded from its various branch offices. These letters usually emanate from humane societies and from schools, although in a fair proportion of cases from sources not connected with either. The tenor of all the letters is that "Black Beauty" is a credit to the motion picture industry.

Bookings covering indefinite runs of "Black Beauty" in three different exchange centers of Vitagraph will be closed by Wednesday of the coming week. Two of these have been verbally closed, and an actual play-date has been settled upon for one—at the Lyceum theatre, Minneapolis, commencing Easter Sunday. Seattle will also be an indefinite run city.

A scene from "Bang," a Mermaid comedy released through Educational Exchanges

"The First Born" Opens in Baltimore, Md.

Recently "The First Born," the Robertson-Cole release opened in Baltimore. The Sun of that city said: "Sessue Hayakawa is appearing this week at the New Theatre is a highly emotional, romantic and imaginative story of a youthful love. . . Hayakawa does a proficient stretch of acting."

Norman Clark, writing in the Baltimore News, said: "Sessue Hayakawa, as I have pointed out before, is an excellent screen actor. There is something about this little man from Japan which is impressive. He is short, slender, boyish-looking—but he has more dignity, more poise, more force than any of the six foot gentry of the cinema which I have seen. There is an Oriental charm about him which even the silent screen transports."

Rex Ingram Leaves to Start New Picture

After a six weeks' stay in New York, during which plans were outlined for producing another super-special Rex Ingram production for Metro Pictures Corporation to follow "The Four Horsemen of the Apocalypse," now being shown at the Lyric theatre, Mr. Ingram is preparing to return to the Hollywood (Cal.) studios.

According to present arrangements, work on the new production, which will be a picture of the same magnitude as "The Four Horsemen," will start immediately following Mr. Ingram's arrival at the West Coast. In this new Rex Ingram production this director will supervise the continuity arrangement, casting and art settings, as it is planned to give the super-special a most elaborate presentation.

Miss Alice Terry, who has the leading feminine role in "The Four Horsemen," will be the heroine in the new super picture, Mr. Ingram announced, while John Seitz will do the camera work. Selection of the remaining principals in the cast will be made following Mr. Ingram's return to the West Coast.

"Without Limit" Makes New York Debut

"Without Limit," a Metro release of the George D. Baker production, for S-L Pictures of Calvin Johnston's story "Temple Dusk," as published in The Saturday Evening Post, will make its Broadway debut at the Capitol theatre the week commencing March 20.

The tremendous hit scored by this story in Boston, Cleveland, Philadelphia and other cities said to have convinced the Capitol theatre management that it would prove just as strong a popular favorite to the thousands of its patrons.

West Awaits Premiere of "Four Horsemen"

AWARE of the enthusiasm with which "The Four Horsemen of the Apocalypse" was received in New York at its Lyric theatre premiere March 6, the motion picture colony in Los Angeles is awaiting with manifest impatience the opportunity to view on the screen this Rex Ingram production.

The announcement of the western premiere of the picture is therefore of special interest. It will take place at the new Mission theatre, Los Angeles, within a fortnight. The contract under which the Mission obtained the big production for an indefinite run was signed a few days ago by Harry David, manager of the house; Harry Lustig, Metro's West Coast district manager, and Ben F. Rosenberg, Metro's Los Angeles exchange manager.

Chester's Huge Studio on Coast Soon Ready

C. L. Chester's big studio, which stretches the 270 feet between Gower and Beachwood streets and contains the second largest stage in Hollywood, is said to be the most modern and most complete in the Western film metropolis. It is completed except for the finishing touches, and work will start on production shortly after the first of April.

In many ways the studio is setting the pace for film structures. The great stage, 100 by 200 feet, is unobstructed throughout its length —not one post blocks the way. Massive reinforced wooden trusses span the hundred foot space from wall to wall supporting the roof.

Some 51,000 feet of lumber is comprised in the stage floor, which is composed of 2-inch tongue and groove material, specially selected. Much careful planning went into the efficient arranging of the various units of the building. The entire stage is enclosed over all.

Mayer Finishes Work on New Production

Louis B. Mayer announces that "The Invisible Fear," starring Anita Stewart, has been completed under the direction of Edwin Carewe. This is the star's second picture since her return from New York last fall. The first, "Playthings of Destiny," also directed by Mr. Carewe, has been cut and titled under the latter's supervision, and it is expected that the negative will shortly be shipped to the Rothacker plant to be printed.

First National is now about to launch a Mayer release that critics have declared to be a "dramatic triumph without a peer." This is "Sowing the Wind," a picture expected to surpass the success of the original stage play by Sydney Grundy. It was directed by John M. Stahl, and stars Anita Stewart.

Moe Striemer, who has been promoted to sales manager for the New York exchange of United Artists

Hodkinson Denies Sale of "Charge It"

Following the publication of a story to the effect that Clara Kimball Young would be seen in a picturization of Irving Bacheller's story, "Charge It," the W. W. Hodkinson Corporation has issued a statement in which it is pointed out that the "rights to all Irving Bacheller's books are controlled by W. W. Hodkinson." The statement further adds that the Hodkinson organization "flat-footedly deny that the rights to 'Charge It' have been disposed of."

A letter from D. L. Chambers, secretary of the Bobbs-Merrill Company, publishers, is quoted by W. W. Hodkinson as follows:

"Confirming our statement over the telephone we wish to say that we have made no arrangement with Clara Kimball Young for 'Charge It' or any other book by Irving Bacheller."

Lois Weber Picture Is "Too Wise Wives"

Paramount announces that "Too Wise Wives" is the title chosen for Lois Weber's fourth production for Paramount to be released at an early date.

The cast of "Too Wise Wives" includes Claire Windsor, Louis Calhern, Mona Lisa and Phillips Smalley. In this production Miss Weber displays many rare works of art which formerly rested in the Austrian State Museum of Art in Vienna, but which recently found their way to Italy and thence to America, following the sale of State masterpieces by the Austrian Government.

Hodkinson to Release "Rip Van Winkle"

W. W. Hodkinson announces that a screen version of Rip Van Winkle is to be included in the Hodkinson schedule of releases. The picture, it is stated, will follow closely "Joe" Jefferson's famous stage version, and in the leading role will be seen Thomas Jefferson, son of the renowned actor who created the original role on the stage. The direction is in the hands of Ward Lascelle. The production is now under way on the West Coast.

"Tale of Two Worlds" Favorably Received

One of the best audience pictures that has been shown at the Capitol theatre, New York, in a number of months, is the common verdict on the Goldwyn production of Bouverneur Morris' original story of San Francisco's Chinatown, "A Tale of Two Worlds," after it had been played to crowded houses for a week.

In reviewing the production the New York Sun said: "There's still plenty of vitality left in the movies, in spite of all the films which have been turned out like so many sausages, when they can produce such a picture as "A Tale of Two Worlds," which is the first story that Gouverneur Morris has planted on the screen for Goldwyn without first clapping it into print."

The Evening Journal is equally enthusiastic: "Here is one of the type of pictures one waits and waits for—a powerful story, told with simplicity, intelligence and a cast of uniform excellence, with photography of fine beauty."

Realart Releases Seen in Loew Theatre

When Loew's New York theatre announced the productions to be shown there during the week of March 21, two of the seven days were devoted to Realart pictures.

Tuesday's program included Justine Johnstone in her second picture for Realart, "The Plaything of Broadway," as the feature, while on Wednesday the Loew program carried "Out of the Chorus," with Alice Brady as the principal attraction.

The Loew circuit is a Realart Star Franchise holder.

Symphony Offices to Aid Music Program

The Symphony Amusement Offices of Chicago, have completed arrangements for supplying high-class entertainers to motion picture theatres and announces that it is prepared to book vocal soloists, duos, trios, quartettes, sextettes, lady singing orchestras, violin soloists, pianists, violin, harp, cello, string quartettes, accordionists and also furnish complete combinations for "Jazz Nites."

Scene from Norma Talmadge's latest First National picture, "The Passion Flower"

Young Starts Kipling Picture for Pathe

With sets all built from designs furnished by Rudyard Kipling in advance of his arrival, Director James Young last week started shooting the first scenes of "Without Benefit of Clergy" at the Brunton studios, Los Angeles. Randolph Lewis, the Pathe technical expert who worked with Kipling in England on the continuity, has so informed Paul Brunet of Pathe, who is personally deeply concerned with the filming of the initial Kipling attraction. Director Young's enthusiasm will have much to do with the early completion of the picture. Every detail will receive minute consideration.

For the leading female role of Ameera, fifteen of the most capable young picture actresses who had won favor with American audiences were in rivalry with Virginia Faire, the "Fame and Fortune" prize winner of three years ago, whose engagement has been announced. The part of John Holden, the young British engineer hero of the famous Kipling story, has not yet been filled.

Mountan Joins Arrow

David J. Mountan has joined the Arrow Film Corporation as its export manager and will be stationed in Arrow's New York Office. Mr. Mountan has been foreign manager for the Fox Film Corporation and export manager for the Robertson-Cole Co.

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Harold Lloyd

in

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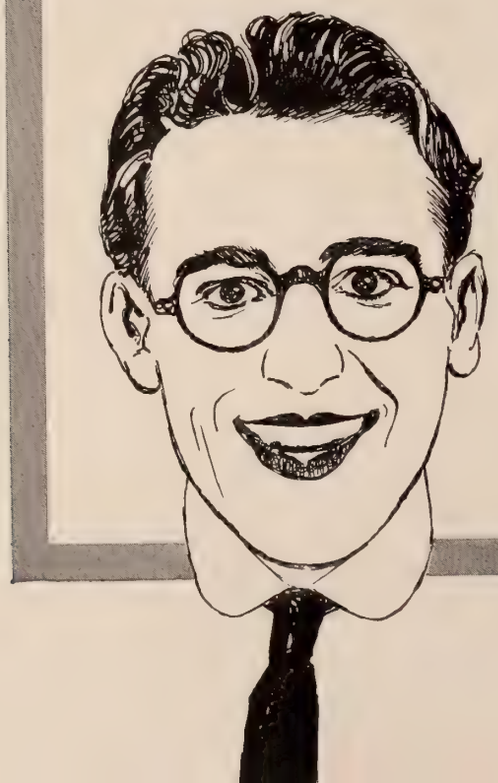

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in

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LARRY SEMON

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The Stage Hand
Solid Concrete
School Days
The Fly Cop
The Grocery Clerk
The Head Waiter

Dew Drop Inn
Dull Care
Between the Acts
The Simple Life
His Home Sweet Home
The Star Boarder
Passing the Buck
Well I'll Be—!

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Larry Semon Comedies Now Available

Jessen s Studio News by Wire

UNIVERSAL

The cast supporting Henry Carey in "Christmas Eve at Pilot Butte," under the direction of Jack Ford, includes Barbara La Mar, Edward Coxen, George Seigmann, Helen Field and George Stone.

The cast for "Three in One Thousand," starring Frank Mayo. under the direction of Fred Granville, includes Jean Calhoun, Jacqueline Logan, Ruth Ashby, Gertrude Olmstead, Colin Kenny, Gordon Sackville, Eleanor Hancock, and others.

The cast for "The Man Tamer," starring Gladys Walton, under the direction of Harry Harris, has Roscoe Karns, Rex Roselli, Norman Hammond, William Welch, and others.

Jack Mower, Harry Van Meter, Hershall Mayall, and Willie Marks play the leads in support of Grace Darmond in "Renunciation," under the direction of William Worthington.

"False Colors," starring Priscilla Dean, under the direction of Stuart Paton, has been given a new title, "Reputation."

King Baggott has taken all the scenes for "Thou Art with Me," starring Carmel Meyers.

The subjects finished this week and ready for release are: "Reputation," starring Priscilla Dean; "Three at the Table," starring Edith Roberts, which has been given the new title of "The Unknown Wife;" "The Big Adventure," featuring little Breezy Eason, made under the title of "Patches," and the Gladys Walton subject, "Li'l Miss Merridew," which has been given the release title of "Desperate Youth."

Jack Conway has been engaged to direct. He will first make "The Scarlet Shawl," by Johnston McCully, starring Carmel Meyers.

Stuart Paton will next direct Priscilla Dean in "Conflict," a Red Book serial.

Norman Dawn is to make "My Lady of the Island," with Edith Roberts.

Hoot Gibson is playing in "The Movie Trail," under the direction of A. R. Thompson.

Lyons and Moran have the permission of the Mexican Government to make their next comedy at the famous border town Tiajuana.

LASKY

James Kirkwood and Ann Forrest will be the leads in Melford's "The Greatest Impersonation," by E. Phillip Oppenheim. The scenario is by Monte Katterjohn.

Casson Ferguson will play the lead for Betty Compson in "At the End of the World."

Dorothy Dalton, Mildred Harris, and Conrad Nagel will be the leads for next Cecil De Mille production.

REALART

The Elmer Harris story has been secured for Bebe Daniels. Its title is, "The March Hare." Ed Flanagan and Polly Moran have been engaged for important roles. Direction will be by Maurice Campbell.

Mabel Van Buren has been engaged for the next Mary Miles Minter subject, to be directed by Joseph Henaberry.

BRUNTON

Jean Hersholt and Elliot Howe are directing the next Benjamin B. Hampton subject, "The Mysterious Rider."

FIRST NATIONAL

R. A. Walsh, Miriam Cooper, George Walsh, and their staff arrived last Wednesday. They will film a Spanish story first, and then make "Kindred of the Dust," by Peter B. Kyne.

The cast of the John M. Stahl production, "The Child Thou Gavest Me," includes Barbara Castleton, Lewis Stone, William Desmond, and Baby Richard Headrick.

David M. Hartford has completed "The Golden Snare," the third Curwood story. He is now East arranging to make a series written by H. H. Van Loan.

William Russell's new William Fox picture, "Bare Knuckles," has some splendid snow scenes

METRO

Al Roscoe has been selected as the lead for Alice Lake in Arthur Somers Roche still untitled story. George Stuart will be the juvenile. Wesley Ruggles is the director.

Rex Ingram and June Mathis arrived from New York with the script for the next Ingram production, which will be a special. Alice Terry has been selected for the lead. It will be an adaptation from an old masterpiece by an English author.

Buster Keaton announces date for his marriage to Natalie Talmadge for June.

"Life's Darn Funny," adapted from a Christine Slade story, will be the next vehicle for Viola Dana. The continuity is by Molly Parro and Arthur Ripley. The direction is by Dallas Fitzgerald and Gareth Hughes will play the lead, and Eva Gordon and Kate Price will have important roles. Viola Dana will be seen as a concert violinist.

"Dated," the May Allison subject, directed by Bayard Veiller, has been renamed "The Woman Next Door."

J. E. Garnsey succeeds Amos Myers as art director.

GOLDWYN

Phœbe Hunt and Jack Holt will be the leads in Rita Weiman's story, "The Grim Comedian." Frank Lloyd is the director.

Mason Hopper has finished "Look Before You Leap." Richard Dix and May Collins are the leads. Reginald Barker has finished "The Old Nest," by Rupert Hughes.

VITAGRAPH

George Randolph Chester has completed the first scenes for "The Son of Wallingford." Wilfred North has been selected for the role of Wallingford, Tom Gallery will play the part of the son, and George Webb appears as Blackie Daw.

Director Dave Smith and the Earle Williams' troupe are back from two weeks' camping at Baldy, making the exteriors for "The Secret of the Silver Car."

ROBERTSON-COLE

The Pauline Frederick's company has returned from three weeks at Lone Pine, where they were making exteriors for "The Greater Love." They secured wonderful snow stuff.

Harland Tucker and Janis Wilson have been added to the Hayakawa cast for "The Swamp," directed by Colin Campbell. William Christie Cabanne has finished and is now editing "The Pretender."

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Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Protesting against any accusation hat he has foresaken the screen, eslie Austen shows signs of be- oming a business man. While his ommendable work in the last pic- ire in which he played remains ked in the minds of those who ad- ire his ability as a screen actor, et that he is now playing opposite Madge Kennedy in "Cornered," pon the legitimate stage, and gets early mornings to attend to business interests" suggests that has temporarily set aside screen tivities.

The change came about in a ory-like way. With a number of riends, he was indulging in the nsummation of a cigarette. The d, which he wished to discard, re- ised to leave the holder. "Why oesn't some one invent a cigarette older that will eject the discard?" ked Austen. "Why don't you vent one?" was the encouraging sponse. And Austen, who is used playing heroes who do and dare ated: "I will"—meaning that he ould invent such a contrivance. he result was that he spent his are time in efforts, which brought uitful results, and one night he ppeared upon the stage with the trick" holder. The ease with hich it "ousted" the refused end, tracted attention of his audiences, he had occasion to use the inven- on on the stage. Finally he, started ceiving notes in strange handwrit- gs. They were requests for dup- cates of his invention, the inquiry to where to purchase them, etc. hereafter, a company was formed, d in addition to the ingenuity in- ested by the actor, he invested his reen and stage earned dollars, hich brought about the "Hadon older" Company, makers of the nvenient and ornamental cigar- te holder, invented by an actor ho was last seen in the screen ver- on of "Cousin Kate," opposite lice Joyce and directed by Mrs. idney Drew.

Following a protracted absence om New York, Tom Carrigan is gain among those present—Tom f stage and screen fame, who ored an individual success in the reen version of "Checkers" and ho is known to every screen fan erywhere. The reason for the tended absence dates back to a ntract signed by Mr. Carrigan ith the Broadwell Productions, arring the versatile actor in a se- es of fifteen two-reel "Nick Car- r" stories. It has not yet been nounced whether Mr. Carrigan ill remain an actor-detective, or cept one of the attractive offers nding, for his services.

Mary Anderson, recently engaged for the Morosco production, "The Half Breed"

James W. Morrison has a good word to say for coast activities. He was in or about Hollywood for twenty-five weeks, twenty-four of which he worked, in four different pictures. Among these was one in which he scored an individual success, "Black Beauty," "Love Without Question," "When We Were Twenty-One" and "Sowing the Wind" rank also among Mr. Morrison's recent successes.

Having recently concluded his work opposite Corinne Griffith in "What's Your Reputation Worth," Percy Marmont announces his engagement by Whitman Bennett for his next production. As yet unnamed, the picture is based on a well-knwon story and the cast is truly all-star, as evidenced by Marmont's engagement. Other productions in which this eminent leading man has recently appeared include "The Branded Woman," opposite Norma Talmadge, and "Dead Men Tell No Tales."

One of the principal players in Mary Pickford's "Through the Back Door," scheduled for United Artists release in early spring, is John Harron, brother of the late Robert Harron, whose memory will live indefinitely in the film world.

Young John is playing the part of Billy Boy, around which role is built the love interest of the story. There is said to be a striking resemblance between Johnnie Harron and his late popular brother, his work being stamped with that same appealing sympathy which was always the outstanding feature of Bobbie's work. The young brother is but eighteen, beginning his career as a photoplayer in his knee trouser days at the Griffith studio in Hollywood.

Vera Gordon was in Kansas City recently on three counts. The Liberty theatre featured her in "The North Wind's Malice," the Rex Beach-Goldwyn picture made by her shortly after "Humoresque;" the Apollo theatre had the first local showing of "The Greatest Love," Vera Gordon's first stellar vehicle and she appeared in person at the Orpheum theatre in "Lullaby," the sketch in which she is headlining on the Keith Circuit. In addition, several smaller local houses also took advantage of her presence in Kansas City to play return dates on "Humoresque," the picture which brought Vera Gordon into film celebrity.

Reginald Denny is one who enjoys saving a situation. He has done so often in screen plays, but longed to exercise it in real life. Opportunity offered. John S. Robertson was about to go "hunting" in the midst of a picture—a thing that is not done in the best directorial circles. Mr. Robertson had what he considered a legitimate excuse. He needed a leading man, a certain kind, one with ability for a part opposite Elsie Ferguson in "Footlights." He had failed in his quest, until Mr. Denny saved disaster, and instead of going "hunting" in the midst of production, he assigned Mr. Denny to the part to their mutual satisfaction.

Her work opposite Bert Lytell in "The Man Who," was of such high merit that the Metro executives have engaged Virginia Valli to play opposite the same star in at least his next two productions. Accordingly, Miss Valli leaves for the West this week, where the next two Bert Lytell pictures will be filmed, and where her stay will extend for at least three months.

Originally from Chicago, where she rose to be a leading woman at Essanay, Virginia Valli has since been seen in prominent roles in a number of productions made in the East. Most recently she has been seen in "The Plunger" opposite George Walsh, and "The Silver Lining" with Jewel Carmen. Her latest pictures, not yet released, include "The Better Way," with Hope Hampton and "Sentimental Tommy," in addition to "The Man Who."

In her engagement by Metro to play opposite Bert Lytell for at least three consecutive productions, Miss Valli is setting an enviable record with this popular star.

Jack Coogan, Sr., father of that other noted Coogan—little Jackie, "The Kid" in Chaplin's picture of that title—has been absorbed by the Fox forces in California. They do say that Coogan junior spends all his spare time "coaching" his parent.

Tom Carrigan, a ready-made "Nick Carter," who recently compppleted the 15th two-reel "detective film" for Broadwell productions

Gladys Valerie, who has been playing leading parts in a number of this season's screen successes, seems to have gained great popularity among the Japanese. This fact is evinced not only by the numbers of "fan" letters she receives from the kingdom of Nippon, but furthermore, one of their prominent motion picture publications, entitled, "Kinema Fun," has been dedicated to her, and the editor of another magazine called Movie Light, has requested Miss Valerie's photograph to adorn the cover of his paper.

ABOUT DIRECTORS

Production of super-features for Cosmopolitan productions is under full swing at the International. The big Harlem studio presents a scene of great activity with two pictures under way, and a third being made at the Metro studios.

Under the direction of Robert G. Vignola, Marion Davis is engaged in the making of "Enchantment." Adapted from the Cosmopolitan Magazine story "Manhandling Ethel" "Enchantment" presents Miss Davies in the role of a pampered society favorite, whose haughtiness is broken by her love and jealousy of a popular Shakespearean actor. Playing opposite Miss Davies is Forrest Stanley. Arthur Rankin has a prominent role, and other members of the cast are: Edith Shayne, Tom Lewis, Gilbert Rooney, Tom Brown and Emmet Foy. The scenic effects are all designed by Joseph Urban, and spell the last word in luxuriousness.

Tom Terriss, recently added to International personnel is well into the work of shooting "Boomerang Bill" with Lionel Barrymore in the title role. Jack Boyle, author of the "Boston Blackie" stories, is responsible for the original story. Besides Mr. Barrymore, those chosen for parts in the picture are, Marguerite Marsh, Frank Shannon, Matthew Betts, William Parks, Leslie King, Miriam Battista and Cora Williams.

Frances Marion is directing "Just Around the Corner" at the Metro studio. Begun under the title of "The Superman," this production is a consolidation by Miss Marion of several of Fannie Hurst's best stories. In her dual role of director and scenario writer, Miss Marion is nearing the completion of "Just Around the Corner," the cast of which comprises Sigrid Holmquist, Lewis Sargent, Margaret Sedden, Edward Phillips, Peggy Parr, Madame Rose Rosonova, Fred Thomson and William Nally.

Frank Borzage, who directed "Humoresque" and "Get Rich-Quick-Wallingford" for Cosmopolitan productions, has begun "shooting" on "Back Pay," the story of a country school teacher, who tired of the "deadliness" of a small town, goes to New York, and is caught in the whirl of a fast set of the Metropolis.

Twenty years ago, when Herbert Brenon was a call-boy, he went from dressing room to dressing room to let the players know when the act was on. Charles Richman was playing the lead in "The Great Ruby." Night after night Brenon would watch Richman from the wings, with hopes and ambitions.

Recently Mr. Brenon engaged Mr. Richman for the film version of Channing Pollock's play, "The Sign on the Door," which stars Norma Talmadge under the direction of Herbert Brenon, and while in the meantime, the handsome actor has added more and more to his laurels, and has made an enviable reputation for himself as an actor on both stage and screen, yet the call-boy has also come into his own but now calls via the directorial megaphone. A twentieth century edition of Grimm's Fairy Hales would have many a setting under the Cooper Hewitts.

Emmett J. Flynn, who directed

(Continued in last column)

Reid in Interesting Roles

Completes "Watch My Speed"; His Next Story by College President

OFFICIALS of the Famous Players-Lasky Corporation are of the opinion that the new Wallace Reid starring vehicle, "Watch My Speed," which was recently completed at the Hollywood studios, will surpass from the angle of the box-office anything that Reid has done up-to-date. The picture is based on a story by Byron Morgan, who is the author of "What's Your Hurry," "Roaring Road," and "Excuse My Dust."

"Watch My Speed," unlike the other stories written for Wallace Reid by Mr. Morgan, is an original, written in the Lasky studio direct for the screen. Although "Watch My Speed" is an automobile picture, it is said to be entirely different from anything Reid has yet starred in, and is full of thrilling situations and the type of clean, wholesome comedy which Mr. Morgan puts in all his stories.

The next production that Mr. Reid will undertake is to be titled "Tall Timbers." Work is to be started on this new picture in the near future at Hollywood. Unusual interest attaches to Reid's coming production because it is said to be the first photoplay to be written by a college president who resigned his educational position in order to write for the screen. James A. B. Scherer surprised the educational world recently when he abandoned the presidency of California Institute of Technology to join the writing staff of the Famous Players-Lasky Corporation.

Officials of the organization are highly enthusiastic over Dr. Scherer's story and are firm in their belief that it reaches a high-water mark in the new advanced epoch of motion pictures. "Tall Timbers" will be screened under the direction of Frank Urson, and many of the exterior scenes will be taken in the towering redwood forests of California.

Mother!

Have you no thought for your reputation?

Plan Big Residential House

Gore Bros., Ramish and Lesser to Build on Western Ave., Los Angeles

GORE BROS., Ramish and Sol Lesser, of Los Angeles, have just concluded negotiations with the Lilly Fletcher Co., large real estate holders of Western Avenue properties, for the erection of one of the handsomest houses in America on the property now open on Western Avenue between 3rd and 4th streets, on a site covering 110 x 150 square feet.

The theatre to be built on this property is to be the first in Los Angeles, which located in one of the fastest growing residential districts, is to be a cinema house conforming in every detail to the desires of residents of that district. It is the announced plan of the theatre owners to so construct this new house that its commodities may eclipse anything heretofore attempted in the building of residential picture theatres. The style of architecture is to be strictly modern, and plans are already drawn up by L. A. Smith, local architect, which will allow for the immediate beginning of construction.

Without in any way detracting from the importance of their downtown first run houses, Gore, Ramish & Lesser believe that this new theatre on Western Avenue will be the forerunner of a new era in the selection of theatre locations in Los Angeles. Over 500 loge chairs, similar in style and construction to the Kinema theatre loges, are to be one of the features of the new house. A magnificent orchestral organ has been provided for, and arrangements are being made to present feature pictures with the aid of a symphonic orchestra. The theatre building is to be augmented with a row of offices above. The moneys involved in the deal are in the neighborhood of $250,000, it is declared.

(Concluded from first column)

the Fox spectacle built on Mark Twain's famous satire "A Connecticut Yankee," traveled as fast as the best first-class train could speed, from Hollywood, California, to New York, to be present at the premier.

The Motion Picture Directors Association, New York Lodge, shows increasing signs of life by weekly meetings, instead of the first and third Tuesdays of the month, all because at the Hotel Astor on April 2nd, their Third Annual Ball will take place, and it has taken the cooperation and assistance of the entire membership to make the affair up to and surpassing the usual standard. There are a goodly number of new members, also, who have been put into the harness, and while it will be difficult to improve previous year's social functions, every man has proven his loyalty, by regular attendance, and April 2nd looks like a big night.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

The Building Trades Council of Ottawa, Ontario, placed the new Capitol theatre, which is in course of erection at the Canadian capital, on the unfair list on March 11 because of a dispute with Montreal, which is building the big theatre. This firm engaged laborers at 45 cents per hour and carpenters at 65 cents per hour, it is claimed, these rates being considerably under the local agreement between unions and contractors. The Atlas company announced, however, that it was paying the workmen five cents per hour more than the Montreal scale, and that, being a Montreal company, it knew nothing of the Ottawa agreement. The company has threatened to stop work entirely unless the men are willing to accept the pay offered.

Following the meeting of the Building Trades Council on March 11, the announcement was made that the theatre would be unable to engage union stage hands, musicians and projectionists when it is completed unless the contractors arrange to sign an agreement with the Ottawa building trades locals. No work was done on the theatre all winter, but operations were resumed early in March. The hitch came when the contracting company offered wages different, it is claimed, to the current rates in Ottawa. The Capitol theatre is scheduled to open next September and is to be operated under the direction of the Famous Players' Canadian Corporation.

The Coleman Theatre Equipment Company, Toronto, has been merged with the Nitro Electric Company in a new organization which has been incorporated as the Electric and Theatre Equipment, Ltd., with headquarters and showrooms at 12 Queen Street East, Toronto.

The Canadian Government has been looking for a "film editor" to have charge of the exhibits and publicity bureau of the Department of Trade and Commerce, Ottawa, in succession to Raymond S. Peck, a former exchange manager of Toronto and Montreal. Salary to start is $2,400 per year and the work consists of supervising the activities of industrial and scenic cameramen, edit the films and select future subjects. The personal qualifications include a university education or its equivalent, two years' experience in film editing, experience in newspaper publicity work, knowledge of industrial processes and ability to prepare scenic scenarios. Applications will be received by William Foran, Ottawa, up to April 15, 1921.

Several prominent moving picture stars have been visiting Canada for various reasons. Vancouver, B. C., was given a special treat on March 12, when Wallace Reid attended the opening of the grand, new Capitol theatre there. He was accompanied by Jesse L. Lasky, vice-president of the Famous Players' Canadian Corporation, under whose direction the theatre has been built and will be conducted.

Montreal, Quebec, was also visited on the same date by George Walsh, the noted Fox celebrity, who went in for a rest and to attend a benefit performance for the Hebrew Immigrant Aid Society. Zena Keefe was also present.

Mr. Walsh announced that he intended to bring a baseball team with him to Montreal during the coming summer. His latest visit was the third that he has made to the Canadian metropolis.

The premier showing in Canada of Griffith's "Way Down East," which took place at the Royal Alexandra theatre, Toronto, closed on Saturday, March 19, after a run of three weeks at $2 prices.

Universal's "Outside the Law" enjoyed a two weeks' engagement at the Maple Leaf theatre, Vancouver, B. C., closing March 12.

Carl McLean has made alterations to the Columbia theatre, St. Thomas, Ontario, as a result of which he has been able to increase the capacity of the theatre by 200 seats.

The Alberta Board of Moving Picture Censors has condemned First National's "Passion," according to a statement by Howard Douglas, chairman of the board. It is declared that the picture was rejected because it tended to incite inflammatory and revolutionary passions.

The final closing of the Strand theatre, Ottawa, Ontario, was marked by the holding of a "farewell dance and supper" by the employees of the theatre and many friends at St. Patrick's Hall, Ottawa, on Thursday evening, March 3, the house itself closing its doors on Saturday, March 5. Several hundred people were present at the function.

According to an official announcement by Harold Hitchinson, manager of the Ottawa Strand, the house was closed to make way for the completion and opening of the big new Capitol theatre next September.

The Committee on Municipal Law of the Ontario Legislature has thrown out the bill introduced at the present session of the Provincial Parliament by W. A. Crockett, Labor member for South Wentworth, which provided that an electrician be employed by every theatre in Ontario which had a seating capacity of 1,000 or more. The intention of this bill was to require all of the larger theatres to employ a qualified electrician to have sole charge of lighting arrangements during all performances and to be apart from projectionists or other employees already engaged.

SAN FRANCISCO

Nat Magner has opened an office on Film Row, 178 Golden Gate avenue, where he will be the sole distributor for the American Projectoscope, and also for Synchronized Scenario Music. The office is managed by Fred Wescher, who is well known in the film game locally. Magner says things look bright for him.

E. R. Williams, manager of the All Star Features Distributors exchange in San Francisco is having phenomenal success in booking the "Son of Tarzan" serial. For the first time in the history of the houses, the local New Fillmore and New Mission, have booked a serial and will show the fifteen episodes on a three-day run each. The T & D theatre, Sacramento, and nearly every key town in the territory has signed, declares Williams.

Miss J. Olsen, former booker, has returned to the Fox exchange as secretary to H. J. Sheehan, manager, after an absence of two years.

A peculiar situation developed recently in San Francisco in that four of the leading photoplay houses played pictures in their second week. This is the second time the Strand has played any picture more than one week, the first time for the Tivoli and almost the first time for the Rialto. Both the Strand, where the "Small Town Idol" played and the Tivoli, with "The Kid," drew tremendous crowds.

Announcement has been made that an orchestra of soloists will be made a permanent feature at the Frolic theatre, beginning the week of March 20. R. F. Abrahams, manager has gone to Universal City for a short stay. During his absence Joseph Enos, assistant manager, will be in charge.

The opening gun in a civic plan to boost San Francisco and advertise its possibilities to the outside world, was the Movie Stars' ball at the Civic Auditorium March 5. Well known motion picture stars and government officials graced the affair. The Allied Amusement Industries of California was in charge.

"Lying Lips" broke all box office records at the Strand theatre during its two weeks' stay there recently.

F. C. Burhans resigned as manager of the Vitagraph exchange March 5th and bought a controlling interest in the College theatre, Market street show house, where he has assumed active charge. With "Dead Men Tell No Tales" playing the week of February 27, Mr. Burhans has booked the following to follow: "Moneychangers," "Voice in the Dark," "Sage Hen," "Don't Neglect Your Wife." William A. Casey, formerly at the College, has accepted the assistant managership of the Hippodrome theatre, and Edward A. Smith, formerly manager of the Rialto and more lately at the College with Mr. Casey has been appointed general manager for the Gore Bros. and Lesser Bakersfield theatres.

CINCINNATI

William Bradley, operator for the Family theatre, was burned when films in the projection box took fire. The damage to the films may approximate $5,000. The audience left the theatre in orderly fashion to the tune of martial music, played on the organ by Miss Cora Irwin, after Manager D. A. Vincent went to the stage and requested them not to get excited.

A new theatre for negroes, which will also house a number of offices for colored professional men, will be built in the neighborhood of Fifth and John streets, by the Eagle Amusement Company, which was granted incorporation papers at Columbus today. The company is headed by T. Munday and Dr. E. B. Gray, and is capitalized at $50,000.

DETROIT

John H. Kunsky has purchased two more pictures on a states right basis, "Kazan" and "The Mask."

Fred D. Beardsley, formerly of the Soo, announces that he will shortly begin construction on a new theatre in Royal Oak, a suburb of Detroit. The house is to have 1,400 seats and the construction cost is estimated at $150,000.

Frank Mellon, who operates the Norwood and Gladwin Park theatres, has just leased the Duplex, at the Boulevard and Woodward Avenue.

All Detroit motion picture theatres are to close for three hours on the afternoon of Friday, March 25th, Good Friday.

One of the incidents in Brunet month at the Detroit Pathe exchange was a dinner dance given in the exchange headquarters by Manager George Sampson to the employees.

The Fairmount, a new Detroit theatre seating 400, at 10226 East Warren, will open April 1.

Detroit Motion Picture Projectionists' union will give a ball on April 14 at Arcadia ballroom for the benefit of its sick fund.

The Majestic is scheduled to return to a week-stand policy on Easter Sunday, the first attraction being Roscoe Arbuckle in "Brewster's Millions."

Jim Dean, formerly in Universal's shipping room, has been promoted to salesman, handling the western part of Michigan.

A special trade presentation to a capacity house was held at the Broadway Strand for "Lying Lips." The picture also is on view this week at the Madison theatre.

W. S. Butterfield announces that he will sell his interests with the Lipp and Cross enterprises in Battle Creek in order to devote more time to his own theatrical projects.

Harold Weiss has taken over the sales for Michigan for the Gardineer screen.

The New Regent theatre in Hastings, opened on Tuesday with "The Saphead."

CLEVELAND

The State Film Service formerly known to Ohio exhibitors as the National Film Service, through its manager, Mr. L. Levenson, announces the immediate release throughout the state of "Sacred Flame," a powerful six reel drama starring Emily Stevens. Mr. Levenson is confident that this is a picture which will help exhibitors recoup after their slack Lenten season. The State Film Service also is releasing "The Woman Above Reproach," with Florence Chase.

Charles J. Giegerish, one of Universal's special exploitation men, was in town last week looking over the possibilities for a big local campaign on "Foolish Wives," the latest Stroheim production, and on "Reputation," Priscilla Dean's current starring vehicle.

Joe Grossman surprised his friends by putting in a sudden appearance last Thursday. Grossman, one of Cleveland's pioneer exhibitors, sold his house, the Standard, took a trip around the world, and after looking over the land, decided to settle in Los Angeles. He came East just on pleasure, and expects to be back on the Coast again by the first of the month.

The Allen theatre of Cleveland, the first Allen house to be built in the States, will open April 1 with "The Greatest Love," a Select picture starring Vera Gordon. Confirmation of this was received this week by the local Select officials.

"The First Born." Robertson-Cole production, starring Sessue Hayakawa, will also be shown at the new Allen theatre, according to Al Lebensberger, manager of the Cleveland Robertson-Cole exchange. Among the other early attractions to be shown at the Allen is "Passion." It is said that "Passion" is booked to play a three weeks' engagement at the Allen.

Abe Gorrel has transferred his allegiance from the local Equity Pictures exchange to the local Robertson-Cole office, where he is city sales representative.

O. M. Grubb has sold his Victory theatre, Findlay, Ohio, to E. L. Marquet and J. W. Carder, both of Marysville. The owners will make extensive improvements in the house.

"The Kid" is playing in Akron this and next week at both the Waldorf and Empress theatres. The picture cannot be shown in Cleveland until certain legal complications affecting the Chaplin releases are cleared up. But that has not prevented many Clevelanders from seeing Chaplin's latest and best picture. Word has seeped through from disinterested sources that Cleveland film fans have been making up large parties to go to Akron to see "The Kid." In fact, it was the social stunt of the week to do this. When one knows that Akron

is two hours' ride on) a suburban car of uncertain comforts, he can better realize what a hold the comedian has upon the public.

George W. Erdmann, district manager for Select Pictures Corporation, covering Cleveland, Pittsburgh, Buffalo and Detroit, is off on sick leave. Erdmann is suffering from infected glands.

Through the Loew office of Cleveland comes the announcement of a change of policies at both the Stillman and Euclid theatres. The Stillman which has maintained a policy of one new picture each week, will, in the future, show only big special productions, with indeterminate runs. On the other hand, the Euclid, which has heretofore been devoted solely to super productions, and long time runs, will inaugurate a bi-weekly change policy this week.

OGDEN, UTAH

Manager H. E. Skinner of the Alhambra theatre, announces that he has a number of strong attractions for the next few weeks. Among the pictures are Douglas Fairbanks in "The Nut;" Wallace Reid in "The Charm School;" Thomas Meighan in "Conrad in Quest of His Youth;" and Roscoe (Fatty) Arbuckle in "The Life of the Party."

The Alhambra has been recently equipped with a new curtain of a mountain landscape done in oil. The curtain is a thing of beauty and was painted by John Williams, a western artist. The curtain adds much to the attractiveness of the theatre.

Charlie Chaplin in "The Kid," after a four days' run at the Orpheum theatre was brought back to the theatre by Manager Joseph Goss for an additional four days' showing. The attendance held up good for the return engagement. Many patrons pronounced the picture Chaplin's best.

Among some of the recent showings at the local picture houses which have been well received are: Constance Talmadge in "Dangerous Business," at the Orpheum; "The Jucklins," at the Alhambra; "Lying Lips," at the Ogden, and "While New York Sleeps," at the Utah. The managers of the different houses report good business on the pictures.

KANSAS CITY

The Doric theatre, one of the "Big Five" of Kansas City, owned by Samuel Harding, recently elected president of the Associated Exhibitors, Inc., will again open its doors this week (February 27) after having been closed more than a month as a result of fire which resulted in $25,000 damages. "Prisoners of Love," a Goldwyn production featuring Betty Compson, will be the opening attraction.

Samuel Harding of Kansas City, owner of the Liberty and Doric theatres here, and who was recently elected president of the Associated Exhibitors, Inc., has just returned from a trip to New York.

SAN DIEGO

The Isis theatre re-opened on March 7th as a motion picture house, the first production being "Passion," featuring Pola Negri. This was followed by Charlie Chaplin in "The Kid." Dodge & Hayward, the lessees, have placed Jack Wahl in the position of house manager. The Isis has a symphony orchestra of twenty pieces.

At the Superba theatre the big feature, "A Connecticut Yankee at King Arthur's Court," packed the house at every showing for a week, and the management decided to put the same picture on for a week at the Broadway, to meet a popular demand.

William Matthews, house manager of the Superba, has had added to his duties those of house manager of the Broadway, another of the Bush theatres.

The Teachers' and Parents' Picture Corporation has been formed here, with a capitalization of $150,000, to manufacture, purchase, sell, lease or exchange educational films. The directors are George A. Newell, Jr., G. Herbert Davis, Horace A. Kemp, John H. Bowlby, E. P. Allard, M. E. Bowlby and M. McAllister.

NORTHERN NEW YORK

Dan Buss, owner of the Star theatre, Tonawanda, N. Y., is in a Buffalo hospital, seriously ill.

M. S. Woods of Peterson & Woods, operators of the Wintergarden and Mozart theatres in Jamestown, was in Buffalo last week booking shows for the spring season.

Bob Wagner, manager of the Empire State Film company office in the Palace theatre building, Buffalo, will take care of the bookings for the new Star theatre in Dansville, N. Y.. Bob was formerly manager of the Opera House in Carthage, N. Y.

H. C. Wales, formerly manager of the General Film exchange in Albany, N. Y., and who is now at 807 Allison street, Washington, D. C., has written to W. A. V. Mack, Buffalo Pathe manager, that he is anxious to get back to the Empire state. Mr. Wales is well known in the Rochester district.

Arthur L. Skinner, manager of the Victoria theatre, Buffalo, had the members of Mystic Arts lodge, F. & A. M. as his guests on Wednesday evening, March 23. Arthur is a former master of this Masonic lodge.

George W. Scott, formerly resident manager of the Lyceum, Elmira, has been appointed advertising manager of the Middletown Herald.

Ira M. Mosher, president of the Buffalo Theatre Managers' Association, is aiding in the preparation of a moving picture based on the industrial, commercial, financial, educational and civic life of Buffalo, which is being produced by Robert W. Elmes, editor of the Buffalo City Directory civic, educational and industrial section. The picture will be used in the schools to show pupils the many advantages of the community in which they live. This new method of teaching "Community Civics" is called "The Buffalo Plan."

Dan Savage has resigned as manager of the Buffalo office of the Empire State and Educational exchanges in the Palace theatre building. W. H. Wagner has succeeded him. J. H. Moran has been appointed manager of the Albany exchange.

George Hickey, Goldwyn manager in Buffalo, will leave May 3 for a six-week tour in California. This is Mr. Hickey's first vacation in eight years.

Sherman Webster has resigned as manager of the Buffalo Stoll Film office to accept the position of manager of the Buffalo office of Gardiner Pictures, Inc.

"Andy" Sharick, who is now general director of field exploitation and sales promotion for Selznick Pictures, was in Buffalo last week. He left Monday for Cleveland where he will represent the Selznick company at the opening of the new Allen theatre.

Thirty theatres in Buffalo have signed up for additional Pathe business since the first of March and the beginning of the Brunet drive, announces W. A. V. Mack, Buffalo manager.

George Blackmon, formerly with Universal and Dooley, has joined First National in Buffalo as salesman.

Dr. Slotkin, son of M. Slotkin of the Olympic, Buffalo, is interesting Buffalo film offices in a new exchange building in Franklin street.

E. Hochstin of the Albany Hodkinson office has been assigned to the Buffalo territory for a few weeks.

J. E. Kimberly, manager of the Buffalo Vitagraph office announces the following big houses having signed up for "Black Beauty," Strand, Victoria, Elmwood, Regent, Shea's North Park, Buffalo; Regent, Rochester; Eckel, Syracuse. The picture is breaking booking records, says Mr. Kimberly.

Clayton M. Sheehan, district manager for the Fox Film company, is in Buffalo jazzing up the boys for the fourth annual sales drive. Mr. Sheehan has just returned from a trip to Texas and California.

Frank L. Hudson, formerly with the Buffalo Realart office has been transferred to the Cincinnati exchange.

E. T. Gomersall, manager of the Buffalo Fox exchange, has been elected president of the Buffalo Exchange Managers' Association. Howard F. Brink, of Robertson-Cole is the new vice-president. Bob Murphy, of Pioneer is secretary and John M. Sitterly has been named treasurer for the ensuing year.

The General Theatres corporation, Harry Marsey, president, has acquired another house in Buffalo. The company has taken over the Central Park theatre at Fillmore avenue and Main street, formerly operated by Joseph A. Schuchert and Art Schmidt and which has been managed for the past seven years by Elmer C. Winegar, whose live wire methods brought the house into popularity in the North Buffalo section. Whether Mr. Winegar will continue as manager has not as yet been announced. The General Theatres corporation now controls the Allendale, Ellen Terry, Marlowe, Circle, Star and Central Park theatres in Buffalo.

The Premier theatre, also formerly operated by Mr. Schuchert and Mr. Schmidt on Main street in Buffalo's Central Park district, and also managed by Mr. Winegar for many years, has been sold to a William street merchant. The two deals bring to a close rumors in the air for many months that the two houses were for sale, had been sold, had been taken over by the Loew interests, the Shea interests, etc.

MADISON, WIS.

Parcel post shipment of motion picture films, with insurance by private companies, is being proposed by F. J. McWilliams, manager of the Grand theatre of Madison, Wisconsin.

Present express rates are approximately double the parcel post charges on films. Postal insurance of film shipments is unsatisfactory; first, because the amount of the insurance is too small; second, because the theatres must often ship exhibited films late at night, after the show is over and the post office closed. Obviously the films cannot be dropped in the post office and sent without insurance.

Wisconsin senators and assemblymen will be able to determine from personal inspections whether the present day motion pictures need censoring or not.

The Grand theatre, through the all-Madison entertainment committee, has supplied the solons with tickets good for all performances.

"The Kid" will open on March 27 for a week's run at the Grand theatre, Madison, Wisconsin. The next week "Passion" will run throughout the entire week.

Madison theatres have kept few attractions for a week or more, the usual run being three and four days. The two week runs in succession might be taken as indicative of a tendency toward longer runs for the smaller cities.

ALBANY

Co-operation between the theatre, the Mothers' Club and the newspapers of the city has resulted in junior movies being given at Albany, N. Y., this past winter to Saturday morning audiences of anywheres from 1,800 to 2,000 children. The last of these junior movies will be held on April 16. The series will number twelve. The children will be doubly benefited by the movies, first being given the opportunity of seeing some excellent pictures, while the proceeds will be devoted next summer to equipment for use on the playgrounds.

When the subject of junior movies was first broached in Albany F. F. Proctor, owned of Harmanus-Bleecker Hall, came forward with the proposition to donate the use of his theatre, with a seating capacity of over 2,000, each Saturday morning. Mrs. Frank Clark, of Syracuse, came to Albany to supervise the program. The Albany Mothers' Club entered into the spirit, while a dozen or more Girl Scouts volunteered their services as ushers. Leading women of the city all the way from Mrs. Nathan L. Miller, wife of the Governor, subscribed to boxes and brought large parties of children each Saturday.

The Albany Journal also came forward, running a coupon each night, which admits a boy or girl to the movies with the additional payment of five cents. Without the coupon the admission is ten cents. The whole thing has scored a wonderful success.

Motion pictures are being used in Albany, N. Y., in connection with six community entertainments, offering foreign born residents of that city an opportunity for a better understanding of American institutions and a wholesome respect for law and order. The films cover the field of civics, history, safety-first and health, with travelogues, current events and dramatic features furnishing an added interest. A ten-minute talk prefaces the pictures.

George E. Sherrer, Commissioner of Public Works in Syracuse, N. Y., has hit upon a happy combination of newsboys and motion-picture theatres in his efforts to provide the city with cleaner and more beautiful streets. Mr. Sherrer gave a motion-picture party at the Savoy theatre last Saturday to all the newsboys of Syracuse.

Summer stock is announced soon in two of the largest theatres in Albany, N. Y., which have been running pictures this past winter. On April 26 stock will replace pictures at Harmanus-Bleecker Hall, a semi-residential house with a seating capacity close to 2,500. The Colonial, a residential house, which went from stock to pictures in January, is now going back to stock on April 25.

There will be no more double features at Harmanus-Bleecker Hall in Albany, N. Y., beginning March 31, when Charlie Chaplin's "The Kid" is booked for three days. Following that will come "Midsummer Madness," "Forbidden Fruit" and "The Gilded Lily," each a three-day booking. The house has been running double features for many weeks at a top price of 40 cents at night.

NEW ORLEANS

BenTurpin is in town and having a big time. It's his old home and he was here just in time to help raise $27,000 for the families of three firemen killed on duty. He climbed an extension ladder in front of a big department store and otherwise made himself useful on the day the money was being raised by popular subscription and tagging pedestrians.

The Saenger Amusement company played "Milestones" last week at the Trianon theatre and on Wednesday admitted free all couples married 50 years or longer.

Alexander Pantages, western vaudeville magnate, was in New Orleans last week on business in connection with the erection next fall of a theatre to bear his name. While here he offered his cooperation in re-establishing French Opera here.

BALTIMORE

Realizing that hundreds of children who have been observing Lent by keeping away from amusements are awaiting just such an opportunity, H. S. Jefferson, manager of the Parkway theatre in Baltimore, has made preparations for a special Easter Monday morning show.

Mr. Jefferson has booked "The Pied Piper of Hamelin," "The Ride of Paul Revere," and "The Story of Plymouth Rock" as the attractions. He looks forward to an overflow attendance.

Hundreds of dollars were lost by motion picture theatres in Baltimore when the city was plunged in darkness Saturday night, March 19, by a cable break that is said to have been the longest in the history of the Consolidated Gas Electric Light and Power Company, which furnishes light.

In some sections 40 minutes passed before service was reinstated and meanwhile, especially in the residential section, the demands of moving picture patrons had been met either by refunds or tickets for future performances. Big houses in the heart of the city kept patrons seated by having orchestras work. A limited few that boast independent wires for just such emergencies were not affected by the accident. Their audiences had but a momentary flash of dimming lights.

Steam escaping into an underground conduit is reported to have been the cause of the break.

Press-Book Is Prepared for "East Lynne"

THE W. W. Hodkinson Corporation has prepared an elaborate campaign book for the use of exhibitors in exploiting the Hugo Ballin special production, "East Lynne," which has been turned over to the Hodkinson organization for distribution. The press-book itself is a sixteen-page publition printed on heavy glazed stock attractively compiled and artistically finished from the typographical angle.

The opening pages relate some facts anent the fame and popularity of the story of "East Lynne" in its book and dramatic forms. Then follows an account of its photoplay version as produced by Hugo Ballin, particular emphasis being placed on the members of the cast appearing in the picture. Two pages or exploitation, special accessories available, a mail campaign, prologue and lobby suggestions and "catch lines" are also included in the book. A feature of the publication is the enclosure of three practical press-sheets which can be easily clipped and used in a tie-up with the local newspaper. These press-sheets include ad layouts, cuts and press notices.

"The Kid" Runs Six Weeks

Chaplin Production Chalks Up New Record for Hold Over Engagements

IN a statement just issued from the New York headquarters of Associated First National Pictures, the announcements are made that "The Kid" played for six consecutive weeks at the Randolph theatre, Chicago; that the picture is experiencing an unusually heavy demand in all sections of the country; and that more engagements lasting longer than one week have been recorded to the credit of "The Kid" than any feature attraction moving through regular distribution channels.

Fourteen such engagements have already been played by "The Kid," and the end is not yet.

The engagement of "The Kid" at the Randolph in Chicago was the longest, the picture playing there six consecutive weeks. On February 14th, the 'six reels of joy" opened at the Columbia in Pittsburgh, and is still playing there, breaking records, and, in the words of the house manager, T. H. Schrader, doing better business the fourth week than it did the first.

In Los Angeles, "The Kid" has settled down for an indefinite run at the Kinema, which S. Barrett McCormick is managing, after a preliminary week at the Ambassador.

In Kansas City, it played three consecutive weeks.

Two weeks' engagements were chalked up in New Orleans, Denver, San Francisco, Detroit, Indianapolis, Des Moines, Milwaukee and New York City.

Minneapolis held "The Kid" for ten days. John Loveridge at the Rialto theatre, Omaha, played it for nine days, holding it over three days beyond the original limit of one week.

At the T. and D. theatre in Oakland, Calif., "The Kid" went through the now familiar performance of breaking house records during the first week in March.

Two hundred and fifty prints of the picture are working night and day to supply the popular demand for the latest Chaplin production and even with this number of prints available, it is impossible to supply the exhibitors' demand for "The Kid" as early as they would like to have the picture.

Director of "The Outside Woman" Named

According to accounts first appearing in California papers and later supplemented by a statement from Realart's headquarters in New York City, the director of "The Outside Woman," which stars Wanda Hawley, is Penrhyn Stanlaws who has become prominent as an artist. The name of the director of "The Outside Woman" has been withheld to date, and there has been much theorizing as to his identity.

"Money Master" Changed to "The Wise Fool"

"The Wise Fool" is the title finally selected for George Melford's Paramount production adapted from Sir Gilbert Parker's novel, "The Money Master," which Mr. Melford has just completed at the Lasky studio.

This is a French-Canadian story, teeming with thrills such as have abounded in all of Sir Gilbert Parker's novels, notably "The Right of Way" and "The Seats of the Mighty." The featured role is played by James Kirkwood.

For Canadian winter atmosphere Mr. Melford took the entire company to the snow-covered inland mountains of California where more than a month was spent in making exterior scenes with most picturesque natural backgrounds. Later on, the company went to Redondo Beach where a wreck scene was filmed.

Meighan Is Honored by Asheville, N. C., Club

Thomas Meighan, Paramount star, and Hon. Gilbert M. Hitchcock, United States Senator from Nebraska, were the guests of honor at last week's luncheon of the Kiwanis Club of Asheville, N. C., which city is now the location headquarters of Director R. William Neill and his company producing "The Conquest of Canaan," Mr. Meighan's new Paramount picture. Mr. Meighan was given a rousing welcome by the members of the club.

From the review on "Black Beauty" in March 12th issue of Exhibitors Herald.

Vitagraph has one of the prize pictures of the year in "Black Beauty."

The picture, both for the familiarity of its story and for its intrinsic artistic value, should sweep the exhibiting world not only in near months but for years to come.

Black Beauty" is a novelty in manner of presentation. Its titles tell the story in first person by the horse, Black Beauty, and they faithfully follow the book's wording. Mr. and Mrs. George Randolph Chester have gracefully and effectively added enough to the story to make stronger its slight thread of romance, and have transformed it into charming screen entertainment by adding to rather than subtracting from its charm.

The film has all the required elements of screen appeal: comedy, suspense, drama and pictorial beauty. There is naturalness about the characters as the cast portrays them that makes them live as really to the beholder as one's intimate friends and associates.

It is vividly human and in its manner of presentation is stripped to the absolute artistic essentials. Every scene and every movement are made to count.

From the exhibitor's standpoint "Black Beauty" should be one of the greatest money-makers of the year. It should go over big in both the first-run and the neighborhood house.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to December 4, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON.....JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS.....DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.
Exhibitor Comment—"A good crook picture."

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business."

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.

BILLIONS (NAZIMOVA-METRO) NAZIMOVA.....DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.
Exhibitor Comment—"Nazimova shows a decided improvement in this picture over 'Madame Peacock.' Well taken by big audiences for the entire week." "Picture proved a frost here. It is 'not much' and my audiences were below normal. Many thought it the poorest film Nazimova has ever played in." "Opened to big business, but didn't hold up so well." "Picture heartily criticized and Nazimova's very stagy and unnatural acting has killed her in this city." "A good picture. About the usual business." "Not up to Nazimova's standard. Star falling back. Did only a mediocre business with this one." "Not up to some of Nazimova's previous efforts, but pleasing."
Consensus—"Average picture, average puller."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE.....DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"One of the poorest features I've ever had the misfortune to play. Story was worked to death, and star did not live up to one-tenth of her press notices. My audience was much disappointed." "A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE.....JAN. 22
"Entertaining picture made from famous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST.....JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play."
Consensus—"Good picture, good puller."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST.....JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker." "Too fragmentary to please majority of patrons. Artistically done, however." "A very good production, splendidly acted and mounted, but which did not seem to attract average business."
Consensus—"Good picture, average puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES.....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week." "Very good. Good business for entire week."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL.....JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture."

CINDERELLA'S TWIN (METRO) VIOLA DANA.....JAN. 8
"Just misses being very commonplace."—M. P. News.
Exhibitor Comment—"This little star always draws well for me, and this was not as clever as 'The Chorus Girl's Romance,' business was almost as good. Consider it a good business-getter." "Fairly entertaining and patrons were pleased. Good business." "The old Cinderella story, strictly modernized and made fairly plausible. Business only fair."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 11
"Picturesque story with Kerrigan in heroic role."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE.....DEC. 11
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business.' "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining." "This one went over big and the box-office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it." "Went over well, as is always the case with a Talmadge picture in my house. Some of the older folks thought it went a little too far in some scenes, and others frankly characterized it as 'raw.' But it got the money, and that's the acid test, I suppose." "One of Constance Talmadge's best and went over big at this house. Did splendid business for week."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2398

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2373-2394

Foyer of Blue Mouse theatre showing the glass encased projection room on the right

Patrons Watch Projectors at Blue Mouse Theatre

Projection Room Built of Glass on Mezzanine Foyer

ONE day a young man went into the amusement business. He had an idea that some day in the near future he would not only own his own theatre, but own one of the best equipped in the country. This man's dream has come true. His name is John Hamrick, but everybody calls him "Ham" or Hamrick, because no one adds "Mister" when he addresses a friend and since Hamrick has so many friends, almost everyone leaves off the M and R.

As he has been in the business of presenting amusement to the public for many years, when he dreamed of his own beautiful house, and has been directly interested in motion pictures theatres in Seattle for seven years, having been owner of the "Rex" and others, it is easy to see how and why he could develop such novel ideas. His ideas were always novel and always brought big business.

Getting back to the theatre again, the patrons find that it is safe from drafts, as the heating and ventilation system is so arranged that, even with all doors open, cold air cannot come into the house, as a constant outward draft is supplied. The building is of reinforced concrete construction, with cement floors and is said to be strictly fireproof. The exterior is finished in brick trimmed with caeon stone. A touch of color is given by the colored electric sign, illuminated colored glass windows and a marquise. While the cost of the new Seattle has not been given out, it is said by some who claim to know, that together with the 30-year lease, it is close to $350,000.

Mr. John Hamrick, owner and designer of the Blue Mouse theatre

As Mr. Hamrick has always believed in good music in a motion picture house, he picked an excellent twelve-man orchestra and had installed a special $50,000 Hope-Jones organ. Special concerts are given at the afternoon and evening performances.

From the first the dominating idea of John Hamrick has been to give the public an innovation—something distinctly different. That he has achieved this purpose is the consensus of opinion of that veritable army of designers and artisans who have combined forces to produce from Mr. Hamrick's conception the reality.

It is the interior—with which the theatre-going public has the most concern—that impresses all despite the fact that the entrance and the general exterior are extraordinarily attractive and inviting in appearance.

Italian renaissance may be said to be the theme of the interior, yet there is a very subtle mingling of the beautiful as exemplified by many nationalities and many climes. The proscenium of the oblong type, is embellished by a double relief done in old gold worked out in exquisite detail with apparently as much fidelity to the conceptions of renaissance artists as is to be found in the work of the best Italian architects of the renaissance period.

The cove ceilings relieve what would otherwise be squared lines of the dome while the great expanse and artistic way by a grill, which serves an important part in the ventilation of the building as well as contributing to the interior scheme. The ceiling is done in sky blue merging into light tinted clouds along the coves. This "bringing of the Master Artist Nature" into the interior of the theatre is further accentuated by the introduction of a sunset scene visible behind the parted drapes of the loges on either side.

Medallions in soft colors, with floral decorations interspersed are introduced effectively above and along the sides of the silk brocaded panels of the walls. Four cathedral-like windows, two on either side, are set with leaded glass panels, bringing from without the natural light amber tinted to blend harmoniously with the soft lighting of the interior.

Rose shades dominate the colorings of the walls, but there is enough ivory used to forestall any monotony or inconsistencies of decoration. A distinct innovation has been introduced in the "baskets of sunshine" which grace both sides of the auditorium near the lower line of the cove. Soft light seems to flow over the edges of these hanging baskets as the mist from some waterfall. In fact the whole interior lighting is arranged in such a way as to give a softly diffused light like that of

Patrons are able to see the projectors working at the Blue Mouse. A wire glass partition separates the room from the Foyer

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some dream-place. Subdued spotlights which play from the balcony on the big grill in the ceilings are another novelty in theatre lighting.

The rich hangings of blue and gold give that final touch of distinction and quiet refinement which seems unconsciously to impress a visitor to this newest of the Pacific Coast's newest picture houses.

In the lobby marble has been used unsparingly to add to the charm of the theatre. From either side of the two entrance ways graceful stairways wind upward to the balcony and the lounge and rest rooms. These stairways are finished in real marble. In contrast to the subdued lighting inside, the exterior is thrown into bold outline by a system of dazzling artificial light, from the tip of the gigantic "Blue Mouse" electric sign with its flashing letter to the basework of the entrance and ticket booth. Tiling of simple pattern has been used effectively in the entrance way.

Blue, with harmonious touches of gold, forms the general color scheme of the theatre. Here and there, with artistic touch, these basic colors have been relieved by a fine display of bright color, the whole lending an atmosphere of tranquil, restful, though inspiring environment. To witness the performance of such features as are announced for this theatre in such an environment is to afford patrons the ultimate in entertainment as it pertains to the silent drama.

The projection room equipment has been worked out and improved upon by Hamrick along the lines of the Capitol theatre of New York City, acknowledged to be the finest motion picture theatre in the world. The projection engineer in conjunction with the Precision Machine Company, builders of the Simplex projector. The booth equipment consists of two Capitol-model Simplex projectors, which are equipped with double motor controls, are controls which automatically adjust the light so the screen has an even illumination at all times. The film footage meters are also included, which enable the show to be accurately timed. A speed meter is attached to each machine with meters located in the booth, orchestra pit and manager's office. This device enables the show to be synchronized perfectly.

The front of the Blue Mouse theatre, Seattle, is constructed of marble, brick and stone

A special dissolving stereopticon machine allows beautiful stereopticon effects to be worked out. Also a specially designed stereopticon spot lamp permits any size or colored spot to be thrown in any part of the theatre. Eight rheostats have been designed to take care of the current requirements for this equipment. All rewinding of film is accomplished inside of a specially constructed rewind cabinet, which automatically shuts off the electric motor when the rewinding is finished.

Special "Keenolite" lenses have been ground for this theatre which show a greater definition and depth of picture than has been heretofore possible. This is a new product which is not on the market as yet, but was obtained in advance for this theatre opening.

One of the biggest and most important features is the minusa screen. This was built to the specifications of the theatre, with a color background that harmonizes with the color rays at the point of contact, thus eliminating all eye strain so that the picture looks the same from any seat in the house.

The seats were designed especially for the Blue Mouse theatre. The standards are of massive period design, finished in verdi gray hi-lighted in silver, and the seats are upholstered in a Spanish blue leather. The seat proper is 17 inches from front to rear and the upholstering material is three and one-half inches deep. The seats vary from 20 to 22 inches in width. All wooden parts are of eightply cross-grained veneer, finished in a dull French gray. One of the distinctive features is the cut-out back, insuring coolness in summer by allowing a better circulation of air. The loge chairs are finished in all gray, with gray velour upholstering.

The entire projection equipment has been carefully planned so that eye strain has been eliminated entirely.

The electrical installation in the Blue Mouse is the most complete in the Northwest, embracing all the latest features and improved apparatus. The main auditorium is lighted entirely with indirect fixtures of the large unit type. The flower gardens on each side of the stage are lighted by indirect fixtures with three colors. The stage is equipped with the latest type of stage lighting.

These installations are all controlled from the operator's booth with safety type external operating switches and all are controlled and operated by Cutler-Hammer simplicity type theatre dimmers, so that any section of the lighting may be dimmed and maintained at any given intensity. Any combination of colors or blending of any colors may be obtained from these dimmers which are also used in gradually raising and lowering the lights from full white auditorium to the desired effect it is wished to maintain throughout the pictures. No sudden glare of lighting is caused by the throwing on of all lights at one time. They may be raised gradually and lowered in the same way.

The aisles are all illuminated with late type aisle lighting fixtures so shaded that

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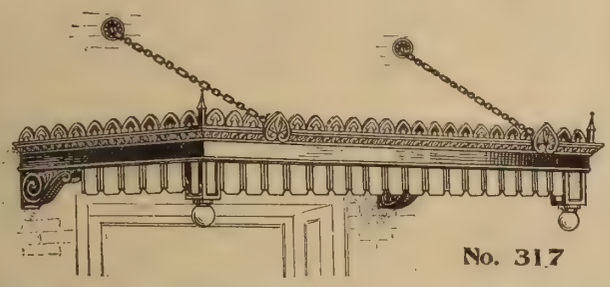

No. 317

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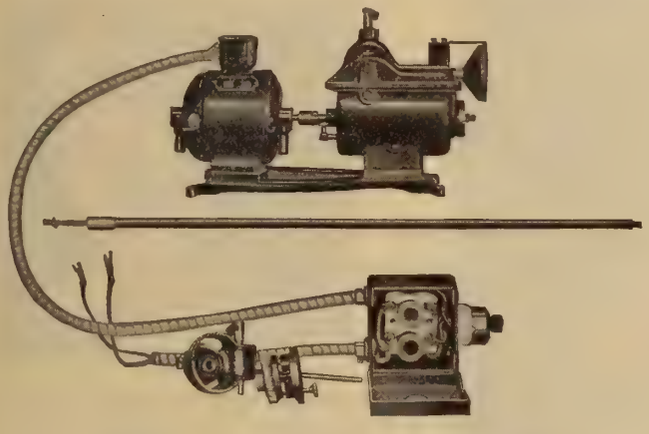

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HARRY RUBEN,
Chief Projectionist.

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they in no way affect the pictures, at the same time keeping the aisles brightly lighted through the performance. The large drape curtain is operated by an electric curtain hoist which is also controlled from the operating booth.

The electrical apparatus and equipment in the picture booths is a distinct innovation in motion picture theatres, the operator having absolute control of all the apparatus in the room and of all the electrical apparatus throughout the building. As a method of safety to the public there are three separate and independent lighting services in this theatre fed by separate circuits of power so that any one of these circuits may fail but in no way effect the operating of the theatre.

There is once service controlling all equipment in the picture booth, one service controlling the lighting throughout the building and one service feeding and controlling only the exit and operating lights, so that, regardless of what may happen to the lighting equipment or apparatus in the booth, the exit lights and sufficient lighting throughout the building is available at all times.

The front of the theatre is illuminated by four powerful Davis flood lights, located on the top of the marquise. The marquise and main entrance are lighted with the latest type of marquise fixtures. A private telephone installation is in use throughout the theatre, the Magnovox antinoise instruments supplying this equipment.

One of the features that interests the general public is the ample parking around the theatre. Situated as it is just a step to the south of Pike Street on Fifth Avenue, Pike Street and Fifth Avenue as well as Union Street become available for parked autos.

Balcony of the Loring Theatre, Minneapolis.

The Opening night crowd at the Parthenon. The equipment for this house was furnished exclusively by the Howells Cine Equipment Co.

Hermon Weingarten and the Parthenon Theatre which he opened recently in the Ridgewood Section of Brooklyn. A description of the theatre will be found on page 2385

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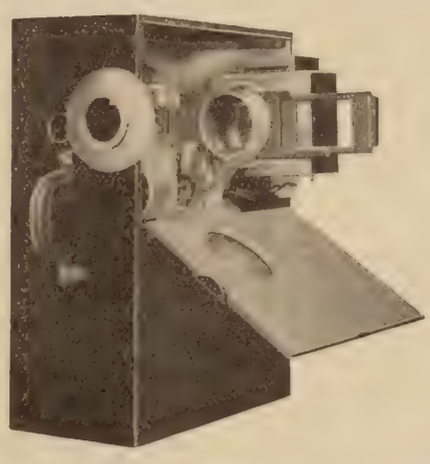

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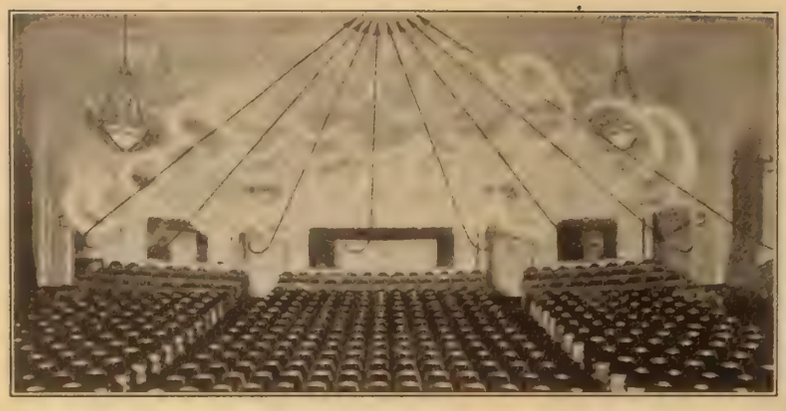

These two cuts illustrate the difference in methods of ventilation between the "natural" system on the left and the Typhoon system on the right. In the former the air is represented as passing from the open doors and windows over the heads of the patrons to the outlet in the roof. In the latter case, the air is shown entering at the top and passing downward to every part of the theatre.

Good Ventilation Is an Investment

Probably the most important of the many different phases of theatre equipment discussed by exhibitors, at this time of the year, is ventilation. This is due to the fact that theatre owners everywhere realize the importance of a cool, well ventilated house during the summer months if they are to carry through the summer the large attendance that they have been getting during the winter months for the past two or three seasons.

Competition is keener today than ever before, and as a result the theatre that is prepared to furnish its patrons with every comfort is the one that is most likely to get the largest amount of business.

In the old days, when the majority of picture houses were small, very little thought was given to ventilation. At the same time, there were few laws compelling a theatre owner to supply a certain amount of fresh air per person in the audience. In those days, all the average exhibitor attempted was to set up a small ventilating fan either in the wall or ceiling, and depend upon it to take care of about ten times the work that it was capable of handling.

Even in some of the larger houses of the past, when ventilation was less talked about than today, exhaust fans were installed in the ceiling and the exhibitor trusted to luck in getting people into his theatre during the summer months.

The reader, by referring to the accompanying illustration can see approximately what took place with the old method of ventilation, the foul air being removed only within a short radius of the ventilator. The air in the balance of the theatre remaining practically stationary to be breathed over and over again by the patrons. The reason for this was that there was no movement to the air and nothing that would force this impure atmosphere up to the exhaust outlet. Today, however, with the more modern appliances, the Typhoon Cooling and Ventilating System, for example, the method has been practically reversed.

In the Typhoon system extremely large fans are used. These are installed in the roof of the theatre and blow air from high above the dust and dirt of the street directly into the theatre through openings in the ceiling, in huge quantities and at low velocity, without draught. The air passes over the audience and is forced out through the exit doors or other openings in the furthest end of the theatre. In this way every part of the house is made cool and thoroughly ventilated, a complete change of atmosphere taking place once every minute, or sixty times an hour.

The second cut reproduced herewith gives a fair idea of how the air is forced into a theatre through the ceiling under the Typhoon method, every part of the theatre being thoroughly ventilated.

Several states have enacted laws that compel theatre owners to supply from twenty to thirty cubic feet of air per seat per minute, while in other states the supply of air is based on the floor area of the theatre in square feet.

In the construction of the new houses of today one of the first things considered by the architect after the general plans have been laid out is the item of ventilation.

When the construction of a theatre does not permit of the installation of the Typhoon apparatus on the roof, it may be installed in the attic space, or, when this is not possible, it has been found practical to install the equipment in a room or other chamber above the stage, the fresh air being taken through windows or specially made openings constructed for the purpose. When it is impossible to install the apparatus on the roof, there is still another method available, that of making the installation on the outside wall of the building, fresh air in this instance being forced in through windows or other openings.

The System is reversible, and during the colder months may be run in the opposite direction for the purpose of ventilation alone.

Reports of New Theatres

Darlington, S. C., is going to have one of the best theatres in the territory when George Hendrickson gets through with spending several thousand dollars installing new equipment, beautifying and re-decorating the interior, building a stage for prologues, and worth-while road-shows, not to mention some special settings he is installing for unusual pictures.

The Brunswick theatre, at Norcross, Ga., about six miles above Camp Gordon, has been completed and bookings for it were made in Atlanta this week. Business prospects for the new house are good.

The Broadway, which is the new theatre being erected in Greensboro, N. C., by the Southern Amusement Co., is being rushed to completion. This house will house tabloids, and unusual pictures, taking the place of the Isis, which will be torn down, and a bank building erected in its place.

A fact of peculiar significance is that the Municipal Hall, at Danville, Va., has been turned into a community motion picture theatre, under the management of R. W. Gardner. Besides the regular motion picture entertainments, there are amateur theatricals, lyceum engagements, etc. The venture is proving a success, both financially and artistically.

John T. Hendry, formerly of Fort Myers, Fla., has gone to Perry, Fla., where he will have charge of the new Temple theatre.

The Lynch Enterprises have named M. D. Selph manager of the Imperial, Strand and Gadsden theatres at Gadsden, Ala.

W. A. Doster succeeds John L. Crove as manager of the Grand theatre at Montgomery. Mr. Doster is also in charge of the other Lynch houses in Montgomery, which are made up of the Strand, Plaza, and Colonial theatres. The Grand was a recent acquisition of this firm.

The church people of Trenton, Tenn., heartily endorsed Sunday movies for the benefit of the starving European children, and more than fifty dollars was collected by Manager C. W. Glass, of the local theatre, for the cause.

Allen to Remodel Delmar at Medina, N. Y.

The Allen Theatre Co. has purchased the Delmar theatre property and will remodel it into the finest type of theatre. The capacity of the house will be increased 1,000 seats. A modern vacuum system will be installed and new lobby frames placed in position.

No expense will be spared to give its patrons the best of projection as new machines are to be purchased. Every detail leading to the increased comfort of patrons will be considered.

Mr. Allen has for many years owned the Millard Fillmore theatre at East Aurora, said to be the most beautiful town theatre north of New oYrk.

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Avenue A, New York City	Palace, New York City	Carlton, Brooklyn
Classic, New York City	Paradise, New York City	Etude, Brooklyn
Drury Lane, New York City	Rainbow, New York City	Farragut, Brooklyn
Empire, New York City	Rome, New York City	Henderson, Brooklyn
Garden, New York City	72nd Street Playhouse, New York City	Imperial, Brooklyn
Gem, New York City	Sunset, New York City	Montawk, Brooklyn
Golden Rule, New York City	Superior, New York City	Paradise, Brooklyn
Heights, New York City	Village, New York City	Stone, Brooklyn
Symphony, New York City	York, New York City	Sunset, Brooklyn
Jewell, New York City	Broadway Lyceum, Brooklyn	Willoughby, Brooklyn
Keystone, New York City	Alhambra, Brooklyn	Marathon, Brooklyn
Majestic, New York City	Atlantic, Brooklyn	Globe, Brooklyn
Manhattan, New York City	B & S Theatre, Brooklyn	Livonia, Brooklyn

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Equipment Operating Projection Questions Answered

A Study of the Reflection Characteristics of Projection Screens

By Lloyd A. Jones and Milton F. Fillius

In the past a Screen has been a Screen and not much else. It has taken Messrs. Jones and Fillius in their paper printed below which was delivered originally before the Society of Motion Picture Engineers to identify the absolute characteristics of motion picture screens. This paper is the most helpful that has come to our attention this year.

(*Continued*)

In Figure 4 are given the curves for some of the almost completely diffusing miscellaneous samples.

In Figure 5 are the curves relating to the screens manufactured by C. S. Wertsner and Son. It will be noted that among these are found examples of all three classes.

In Figure 6 are the curves relative to the screens manufactured by the Independent Movie Supply Company and here again we find examples of all three classes.

In Figure 7 are given the curves relative to the Minusa Cine Screens and to one of aluminum coated paper manufactured by W. G. Preddy, this latter is of the semi-diffusing type.

In Figure 8 are the curves for the Idealite screens manufactured by the Ludeke Screen Company. All of these fall in the semi-diffusing class.

In Figure 9 are the curves for the screens manufactured by the De Berri Screen Company, two of which are of the semi-diffusing type, while one is of the diffusing type.

In Figure 10 are the curves of the Argus Crystal Bead Screens, one of which is of the specular type and one of the semi-diffuse type. These screens are made by covering a surface of fabric with small glass beads. The reflection curves are peculiar in that the reflecting power at 5 deg. is but very little less than that at 0, giving a distribution curve much flatter near the normal than is usual with screens of that type.

In Figure 11 are the curves for samples Nos. 33, manufactured by H. C. Genter & Company; 34, by the Gold King Screen Company; and 35, manufactured by A. L. Raven. In this figure one screen of each class is represented.

Analysis of Results.

In order to facilitate the examination of the data, it will be well to separate them into their respective classes. After careful consideration of the characteristics of the screens and of the requirements of practical use, it was decided to define the range covered by these classes as follows:

Class A includes those screens which are adapted for use in theatres where the maximum angle of observation does not exceed 30 deg.; Class B includes the screens adapted for use where the maximum angle of observation does not exceed 50 deg., while the Class C screens should be used in all cases where the angle of observation is greater than 50 deg. The point should be again emphasized that these classifications are not rigid, but of an approximate character.

After careful consideration of the subject, it was decided that the value of the ratio of the reflecting power measured at normal observation to that measured at the maximum angle of observation in a particular installation would serve as the most logical criterion by which to select the most suitable screen for that particular case.

This value will then represent the ratio of the brightness of the screen as observed by a person in the center of the auditorium to that of the brightness as observed by a person occupying a seat at the side and near the front. By keeping this ratio below a certain limiting value, satisfactory brightness will be obtained for all observers. This factor alone, however, is not sufficient for the classifying of screens according to their relative merits. The highest average reflecting power within the required angle from the normal will necessitate the least energy expenditure in the projecting system to produce a given screen brightness.

Assuming cases in which the maximum angles of observation are 20 deg., 30 deg., 40 deg. and 50 deg. the values of the ratio of the reflecting power at normal observation to that at these various angles were computed for all screens and likewise values of mean reflecting

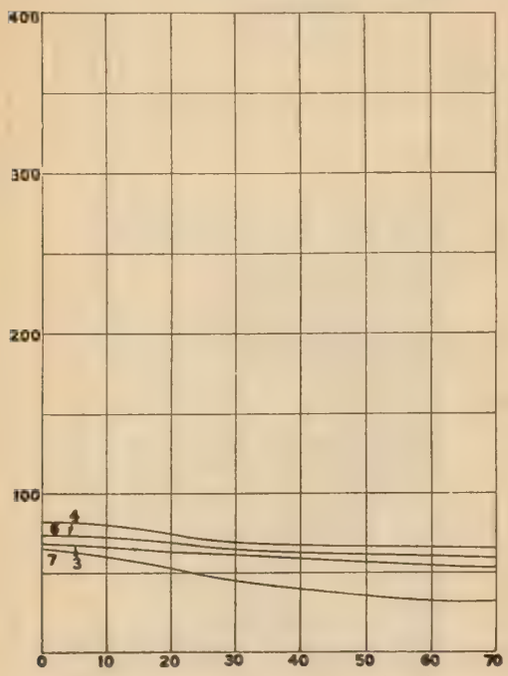

Fig. 4—Distribution curves of miscellaneous surfaces

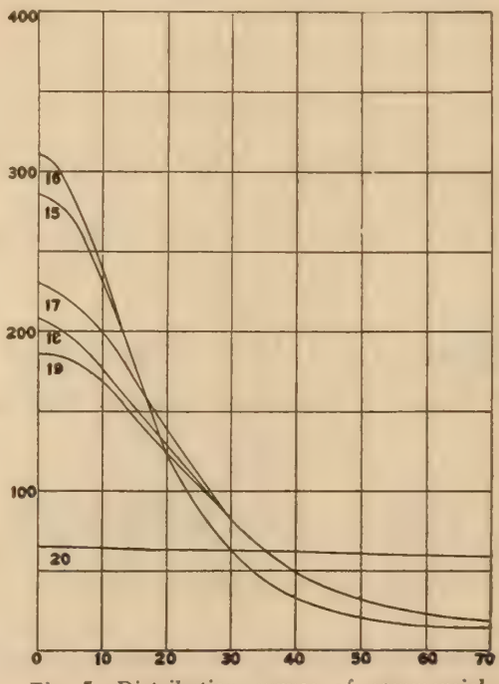

Fig. 5—Distribution curves of commercial projection screens

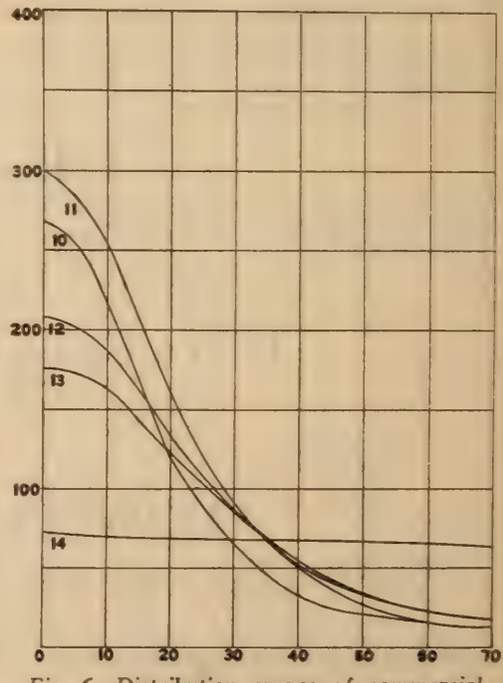

Fig. 6—Distribution curves of commercial projection screens

DEPEND UPON POWER'S

THIS NOTICE WAS WRITTEN BY

HAROLD F. WENDT

PUBLICITY DIRECTOR
RIVOLI THEATRE, TOLEDO, OHIO

TOLEDO TIMES, MARCH 13, 1920

Perfectly Projected Pictures

¶ Gone and almost forgotten are those days when people claimed that moving pictures were injurious to the eyes.

¶ In the early stages of the development of the motion picture there may or may not have been reasons for such claims. But not so now.

¶ God has endowed great men with brains to invent those things which make it possible to flash on a screen in life-like manner scenes of every description and from every corner of the world.

¶ Always striving to please the theatregoers, The Rivoli, Toledo's Million Dollar Playhouse, has taken those steps necessary to project most perfectly the high class pictures which are known to be shown at that amusement palace.

¶ The finest screen on the market, known as the crystal bead, and also one of the largest in the country, together with a battery of three Power's Projectors, makes this perfect projection possible.

¶ No longer are film fans subjected to the unpleasantness of frequent breaks and stops in what were once known as "jumping pictures."

¶ They now enter the Shrine of the Silent Art and are Wafted Up into the Forgetfulness of the Outside World from the Time the Curtain Rises, "Living" with the Artists of Shadowland, Until the Theatre Lights Return Them to This Earth.

¶ And the Goddess of the Screen Smiles Her Satisfaction.

Extract from Mr. Wendt's Letter Addressed to NICHOLAS POWER CO., Incorporated

Never was there more truth in a bit of advertising. It goes without saying that we are proud of our projection, made possible by your projectors.

You may wonder why the ad. Well, there are some people—true, only a few, to whom Mary Pickford or Charlie Chaplin mean nothing. Stars and titles mean nothing, as they never heard of them. Perfectly projected pictures might make them patrons where other advertising would mean less.

Always a booster for Power's, I remain,

Very sincerely yours,

Harold F. Wendt

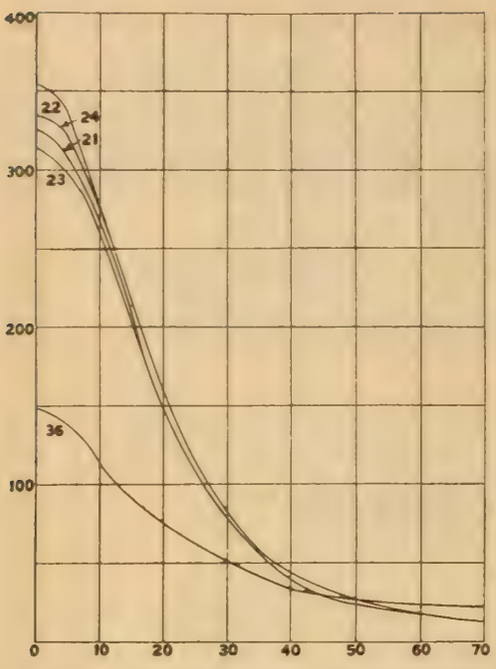

Fig. 7—Distribution curves of commercial projection screens

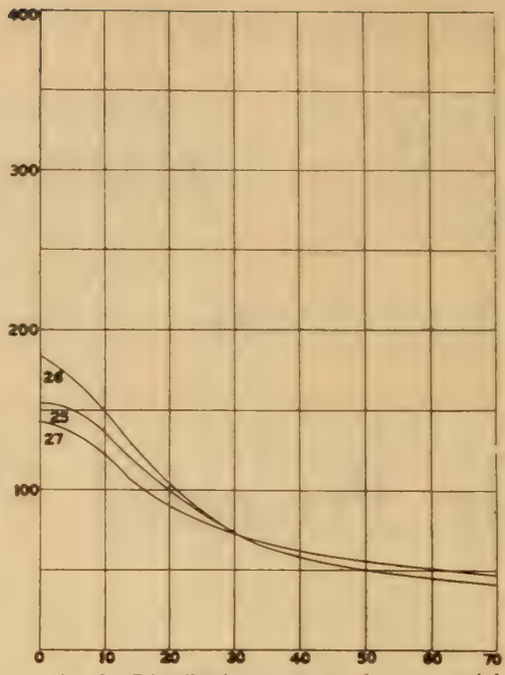

Fig. 8—Distribution curves of commercial projection screens

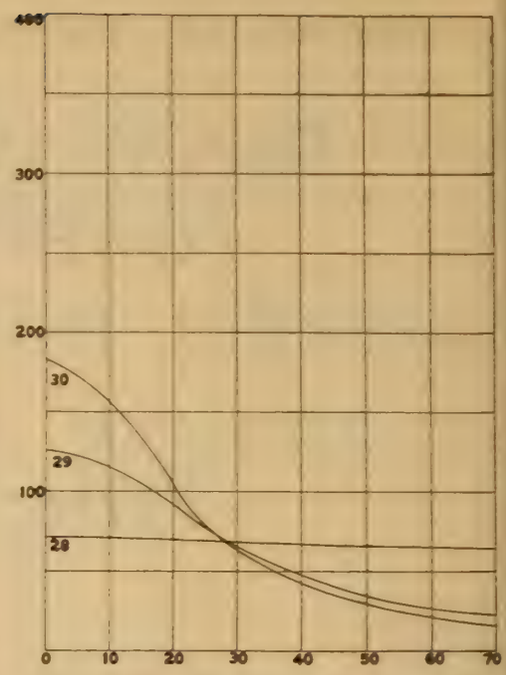

Fig. 9—Distribution curves of commercial projection screens

power for the same limiting angles. These values are tabulated for the Class A screens in Table 4, those for the Class B screens in Table 5, and those for the Class C screens in Table 6.

(*Continued*)

900 Watt Lamp Not So Good as 600 Watt

W. F., Ashland, Ohio, is using incandescent lamps but is having some peculiar trouble with them. He writes:

We have been using Mazda lamps for projection in a theatre in which I am interested. We are having trouble in getting sufficient light on the screen and would like some information.

We used 600 watt Mazda lamps with Argus outfit and regulators; our current was A. C. 60 cycles 110 volts. Motiograph machines with two blade shutters, quarter size lens and regular Argus condensers. Throw was 70 feet, picture 10 x 13 on aluminum metallic screen. This gave us a very good light and was satisfactory. Later we moved to another location and used the same outfit, the only change being an 83 foot throw and an 8 x 11 picture; this required a different focal length lens but we continued to use the quarter size.

We have had very poor light since our change and finally put in the 900 Mazda outfit and also changed our projection lens and used the ½ size; this gave us a fairly good light but the 900 watt lamps would not hold up, they either burned out in a few hours or turned white and 20 to 30 hours was their limit. This was too expensive and we have changed back to the 600 watt outfit. We have no trouble with these burning out but the light is very poor.

We have been told that in actual tests Mazda lamps gave 15% more light than the carbon arc under same conditions up to 100 foot throw. If this is true, can you tell us what the cause of the trouble is? Is the extra 13 feet in throw that we now have sufficient to cause this difference in light?

What do you think causes the 900 watt lamps to burn out as they did for us? Do you think that the Mazda lamp can be made to give a good satisfactory picture under the conditions which we have as stated above; if so, what changes would you suggest?

We have tested out the line of voltage and find that it varies considerably, running from 101 to 110 volts but 105 volts is about all that is delivered a greater part of the time. If this is causing our trouble how can it be remedied?

We will appreciate very much any information you can give us and will be pleased to hear from you at once.

If your light was satisfactory under the first conditions mentioned there is no reason why it should not have been equally so with the slightly longer throw but smaller picture. Your first lens was about 4¾" focal length. You could not get a No. 3 (half size) lens in that focal length but you could (as you did) in the second layout where your lens was about 7" focal length. The use of this latter sized lens in the No. 1 (quarter size) size meant that you were losing a great deal of the light passing through the film. The collecting area of the lens was too small and too distantly placed to pick up its proper quantity of light.

Other things being equal, when you exchanged your No. 1 lens for the No. 2, your screen should have been illuminated more brightly than in the case of your first theatre. This was not so, according to your letter, so that there must have been trouble in the adjustment of the lamp or of the control device.

There is no reason why the 900 watt lamp when rightly used should not last as long as the 600 watt. If they burnt out that was either a sign of poor construction or of poor current control, probably the latter. The first transformers for controlling the current value were not so efficient as those that have been produced of late, so that unless the projectionist kept his eye glued to the ammeter scale it was an easy thing for the current to rise above 20 amperes (in the case of the 600 watt) or 30 amperes (for the 900 watt). If for example the current was allowed to rise from 30 to 33 and to remain there for two reels the lift of the lamp would be cut down to around the 20 or 30 hours that you mentioned. The lamp companies seem to be doing their best to impress on the projectionist and the manager as well the absolute need for keeping the current at 30 amperes and no more. If your lamps burned out in a few hours use we would suggest that you have your supply house check up the ammeter on your machine and make sure that it is registering correctly.

Lamps turn white when there is a leakage of air into them from the outside. This means poor construction on the part of the manufacturer and is not your fault. Call the lamps to the attention of the agent from whom you purchased them and he will no doubt fix it up for you.

Some day some one will be able to explain clearly to every projectionist in the country that the "throw" has no effect in itself on the brilliancy of the picture. If the picture size changes without additional light from the arc or incandescent then there will be a loss in brilliancy. But for the same size picture at 100 feet or at 200 feet, providing the lens is collecting all the light from the condensers, there will be no difference in the picture brilliancy.

Some have claimed that the heat waves from a densely packed theatre will have an effect of deflecting some of the light rays; judge for yourself the soundness of this theory. Smoke, of course, will cut down the illumination but even this loss could hardly be estimated as it is so small.

When you changed theatres, you practically doubled the focal length of your lens. This means that you did not get the rear surface of your objective as near the film as previously and unless the remainder of your optical system was changed materially the divergence of the beam would be such that quite a bit of light was not collected and made use of on the screen.

Your question regarding the total quantity of light from the incandescent and the arc is a hard one to answer. Measurements taken at various theatres have shown such a wide limit to the light on to the screen that a definite figure cannot be given. The average illumination has been found to be around 5 foot candles. But within a space of a minute due to the wandering of the arc on the carbon tips this intensity may vary from as low as 2 foot candles to as high as 15 or more. But if the intensity is around 4 foot candles we should say that the arc and the incandescent are about equal.

You say "Under the same conditions." If you mean that there is 15% more light from the incandescent lamp at 30 volts and 30 amps. than from the 30 ampere arc we believe you are right

but under conditions as usually met with in practice where the theatre is using 45 to 65 amperes d.c. it is probable that the screen intensities would not be far apart.

The incandescent lamp control equipments now being manufactured are designed to take care of at least 10 volts either side of normal and to protect the lamp meanwhile. You evidently have very poor regulation but it is not too bad to be taken care of by the transformer on your set.

Parthenon Projection Commented on

The new theatre of Herman Weingarten opened in the Ridgewood section of Brooklyn, N. Y., on Feb. 26th. This theatre which is located at the corner of Myrtle and Wyskoff Aves., was built at a total cost of $300,000 and will seat 1,600 persons. Provisions have been made for every need and convenience of the patrons. There ase spacious rest rooms, writing rooms, smoking rooms for the men, telephone booths and promenades.

The interior is decorated with high class paintings and the general decorations are in gold and old rose. The screen has been located in such a position that there is a perfect view of the seat from any part of the house.

The projection room was designed and equipped by the Howells Cine Equipment Co. It contains two Type S Simplex machines, a double arc 90 ampere Westinghouse motor generator set with new type Westinghouse ballast resistance, Peerless Arc Controls, Feaster Rewinds and Crescent Spotlight.

The panel board shown in one of the illustrations is an interesting example of the way a complicated system of control may be worked

The projection room at the Parthenon contains two Simplexes and Pearless Arc Controls

out in a simple mannerfl This switchboard which is a combination a. c. and d. c. makes it possible to change over from the motor generator set to the emergency a. c. circuits and then to have two Ft. Wayne Compensarc in multiple on each arc or to use the Compensarcs individually on machines and spotlight.

In addition to the above installation, Joe Hornstein, manager of the Howells Cine Equipment Co., states that he has recently closed contracts for the projection equipment for four other theares in Brooklyn, the Sackman, Palace, Livonia and Glenwood.

New Marquee Designs in Newman Catalog

The many marquee designs of the Newman Manufacturing Co., of Cincinnati, are shown in detail in the new general catalog recently made available for distribution.

Machine Room at the Parthenon. Westinghouse M. G. set in the foreground

Cut out and keep the article now running in this department on "Screen Surfaces"

"3 BEST BETS"
FOR BETTER PROJECTION
"KEENOLITE THREE COMBINATION LENS"
"GENERAL ELECTRIC GENERATORS"
"SPEEDCO ARC CONTROLS"
A FEW OF THE "IMSCO" PRODUCTS
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Where Minusa Gold Fibre screens are used the maximum of recreative excellence is presented.
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Camera Laboratory | Picture Making | Studio Technique

The Important Part of the Laboratory in the Industry

Discussed by Tom Evans, Widely Known Laboratory Expert

(*Continued*)

Hypoing or Hypo

Hypo is a solution of hyposulphite of soda and water, with a preservative and hardener in to "clean up" or clear a developed negative or positive.

The hypo solution is used for the purpose of reducing the unexposed portions of silver in the negative or positive. To obtain the best results this solution should be made frequently so as to always keep a fresh bath in work. In some plants the hypo bath is allowed to stand so long that it becomes full of silver, which leaves smeary streaks all over the frame and plays the very mischief with the negative or positive.

Many people still make the mistake of using an excessive amount of hardening solution, generally used to harden the emulsion, or rather the gelatine, which is the basic portion of the emulsion. An excess of hardener has a tendency to make the film very brittle, thus weakening it and shortening its life. This excess will weaken the film in its weakest parts, viz.: the sprocket holes, with the result that when projected for a certain number of times it starts to break, then splits, and finally many feet of the ruined film are ripped out.

It is well to remember that a hypo solution that is not entirely fresh fails to properly clear up or clean the print, rendering it poor from a photographic point of view.

Washing

The purpose of washing each rack of negative or positive is to remove all hypo solution from the film. Effective washing can only be done in tanks of running water; the tanks fixed in such a way that the water runs in at the bottom, and with a strong enough pressure to wash from the bottom of the tanks upwards. This manner of washing will remove all traces of hypo. No such washings should be done in less than 15 minutes. Unfortunately there are too many washers imbued with the idea that to stick a rack of film into a wash tank, leave it there for a few minutes and then speed it on its way to the dry-room is all that is necessary for them to do. This careless and hasty method of washing film is bound to leave some hypo on it, which when finally dried shows a smeary streak. In time the streak sweats out of the emulsion, leaving a discoloration that picks up dirt very rapidly, and, further, has a dirty, blurred smudge on the rolls improperly washed. This is a form of crystallization which eventually will even cause the image to fade, as these crystallized spots will stain very badly. All water used for washing should be most thoroughly filtered.

Tinting

When a roll of film has been properly tinted the effect is pleasing to the eye. Tinting is an immersion in dye solution, which colors the gelatine giving an even color through its portions.

Irregular tinting seems to be a prevailing ill, for on the screens of the best theatres we see a great amount of "bleeding," as uneven tints are called. A part of the film is normal, another below normal, and still another very heavy.

A series of scenes of one degree of color, then the same scenes with another degree of color, either lighter or heavier, shows that the haphazard method of tinting has been employed. Guesswork will not fill the bill. To get good results each rack of film should be properly timed in the tinting solution, for in this manner alone proper immersion for tint desired may be obtained. Irregular tinting is also the result of improperly washed film after hypoing, for hypo weakens or destroys a dye bath.

The selection of tints and proper mixing are both very important factors.

Toning

Toning is the process of replacing, part or whole, the silver image of the film by a combination of chemicals, the clear portions or the highlights of the image remaining unaffected in a manner. The very essential part of properly mixing and handling the chemicals for a toning bath cannot be underestimated nor treated lightly, as a very slight amount of some foreign substance will throw the bath out of all proportion.

It is a fallacy to take a subject which calls for various tones, and time and develop the positive for a normal print just the same as an ordinary black and white. In order to get the best results, a positive to be toned for the respective tones should be time and developed to the correct density, as various toning baths will either reduce or intensify the resultant print.

Another essential factor is the absolute necessity of properly washing each rack free from hypo before toning, as the results from insufficient wash are most unsatisfactory. Sometimes the color will be irregular; a muddy or streaked image will be noticed, or, rather, a dirty-looking streaky scene; this is caused by unskilled manipulation of the film, poor handling of the bath and a general sloppy method at processing.

The laboratory that will keep a bath for a period longer than is necessary to obtain first-class results cheats itself as well as the producer. The producer does not get all that he is paying for, and the laboratory will ultimately lose patronage. Toning should be intrusted to

After the developing comes the important process of drying in which the huge revolving drums are used

At Kodak Park where most of the motion picture film for the world is manufactured, quality production and quantity production go hand in hand.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

the laboratory that knows how and has a conscience. To such no tones, nor combinations of tones with various tints, is difficult. To carefully and efficiently handle the various scenes and to give them just the proper, correct and artistic tones is indeed a labor of love.

Drying

Correct temperature in the dry-room is very essential to the durability of the film. Proper conditioning of the air is required. The air should be changed quite often, taking off all moisture, but not have it too dry, else the film dries too fast. Rapidly dried film causes brittleness, which weakens the texture of the stock. Drying should be done in from 35 to 45 minutes.

Some of the miserable work seen in some prints is directly traceable to an improperly conditioned dry-room, with unwashed floors, unclean drums, dust flying around and careless help. The well-appointed dry-room is kept spick and span at all times, with floor washed, mopped and washed again daily, drums washed and wiped regularly and frequently, and thorough exclusion of dust and dirt.

Assembling

In this branch laboratory work, poorly made splices will shorten the life of a reel of film. Careful splicing, insignificant though it may seem, does much for quality. A dirty, sloppy, smeared patch, or splice, is a blight, a thing not to be countenanced by any self-respecting superintendent of a plant.

This important department, wherein the plant's entire output is assembled for putting together the finished product, is generally in the hands of girls, who are adept at this kind of work, and who must be alert, clean and tidy. A good assembler does not even attempt to flirt with the shadow of carelessness. An innocent-looking broken splice will cause some worry to the theatre getting the reel, and probably lose to the producer a scene having some vital part of the story—a dramatic moment that often means much to the success of the picture.

Projection and Inspection

Each and every reel of film made in an up-to-date and conscientious laboratory is most thoroughly projected and inspected. This important work is done by highly trained and mentally alert film young men or women. The projectionist in a plant is considerably more than an ordinary operator. Like the inspector, he must be wholly conversant with the processing of film and be a judge of what constitutes quality work. Both the projectionist and the inspector should know the story of the picture upon which they sit in final judgment. They should be able to tell at a glance whether there is anything wrong with the continuity, and whether there is anything, however insignificant, missing or that is not exactly what it should be. The inspector makes a complete report on each and every reel; the defects, if any, are reprinted and the perfect print is then canned and made ready for shipment.

Changes in Cooper Hewitt Organization

Two changes have been effected recently in the district office organization of the Cooper Hewitt Electric Company, makers of Cooper Hewitt Lights.

The Philadelphia office force has been increased by the addition of two salesmen, and the force has moved into larger quarters in the Drexel Building.

The St. Louis district office has moved from the Central National Bank Building to the Title Guaranty Bank Building.

Courtesy Evans Film Corp.

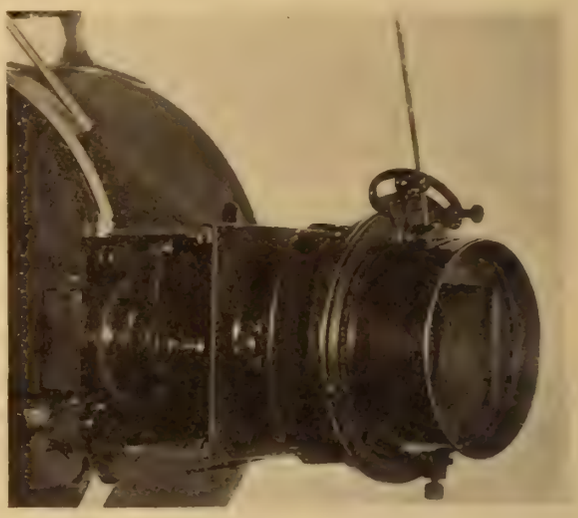
Careful assembling calls for well-lighted, thoughtfully arranged and clean working quarters

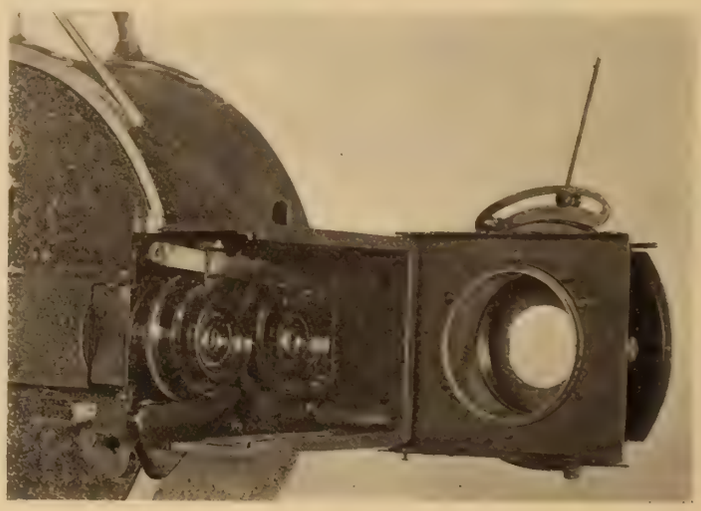
Improvements on Akeley Camera

The pictures below show the efficient method of using the iris and vision box on the Akeley camera.

The attachment can be swung to one side out of the way when not in use, and, when needed, is snapped into position instantly with utmost precision.

The pictures also show the unique twin lens mount used only on the Akeley, and the absolute protection afforded them by the lens hood, which also has been provided with a holder for masks, etc.





Views showing swinging front on Akeley Camera.

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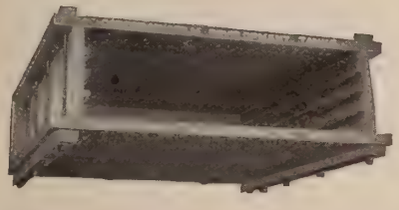

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400 ft. capacity, regular and trick crank, forward and reverse take-up, reflecting focusing on film, F:3.5 M. M. lens, 6 aluminum magazines, sun-shade, tool kit and extra parts, special metal case for camera, same for magazines and a third to take both smaller cases. Entire outfit finished off in a beautiful olive drab.

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Another Valuable Addition to the Cameraman's Equipment is the

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—a mechanical shutter attachment—

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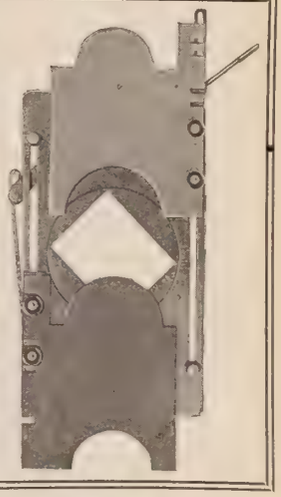
Call and see it demonstrated or write for further information to the



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Music and the Picture

(Continued)

Kol Nidre (Bruch), for large, medium or small orchestra.

"The Desert Poem," by Felicien David (for a house with good orchestra situated near a store that is well stocked with unusual composition).

The film will be thoroughly acceptable, the atmosphere perfect with any of the above compositions, and there is no theatre but can find its music in this list.

However, it is my hope to indicate a more ambitious arrangement for those directors who have the time and the inclination to do the thoroughly unusual.

Thus, choosing any one of the above compositions as the atmosphere of this reel, it is possible to interpolate into the performance some bits that are very characteristic. (Play the principal composition, pausing for tthe interpolation and resuming the principal theme right to the end).

At title "He Had Neither Dressed His Feet"—run brief bit of any of the Yiddish folk-songs, such as "Oif'n Pripetschok," or "Der Mesinke," or "Samd un Stern."

Then, at the title, "So the Merchants and Sellers" insert brief bit of Zimbalist's "Hebrew Song and Dance."

At title, "Our Feet Are Standing Within Thy Gate"—run "The Song of Solomon" of Moussorgsky or "Elegie," of Massenet, or "Lamentation" of any kind in the minor mood.

At title, "Praise Waiteth for Thee, Oh, God," use the end of "Eili, Eili" (the climax of the music).

I should also like to hear the effect of chimes when the synagogue and temples appear.

. . . . Now, in the case of an audience essentially non-Jewish, I would recommend a change in the character of the music suggested.

Principal theme of the film—for the background all the time, use one of the following:

Cujus Animan from Rossini's Stabat Mater (for full orchestra or organ or piano), "The Palms" of Faure.

Handel's Largo (as violin and piano duet).

For special interpolations do as follows:

At title, "Lo, There Shall Come"—play a little of "Holy Night."

At title, "Let Them Bring" introduce from Messiah "Unto Us a Son Is Born."

At title, "For a Voice Is Wailing" introduce "Adeste Fideles."

Note.—Yiddish and Hebrew melodies are published by various houses in collections and for "Holy Night," etc., see Christmas catalogues.

In any event whether these present offerings are just right or not, I do not feel that my observation is unlogical.

The short-reel requires musical settings, and the makers of them should engage good musicians either to write original scores or highly intelligent musical indications or cue-sheets.

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

I am happy to join. Herewith my check. Good luck.—Leonard Liebling, Editor Musical Courier.

I send you $2 to pay for dues. I am so glad this organization has been started. I am a singer.—Rubinstein Jones, Chicago.

Enclosed find $2, for which please enroll me as a member.—Fred Swarts, Musical Director, Cleveland, Ohio.

Am enclosing my check. Glad to join. I have done what you advised me in the January issue of the News. I went to Chicago and studied and am now in a little theatre getting real experience preparatory to taking a big job. Wishing you success in your wonderful undertaking.—J. D. Strawn, Midelburg Theatre, Logan, W. Va.

Enclosed find money order for one year's dues as a member. I read with great interest what The Billboard said about this, and I hope it will be a big success.—Prof. E. Barbay, Roanoke, Va.

I am immediately sending check covering dues for membership, for $10 to cover company for one year. You will perhaps be interested to learn that I have given instructions to give all the support possible through our columns to the new association, and you can count on the Billboard to do everything in its power to make the new movement a success.—I. M. McHenry, Editor Concert and Opera Department, The Billboard.

Dear Mr. Isaacson:

Your reply to my letter of inquiry regarding motion picture music received; also considerable information from the music houses to whom you referred. I appreciate this favor very much.

Today your special music supplement came. I have been intensely interested in the proceedings of this convention that has just closed, and am heartily in favor of its purposes. The idea of music scores for motion pictures particularly interests me. Such co-operation between film and music offers wonderful possibilities. I believe it will lift motion picture music to a higher plane than ever before.

With the opening of the new theatrical organ at the Auditorium here, I expect to feature one of the standard overtures at least once a week—as an organ prelude to the regular program. Where can I get outlines, analyses or stories relating to these overtures, such as "Poet and Peasant," "Semiramide" "Lustspiel," "Stradella," "Marriage of Tigaro," "William Tell," etc? My plan is to place these explanatory notes on the programs to stimulate the musical appreciation of the audiences.

I shall be very glad for any information you may give me.

WALLACE L. JOHNSON,
407 West Ave.,
Holdrege, Neb.

Dear Mr. Isaacson:

Nothing too laudatory can be said of the musical conference of the Motion Picture News held at the Hotel Astor the latter part of January under your competent supervision. It has been my intention to write to you and express my pleasure at having been one of the pioneers in this initial musical gathering of the leading lights of the industry. Your letter of recent date is a reminder that this intention has lagged, chiefly because of pressing business matters and a slight indisposition.

There is no contradiction to the statement that music will play a big part in the motion picture art's triumphant progress onward. It is of invaluable assistance to a director oftentimes. And I firmly believe that the time will come when the director will supervise the actual preparation of a musical score to accompany his picture in its journeyings to the various theatres.

In the meantime our foremost exhibitors are doing their utmost to insure adequate presentation of photoplays by a suitable musical accompaniment, suitable to the forte of the pictures. Through your indefatigable efforts, the latent belief of every exhibitor—that a musical accompaniment in accord with the picture is absolutely essential—will be awakened. A new era will have dawned.

Music, besides insuring a picture's fair presentation, will also serve to arouse the people's interest in good music, not in the hideous player-pianos now in use in many of the smaller picture houses.

I trust you will always consider me a staunch co-operator in your work to link the motion picture industry closer together and to the people by means of music. Any further assistance I may be able to render you in this splendid work will be a pleasure.

With kindest personal regards,

ALBERT PARKER.

Dear Mr. Isaacson:

Last evening I took an hour off and read the special music supplement in honor of the first national conference of motion picture and musical interests. It impresses me as a comprehensive report which will convince those who were present and those who were not present that the conference was not a convention of mummies, but one of live interest and active work.

In all such cases he who has prepared a set speech has this great advantage over a participant who improvises some remarks—that his speech will be reported correctly, whereas the other man runs the risk of being not quoted correctly throughout. That will

(Continued on page 2392)

"EAST LYNNE"

(Hodkinson)

Musical Synopsis by James C. Bradford

Theme: "Then You'll Remember Me" (Bohemian Girl), by Balfe

1—"Deep River," by Burleigh (4/4 Moderato) (1 minute and 30 seocnds), until— At Screening.

2—"Adagio" (Moonlight Sonata—Con sordini), by Beethoven (4/4 Adagio) (2 minutes and 15 seconds), until—T: "Isabel Vane."

3—"Spring Song," by Mendelssohn (2/4 Allegretto) (1 minute and 30 seconds), until—T: Ere a year passes."

4—"Passefied," by Delibes (4/4 Allegro) (2 minutes and 30 seconds), until—T: "The old home, East Lynne bought by Carlysle."

5—"Will You Remember?" (Maytime), by Romberg (3/4 Moderato Valse) (1 minute and 30 seconds), until—T: "I never dreamed of such happiness."

6—"Romanza Senza Parole" (First Part), by Soro (2/4 Andantino) (1 minutes and 30 seconds), until—T: "Aby Hallijohn."

7—"Sweetheart" (Sweetheart), by Herbert (3/4 Valse Lente) (1 minute and 45 seconds), until—D: Flash back. Archie and Isabel.

8—"Canzonetta," by Herbert (2/4 Allegretto) (2 minutes), until—T: "Carlysle had given his wife."

9—"Nocturnal Tangier" (Misterioso), by Godowsky (3/4 Andante Espressivo) (1 minute and 30 seconds), until—D: Exterior. Barbara and brother.

10—"Alabama," by Spalding (2/4 Moderato) (2 minutes and 15 seconds), until—T: "Months of happiness."

11—Theme (Piano and Voice) (/4 Moderato) (1 minute and 30 seconds), until—D: Isabel sits at piano.

12—"Mighty Like a Rose," by Nevin (4/4 Moderato) (1 minute and 30 seconds), until—T: "Then into this dwelling place."

13—"Elegie," by Lubomirsky (12/8 Appassionato) (3 minutes and 30 seconds), until—T: "East Lynne has a frequent visitor in Francis Levison."

14—"Rosemary," by Elgar (6/8 Andante) (2 minutes and 15 seconds), until—T: "At the appointed hour."

15—"Babillage," by Gillet (4/4 Allegro) (2 minutes and 30 seconds), until—T: "Gossip runs neck and neck."

16—"Western Scene," by Berge (2/4 Allegro Molto) (1 minute and 30 seconds), until—D: Horsemen on green.

17—"I Cannot Sing the Old Songs" (Old Melody) (2/4 Moderato) (2 minutes, until—T: "The shadow of suspicion."

18—"Mysterioso Furioso," by Langey (12/8 Allegro Agitato) (3 minutes and 45 seconds), until—D: Exterior. T: "Tell me, Richard, just what happened."

19—"Good Bye, Good Luck, God Bless You" ("PP"), by Ball (3/4 Valse Lente) (1 minute and 30 seconds), until—T: "In a moment of madness."

20—Theme (4/4 Moderato) (1 minute and 30 seconds), until—D: Sun dial.

21—"Chanson Meditation," by Cottenet (4/8 Andantino) (2 minutes and 45 seconds), until—T: "In Quebec."

22—"Serenade," by Moszkowsky (2/4 Moderato) (2 minutes and 30 seconds), until—T: "Months have softened."

23—"Rock a Bye Baby" (Con sordini "PP") Old Song (3/4 Andantino) (1 minute and 45 seconds), until—A year has grown a year older."

24—"Andante" (5th Symphony), by Tschaikowsky (12/8 Andante) (4 minutes and 30 seconds), until—D: Levison enters room.

25—"Boatman of the Volga" (Con sordini "PP"), by Cady (4/4 Lento) (2 minutes and 30 seconds), until—T: "Misery becomes black despair."

26—"Mysterioso Furioso" ("PP" until train appears then "FF"), by Langey (12/8 Allegro Agitato) (3 minutes and 15 seconds), until—D: Night scene.

27—"Un Parlo D'Amour" (Con sordini "PP"), by Savino (4/4 Andantino) (2 minutes and 45 seconds), until—D: Flash of wreck.

28—"Columbine," by Smith (2/4 Allegretto Grazioso) (2 minutes), until—T: "Once upon a time."

29—"Evening Mood," by Czerwonky (2/4 Molto Espressivo e Sognando) (2 minutes and 30 seconds), until—D: Prince walks out back stage.

30—"Intermezzo" (Slowly), by Granados (3/4 Lento) (2 minutes and 15 minutes), until—T: "Carlysle takes Richard."

31—"Little Boy Blue" Old Song (6/8 Andantino) (1 minute and 30 seconds), until—T: "To Carlysle it seemed."

32—"Just a Wearyin' For You," by Bond (4/4 Moderato) (1 minute and 30 seconds), until—D: Hospital. Isabel and nurse.

33—"Adagio Pathetique," by Godard (3/4 Adagio) (3 minutes and 45 seconds), until—T: "In the supreme court."

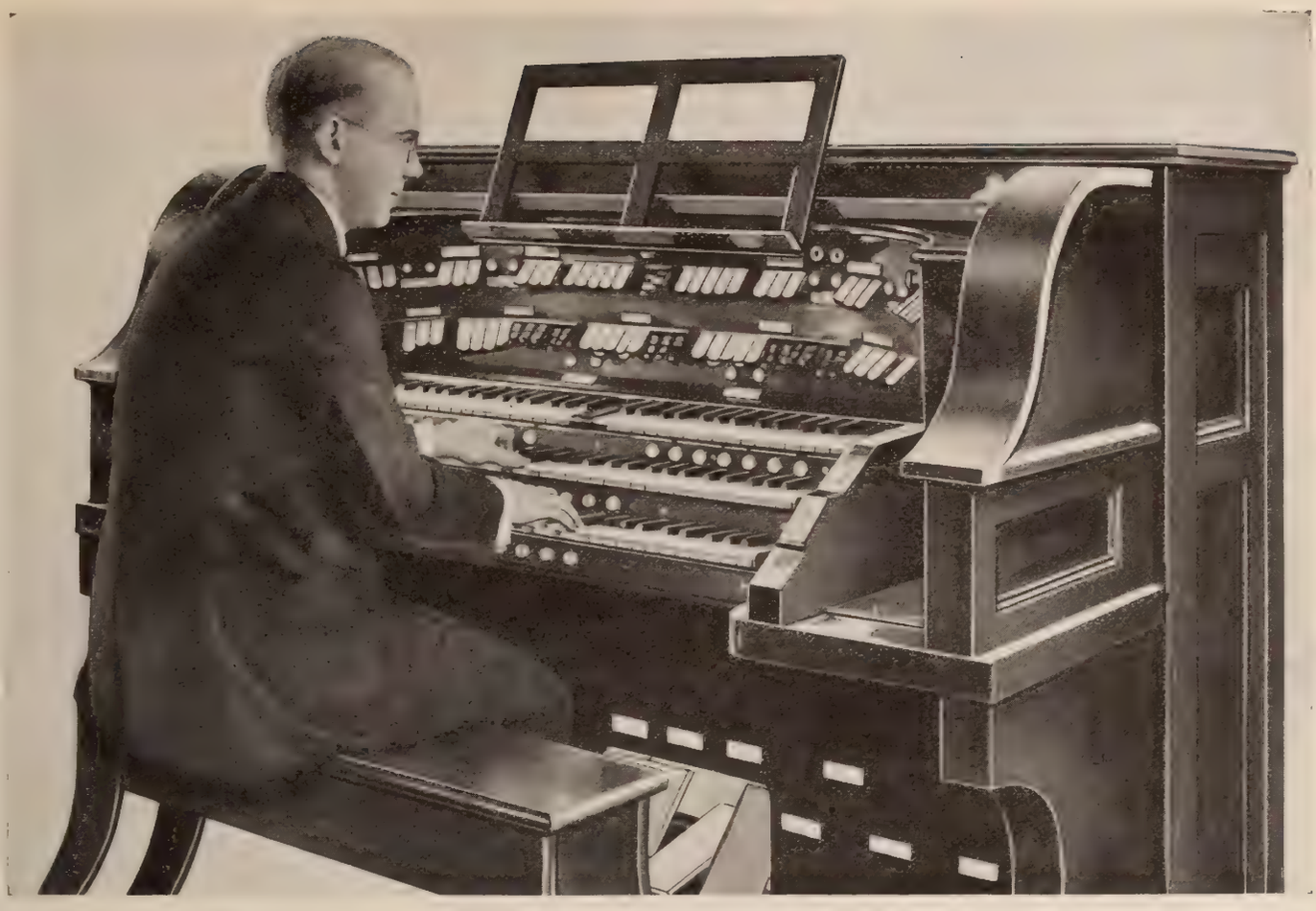
34—"Melodie" (Slowly), by Rachmaninoff (4/4 Moderato) (2 minutes and 45 seconds), until—D: Isabel at old home.

35—Theme (Piano solo "PP") (4/4 Moderato) (3 minutes), until—D: Barbara sits at piano.

36—"Abide With Me" (At second flash of clouds "FF" for End), Hymn (4/2 Moderato) (1 minute), until—D: Barbara stops playing—closes piano.

THE END

NOTE: The ending may be changed by carrying the Theme from Cue No. 35 to the end, vary it by having the orchestra pick it up at Cue No. 36. The timing is based on a speed of 13 minutes per reel of 1,000 ft.



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BARTOLA MUSICAL INSTRUMENT CO.

313-316 Mallers Building Chicago, Illinois

You Owe Yourself An Investigation

always happen in such cases, because even the best of reporters must condense things and is working under a stress. In my case the errors of the reporter are not serious. It goes without saying, of course, that I did not say that Schirmer has 1,000 branch stores. What I did say was that they had 12 branch stores, which is quite a difference, and your reporter is not the first to give me the office of Librarian in Congress instead of my real dues—namely, Chief of the Music Division of the Library of Congress. On the whole, your reporter condensed my remarks in a manner as to give at least the substance correctly.

I am sure that you look back with satisfaction on the conference, and you have every reason to be in that mood. Personally, I was glad to attend as often as I could, because I learned a lot of things that I did not know before.

G. SONNECK,
G. Schirmer, Inc.

Dear Mr. Isaacson:

I am happy to have your kind note and the special music supplement which is rich in splendid thoughts and suggestions on moving picture music. Many thanks for sending me this highly interesting paper.

Although my time is rather limited, I will endeavor to send you the desired comment in the near future. Meanwhile, let me most heartily congratulate you upon the splendid success of the conference. May it bear fruit in abundance. You have certainly started a splendid movement, not only for the good of those directly interested, but also for the public at large.

Thanking you again for your kindness,

J. D. EHRICHT,
North Tonawanda, N. Y.

Dear Mr. Isaacson:

I have read the account of the conference and think it really a wonderful detailed report. The whole industry is indebted to you for your initiative in starting this thing going. The benefit to the industry from all points cannot be estimated, I believe, I wish I could have been there, but could not. However, your department of the News has certainly chronicled it in the best fashion imaginable.

HAROLD A. PRICE,
Greensburg, Pa.

Music Editor:

Owing to traveling, we have delayed answering your letter. We have thought a great deal about your musical conference, and we feel that the Motion Picture News is to be congratulated on this move on their part, which has been so ably carried forward by you. In our opinion, this is one of the most important movements that has been started since the inception of the motion picture industry. In closing, we wish to say that you are to be congratulated upon the wonderful work you have accomplished, and we trust that it may be carried forward with great success. If there is any assistance we can give you please do not hesitate to call on us.

DAVID MARR,
Marr & Colton,
Warsaw, N. Y.

Fears for Music's Debauching

Permit me to thank you for copy of the "Special Music Supplement," which has just come to hand. It is a faithful and valuable record of three memorable days, and bears such eloquent and splendid witness to your own initiative, tact and achievement that I may be excused from voicing my personal appreciation of a success so patent and unquestionable.

My presence at the conference needed no justification. I am identified with a music publishing house which has done notable pioneer work in issuing the book on "Musical Accompaniment of Moving Pictures," by Lang and West, and other material that goes far to show how keenly it desires the advancement of music in connection with the moving pictures. But I feel that this is not enough to explain my position and that I should say a little more about my reasons for attending your meetings.

I am not vitally concerned with sociological or philanthropic questions; I am not interested in "showmanship" or in the finding of new tricks and traps for the theatre organ; I am not even more than moderately bent upon the acquisition of riches, so that my attendance was not prompted by undue cupidity to share in the promises of a phenomenally lucrative business. I did not primarily come to your conference in order to learn what music could do for the pictures; I came to see what the pictures would do for music. And on that score I must confess my dire disappointment.

When it came to discussing purely musical matters I heard a number of things uttered which were evidently intended to be humorous and which deeply impressed me; I heard not a few thoughts proffered in all seriousness which roused my risibilities. But on the whole I was struck in the debates on musical topics (the only ones on which I would claim to speak with anything approaching authority)—I was struck, I say, with the unrelieved and turgid flow of common sense that poured from the lips of the speakers. There is nothing more formidable than common sense, and in large quantities it becomes obnoxious. Now, all the commonsense in the world has not yet produced one ounce of progress. It is the impractical man, the chided dreamers who are the real leaders of humanity. And the "handling" of dear, beloved music in connection with pictures was presented at the conference in such discouragingly practical ways that I have carried away from it a sense of alarm and apprehension which is responsible for my having the courage of thus unbosoming to you.

We were shown how, with baffling competence and skill, fat chunks can be taken from the glorious carcass of music, how they can be deftly carved, cooked up and served to suit almost any pictorial menu. That I was involuntarily led to compare the result of these adaptations to a novel cleverly composed of excerpts from Thackeray, Flaubert, Tolstoi, d'Annunzio and Ibanez, was probably due to my own perverse mentality. If I seem cynical or to be pandering to criticism I deserve rebuke. Carping criticism is sterile, and I should greatly like to give fertile and constructive counsel. In order to do this I venture to suggest that instead of spending so much time and money in trying to fit music to the pictures, some one, less practical, perhaps, but gifted with a more curious trend of mind, inquire into the possibilities of fitting pictures to music. After all, the majority of studio-made pictures is barren of the stuff with which our finest music teems; I mean poetry. Not until sex, crime and horseplay have conceded a larger part of the reel to poetry will music really "fit" the film. But it would seem that there are any number of musical compositions, of smaller and larger forms, predestined to be pictorially interpreted. The composers wrote them with dreams and pictures in their minds. Only in order to hold these dreams, to fix these pictures, the producer will have to secure the assistance, not of a dramatist and a director, but of a poet, of a person with poetic vision. Who knows but that poetry may become the most potent factor in redeeming the world today. The present interest in poetry is wide, and it is growing, especially here in America, where some of the best contemporary English verse is written, and where book publishers have made the startling discovery that poetry, good poetry, pays. Ask the Macmillan Company how many people are buying the poetic works of Edgar Lee Masters; let Houghton & Mifflin tell you how the imagery of Amy Lowell is selling in the book stalls. The ennobling and elevating influence of rare thought, finely expressed, is what the people, all the people, are likely to want ere long. Let then some one in the picture industry for once anticipate, and let it be a rehabilitation of music in connection with the pictures. For music may derive untold benefit from that connection. And here I come to the real reason for my interest in your brilliant campaign.

Music is at the threshold of great changes. Literature is always in the vanguard, then follow the graphic arts, at last comes music. It was so with Romanticism and Impressionism; it will be so with the next stage of artistic development. Now, music, ever since it became articulate, has been pressed into service by the stage. And whenever the stage remembered that it was time for reform music was the direct and permanent beneficiary from such reform. Without sweeping up clouds of historical dust, we need think only of Monteverde, Gluck and Wagner. With Strawinsky we have returned to the origin of all drama, the dance and pantomime, while music has rushed onward in bold and rapid flight. And now the pictures—what will they do for music? Does it seem so improbable that they should contribute, in a measure, to the creation of new types of music, iridiscent with a myriad fresh hues, of instruments, surpassingly pliant and subtly voiced, of composers and performers, capable of enchanting us with novel sorceries of sound?

But this will never happen so long as slices of tunes are superimposed on stretches of celluloid, or "special scores," are made to toss about musical motives and moods in order to follow the whims of the directing genius behind the camera. The moving pictures of the future will, of course, be as different from present shows, as will the music of day after tomorrow be from ours. A beginning in the right direction should be made with a poetically devised pictorial interpretation of entire musical compositions, classic as well as modern. Then you will be giving the people real music, and poetry into the bargain. Banish sensation and awaken the senses; shut out gimcrackery, and open wide the portals of imagination.

Yes, I must naively own, the hope of catching a faint glimpse of what pictures will do for the evolution of music—that was the secret reason for my presence at your conference. Although my hope was not fulfilled, I am not unduly disturbed. Such things take time. Music can well afford to take a great deal of it, while I have been already too presumptuous in taking so much of yours.

Believe me, my dear Mr. Isaacson, with cordial greetings, yours very sincerely, CARL ENGEL.

Barton Organ in Toledo Proves Popular

From L. H. Mason

The Barton Organ installed in the New World Theatre, Toledo, Ohio, is creating much favorable comment among exhibitors. This is the first Barton Organ to be located in the City of Toledo, and the beautiful tone quality of the instrument has established the World Theatre as prominent among the Ohio houses in a musical way.

The massive appearance of the console fully corresponds with the beautiful surroundings and impressive appearance of the World which is probably the finest and most beautifully appointed neighborhood theatre in the State of Ohio. The Barton Organ is installed at the left of the procenium arch and behind an especially constructed swell fold. The installation was handled with the architects by Mr. Barton, inventor of the Barton Organ, so that every detail of acoustics was an executed organ installation is apparent in the World Theatre for the musical rendition is far above the ordinary in motion picture pictures.

The instrument is built with an instrumentation of a complete symphony orchestra, even containing the oriental musical tones of a Corangula, an instrument which is used in only the largest of the country's symphony orchestras and a tone not familiar to the ordinary theatre goer.

Perhaps the greatest comment has been caused by the seemingly unlimited tonal effects which are handled from the Divided Manual which is a new invention and being used only on the Barton Organs. With this improvement each time the instrument is heard, it apparently is a different organ as the musical sounds vary at the will of the operator in endless variety. Without doubt the new possibilities presented by the Barton Divided Manual are a wonderful improvement in theatre organs.

The instrument is fitted with a complete outlay of Harps, Xylophones, Chimes, Bells, Bass Drum, Snare Drum, Storm, Crash and other effects. Mr. Fleischman, the proud owner of the World Theatre, spared no expense or money to make the new project the finest possible and the Barton Organ merits its place in such a wonderful theatre.

Theatres Use Synchronized Music Scores

A large number of leading theatres in Chicago and surrounding territory used the Synchronized Scenario Music scores, distributed in Illinois and Indiana by the Bushmint Company, of Chicago, in the presentation of "The Kid," and musical directors and organists were greatly pleased at the arrangement of the score and the way the cueing worked out, it is reported.

It is generally considered much more difficult to give an adequate musical setting to a comedy than to a dramatic feature and for this reason "The Kid" was a real test of the Synchronized Scenario Music Company's ability to furnish a satisfactory score, and the results of this practical test are said to have been most pleasing.

Arthur Kahn, director of music of the Covent Garden Theatre, who used the score on "The Kid," said, "I want to say that it is the best score that I have ever seen on any picture, am highly in favor of the service, and am anxiously awaiting for the next score and wish it would come soon as it relieves me of a great deal of worry and time trying to set a picture."

Paul Fairchild, of West End Theatre, said, "Something I have been looking for for a long time. It will be the salvation of many an orchestra."

Director Lustig, of the Michigan Theatre orchestra, said: "Without doubt the best thing that ever happened to any theatre that employs musicians. Great."

Among the big circuits and theatres which have already contracted through the Bushmint Company for Synchronized Scenario Music Company's service, are Lubliner & Trinz Theatres, Chicago; Ruben's Princess Theatre, Joliet; Harry Grampp's Theatres at Rockford and Galesburg; Hoyburn Theatre, Evanston; Quinby's Theatres, Fort Wayne, Indiana; Kedzie Annex, Chicago, and a long list of others.

¶Have you sent in your application to the Association of Musical and Motion Picture Interests?

"SOCIETY SECRETS"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Silver Threads Among the Gold" (old time song) (2 minutes and 40 seconds), until—S: At Screening.
2—"Adagietto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "It's sixty miles."
3—"Adolescence" (to be played as piano solo to action), by Collinge (1 minute and 20 seconds), until—T: "In the eyes of the social."
4—"Coronado Land" (Valse Lente), by Leath (3 minutes and 35 seconds), until—T: "I'll admit that Arthur."
5—Continue pp (15 seconds), until—T: "You say the next train for."
6—"Comedy Allegro," by Berg (3 minutes and 45 seconds), until—T: "Stonyville was very much."
7—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 35 seconds), until—T: "That's the Kerran place."
8—"Pathetic Andante" (for general use), by Levy (3 minutes and 50 seconds), until—T: "Pa, they say they won't."
9—Theme (1 minute and 40 seconds), until—T: "But you might if I."
10—"Dramatic Suspense," by Winkler (5 minutes), until—S: Old man tearing picture from album.
11—Continue to action (2 minutes and 25 seconds), until—T: "But evening in the snug."
12—"When You and I Were Young" (Old time song) (1 minute and 45 seconds), until—T: "While the Kerrans sought."
13—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 20 seconds), until—T: "I know you're surprised."
14—"Babillage" (Entr' Acte), by Castillo (1 minute and 50 seconds), until—T: "Not since Arthur had."
15—Continue to action (1 minute and 20 seconds), until—T: "The change in the Kerrans."
16—Theme (3 minutes and 15 seconds), until—T: "There followed intimate."
17—"Impish Elves" (Intermezzo), by Borch (4 minutes and 25 seconds), until—T: "To plan a surprise is one."
18—"Golden Youth" (Valse Lente), by Rosey (2 minutes and 35 seconds), until—T: "The last rehearsals."
19—"Christmas Echoes" (Valse on Christmas melodies), by Tobani (4 minutes and 25 seconds), until—T: "Christmas night, Holly and."
20—Theme ff (4 minutes and 20 seconds), until—T: "It was all done by a dear."

THE END

"ALL DOLLED UP"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Capricious Novelette), Levy

1—Theme (1 minute and 30 seconds), until—S: At Ccreening.
2—"Summer Showers" (characteristic Intermezzo), by Logan (1 minute), until—T: "Miss Eva Bundy."
3—"Dramatic Agitato," by Simon (1 minute), until—D: When Maggie watches thief.
4—Theme (1 minute and 30 seconds), until—T: "I'd like your name and."
5—"Heavy Dramatic Descriptive" (No. 2 of the A. B. C. Dramatic Series) (30 seconds), until—T: "Don't be unreasonable."
6—"Allegro Hurry" (No. 2 of the A. B. C. Dramatic Series) (1 minute), until—T: "Just remember your job is."
7—"Wearin' of the Green" (Irish Air) (30 seconds), until—T: "That's why I threw him out."
8—"Mia Cara" (Waltz Sentimental), by Hammerstein (1 minute and 15 seconds), until—T: "Like a thief in the night."
9—"Twilight Fancies" (4/4 Andante Cantabile), by Frommel (2 minutes and 30 seconds), until—T: "But the Bundy was not."
10—Theme (30 seconds), until—D: When scene fades to Maggie.
11—"Dramatic Tension No. 36," by Andino (1 minute and 45 seconds), until—D: When scene fades to editor.
12—"Romance D'Amour" (Andante Serenade), by Schoenfeld (2 minutes), until—T: "The hope cheste."
13—Theme (2 minutes), until—T: "Tuffel and Bullet's closed."
14—"Elegie" (Dramatic Pathetic), by Baron (2 minutes), until—T: "Through Mlle. Scarpa."
15—"Caprice Joyeaux" (Melodious Allegretto), by Seeligen (2 minutes and 45 seconds), until—T: "To Grogan street."
16—"Sleeping Rose" (Valse Sentimentale), by Borch (2 minutes and 15 seconds), until—T: "Dinner hour at the Carlton."
17—Theme (1 minute), until—T: "Under the bright lights of."
18—"Reverie" (tone poem), by Drumm (1 minute), until—T: "In the notorious resort of."
19—Theme (45 seconds), until—D: When scene fades to Maggie.
20—"Light Allegro," by Luz (1 minute and 15 seconds), until—D: When automobile approaches.
21—"Clematis" (Moderato Agitato), by Tenning (1 minute and 45 seconds), until—T: "The 50th Street House."
22—"Light Agitato" (No. 14 Feature Photoplay), by Luz (1 minute and 15 seconds), until—T: "Who the devil are you?"
23—"Half Reel Hurry," by Levy (3 minutes), until—T: "Leave it to me."
24—Theme (1 minute), until—T: "I thought there were about."
25—"Constance" (Andante Reverie), by Golden (1 minute), until—T: "Shankely waited up for the."
26—Theme (1 minute and 30 seconds), until—T: "The inteview with Miss."

THE END

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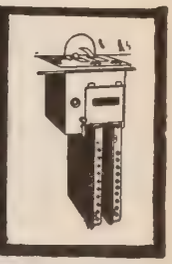

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Power's Camera Club Has Theatre Party

The Cameragraph Club with a membership taken chiefly from the shop heads of the Nicholas Power Company factory will hold its annual theatre party on March 26th. The club members and their wives will see "Happy Days" at the Hippodrome and afterwards adjourn to Shanley's for dinner. The Cameragraph Club was organized in 1914 by the shop foreman and assistants of the Power's plant and has given a number of very successful entertainments. The club is looking forward to the coming event with particular pleasure as it marks the return of Louis Merkin, president of the club and works manager of the Nicholas Power Company. Mr. Merkin was taken seriously sick shortly after returning home from the ball of Local 306 and the following day was taken to Mt. Sinai Hospital. It was found that Mr. Merkin had appendicitis and he was immediately operated upon. Mr. Merkin returned to work this week in splendid health and the Cameragraph Club is glad that it can hold its theatre party and celebrate Mr. Merkin's return at the same time. The officers of the Cameragraph Club are: Louis Merkin, President; Raymond Dengle, Vice-president; William Ellwood, Secretary and Treasurer; Ferdinand Elsbeck, Sergeant-at-Arms; Charles Wickerscheimer and Max Bauer, Entertainment Committee. Further details of the dinner will be given in the next issue of the NEWS.

Readers Applaud Bradford's Special News Cue Sheets

Last week's notice that James C. Bradford had concluded to place some of his pre-release cue-sheets for publication exclusively in the News was the cause of much rejoicing in many theatres, where the reputation of Bradford is a "houseword." Mr. Bradford is, though a very young man (still in his forties), of long experience. I can remember him when I was a little member of the orchestra of which he was assistant director and general executive. Then I played viola and he played piano and organ, and there were nearly a hundred in our organization.

From time to time I will have the privilege of presenting Bradford's cue-sheets on pre-releases. This, of course, does not change in any way the existing cue-sheet arrangement of our good friend Winkler, whose connection with the News is essential to the proper conducting of this music department.

Last week the Bradford cue-sheets were for "The Nut" and "The Swimmin'-Hole." Herewith we publish Bradford's indications on "East Lynne" and "What's a Wife Worth."

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"Putting Nature Next"
(Chester-Outing-Educational)

HERE'S a rattling good one reeler on the Filipino his habits and a few of the principal things he does in order to gain his livelihood.

The reel is very compact and certainly covers a deal of ground from its opening views, which show the natives in their home surroundings climbing the palm trees and cutting the branches, which they make into hats and dresses for the women.

When the native woman feels the want of a new dress, she betakes herself to the back yard or the woods and in a very short time cuts the desired tree, which is conveyed to the proper place, where with the means of a native device the tissues are drawn through until the fiber suits her purpose. It takes some time to perform these operations and the scenes which show the process are interesting to say the least.

When the head of the family needs a new hat all he has to do is to take his axe and depart into the woods, select his favorite branch, climb to its resting place, and after a little chopping, his hat is in the first stages of the making. It is the women, however, who do the weaving and after a few weeks the hat begins to take its shape and after a few more the wonderful head covering is completed.

The town of Cebu is also shown with its market place where the populace gather to dispose of their wares. For interest a good cock fight is introduced together with many other incidentals, which are sure to attract the eye of the spectator.

The closing scenes show the native boy searching for clam shells upon the beach, which when gathered are cut into squares and used as window glass. There is a disadvantage to this sort of window, however, for although one on the outside cannot peer into the home of a resident, the resident himself cannot peer out. But the women do not seem to object to this sort of treatment as many of the views show. The reel is a good one from an interesting and educational point of view.

FRANK LEONARD.

"The White Horseman"
(Universal—Art Accord—First Episode of Serial)

WE only saw the first episode of this serial and as a result cannot pass judgment as to the remaining seventeen. However, if the other episodes contain as much mystery and are filled with as much action and Art Accord does his usual stunts it should give good satisfaction.

Judging from the first chapter the story should be filled with the mystery element and of the kind that is bound to keep an audience thinking.

Wayne Allen, a young Westerner, is willed a section of apparently worthless land. This land is occupied by squatters, two twin brothers.

One of the men finds a bracelet of ancient workmanship on which is a line of picture writing which when translated leads the two brothers to the base of some mysterious mountains where they discover a system of underground mine workings evidently the property of some now extinct race of Indians. The bracelet also proves to be a key that opens a cliff and exposes the entrance to the mines.

And right here let us say that the mountain set is made and arranged so that at a signal the two sides open up or draw away from each other—a clever piece of work.

After many scenes in the tunnels of the mountains, a chest of blue opals is discovered by one of the twins. As they are passing along the face of a cliff Sam, unable to dissuade his brother from declaring the truth to the owner of the ranch, shoves him from the cliff and leaves him for dead.

From here on the tempo develops fast and furious with Accord doing plenty of hard riding and nipping in the bud the work of the "White Spiders," a gang of cut-throats who live in the hills near by, and who are trying to secure the whereabouts of the cave in which the jewels are hidden. For they have previously captured Sam Ramsey and secured the jewels in his possession.

As we said above, we only saw the first episode of this serial. It looks good to us.—*FRANK LEONARD.*

"Society Snobs"
(Conway Tearle—Selznick)

CONWAY TEARLE came near scoring a double triumph in this production, for he is author and leading player in one of the best Selznicks we've seen.

The story, which is up to date in every sense, starts off with a bang and continues so up to the last reel, when it slows up and ends rather abruptly. And it is this ending which prevents Tearle from scoring with both barrels.

In the opening reels and in fact throughout the picture, the star is sure of himself in every scene and gives a thoroughly convincing performance.

His role is that of a waiter at the Ritz, who has become infatuated with a beautiful society girl. In the opening scenes his forlorn look, as he gazes hopelessly across the dining room at the one he loves, is really touching. And then when opportunity comes and he meets the girl, he retains his poise, never over-acting.

The meeting is brought about in a rather novel way. A former lover is thrown down because he is not loved by the girl and is unknown socially. In revenge he seeks the waiter whom he has observed watching the society bud, induces him to pose as a nobleman, against his will, and secures the introduction.

From here on the story runs along smoothly, the couple falling in love with the usual result—marriage.

A strong scene occurs, when on the wedding night the groom refuses to enter his bride's chamber, confesses his guilt and returns with her to the family. Although her folks are obdurate, the young bride follows her husband, the finish showing the usual close-up.

The production is well directed by Hobart Henley and has a splendid cast including Martha Mansfield, who is delightful in the leading feminine role, Huntley Gordon, Ida Darling, George Stuart and Kathryn Parry.—*FRANK LEONARD.*

"A Crazy Idea"
(Mutt and Jeff Cartoon—One Half Reel—Fox)

THIS is simply another Mutt and Jeff cartoon which will give fair amusement and no more. Mutt and Jeff are playing ball and get in trouble with the police, or rather a policeman. Some good chase scenes follow. When captured, things look bad for Jeff until Mutt conceives the idea of telling the officer that the little fellow is crazy, and that he (Mutt) is his keeper. The scheme seems in danger of failing lamentably when the cop insists upon seeing to it that the little fellow is safely placed inside of the asylum. Jeff is apparently doomed to a straight-jacket existence, but it develops that the policeman himself is an escaped lunatic, and the pair collect the reward of one thousand dollars for his recapture.—*MATTHEW A. TAYLOR.*

"Burglars Bold"
(Vanity Fair Comedy-Pathe)

"BURGLARS BOLD" is a very fair attempt to exploit the Vanity Fair Girls in a new way. This time the girls are very much "het up" because of a burglar scare and when the principal comedian, Eddie Boland, takes it into his head to impersonate a burglar and chase the fair ones about the house there is plenty of action but that is all.

When Eddie corners the beauties and takes their valuables, the action stops but is quickly beating again when one of the girls decides to play burglar herself.

The star has quite a few scenes with the young lady which ends in both being hit on the head with pieces of bric-a-brac.

There isn't very much to this comedy. It will amuse, however, if one cares to view the pretty girls in the latest lingerie.—*FRANK LEONARD.*

"The Goat"

(Buster Keaton Comedy—Metro—Two Reels)

BUSTER KEATON is making a noise that can be heard from New York to Frisco with his comedies. This slapstick comedian has entered the select circle because his offerings are unusually rich in humor. Whether Buster or someone else is responsible for the rich display of gags, all of which are more or less original, cannot be told, but whoever he is—well, he is putting Buster over. There is study back of these comedies. Such a clever bag of tricks could not be thought up on the spur of the moment. It strikes us that Buster looks over some rival attractions and says to himself— "I can improve on that stuff." And he does it.

"The Goat" is nothing but gags—but what a display! Back of it all is the grand chase—an old idea by the way, but the star keeps it moving so fast and provides so much laughter that one has no time to realize that the premise is antique. He wears that baggy suit and a sour expression—an expression that can be called nothing else but "dumb-bell," and tumbles and runs and throws himself about with the utmost abandon. He keeps moving. And so do the gags. They come fast and furious and funny. Each one seems to outdo the other in offering the spectator a good time. It is a comedy so richly supplied with hokum and tricks that titles are almost eliminated. Which goes to show that it just about hits the top-mark.

The richest gag of all shows Buster evading his foil by "butting into" a sculptor's party. A group of artists are about to look over a masterpiece. The screen is lifted and there sits the comedian as big as life a-top Man o' War, the title of the statue. The funny part of it is the fact that the clay is still soft and the horse gradually sinks to the base under Buster's weight. This bit will be appreciated in loud guffaws in any theatre. It comes with such a sudden surprise. This is only a sample of the original effort expended here. Keaton deserves electric light display along with the feature attraction. He is liable to walk away with the honors. Certainly he offers twenty minutes of great fun in "The Goat."—*LAURENCE REID.*

"Blue Sunday"

(Lyons and Moran—Universal)

UNIVERSAL never produced a better two reeler than this one, which fairly sparkles with incident and comedy situations.

And it isn't the stars who are responsible for all the hilarity, but the story or idea which attempts to point out what would happen if the blue laws came into effect.

The author has given Lyons and Moran plenty to do as the two wiseacres who invent all sorts of schemes to fool the police, only to end up in the stocks as a penalty for their misbehavior.

The opening scenes show Moran in his home sneeking about and endeavoring with the aid of mechanical devices to spend a quiet Sunday. The telephone is hidden in an unsuspecting place and when the young husband wants a drink he unfastens the electric light bulbs, presses a button and out comes the delightful fluid.

The situations here are very humorous, but are not any funnier than the appearance of the set which is draped in black and this includes the clock, the pictures on the walls, etc., etc. When the scenes shift to Lyons, we see the young "feller" with a smile on his face opening what at first appears to be the Bible. When the cover is thrown back, we discover that the young man has a sweet tooth and that the "bible" is a receptacle for ice cream, which he eats with a knowing wink.

From here on the comedy situations are too numerous to mention, one in particular, the police leaving the station house in a long file, wearing black ministerial hats and marching in prayer formation, being exceedingly funny.

Although "the play's the thing," Lyons and Moran come in for their share of the applause and are past masters in the art of "sneeking about."

Don't be afraid to book this one, for it is one of the best comedies of the year.—*FRANK LEONARD.*

"Wedding Blues"

(Christie Comedy—Educational)

THE matrimonial farces which are being offered under the Christie banner may be called the most entertaining in the comedy field. This may be due to experimenting upon the part of the sponsors until they have achieved something well night perfect. Certainly the Christie people have been presenting these studies of honeymoons and courtship long enough to be able to give them the right touches. The pieces invariably revolve around a quartette of honeymooners or sweethearts, the mix-up providing the conflict or humor or what you want to call it. "Wedding Blues" sparkles with considerable high lights of a most amusing order. There are no lapses. No padding is visible, because what takes place could really happen, if one excuses certain exaggerations, incorporated to emphasize the humor.

At the Rivoli, New York, the comedy kept the crowded house in a good deal of an uproar. The plot revolves around a personable daughter of proud and wealthy parents who wants to elope with the man of her choice. To engineer the scheme, a mutual friend is called in and father mistrusts that he is the fellow who would steal his daughter. The schemer has his troubles in another direction too. His fiance places a wrong conclusion on the elopement. Neal Burns, as the mutual friend, gives the spectator a good time when he tries ways and means to get the daughter out of her own house. He is ejected by a quartette of lackeys who are drilled in deportment, but he comes up smiling and succeeds. Eventually father discovers that the real lover of the girl is the very man he has wanted for a son-in-law.

Most of the fun is derived from the party being given at the girl's home. It keeps moving with good incident and the titles are pithy and to the point. Christie has spent some money to keep the comedy in its proper groove. There is very little effort at slapstick. Indeed it is an offering which carries sufficient humor in itself without having to rely upon broad touches. Assisting Mr. Burns are Earl Rodney, Helen Darling and Vera Steadman. All are endowed with enough pep and color to make a courtship or honeymoon a slice of adventure. Length 2 Reels.—*LAURENCE REID.*

"You Find It Everywhere"

(Outlook-David P. Howells—States Right)

IT IS a very elastic title which covers this five-reel feature adapted from Booth Tarkington and Harry Leon Wilson's magazine story, "The Gibson Upright." It can be applied here to cover the romantic note or emphasize the age-old conflict of capital versus labor. It is our opinion that the original title is more expressive of the contents of the story which revolves around the conduct of a piano factory. A self-made father has built up his plant by sheer pluck and energy and when he dies he leaves the property mostly to his son, although some faithful employers are listed as stockholders. The continuity is quite ragged in places although the idea is easy to follow.

The action develops a counter plot which revolves around the romantic conflict. The son has fallen in love with his secretary who is pledged to marry one of the workmen. And she is constantly in distress whether to accept the latter's selfish love or give up her heart to her employer. There are a number of sub-counterplots which keep the situations from being compact. One of them shows a scheming dowager determined to marry her daughter to the hero. The scenes in which they are presented are absolutely worthless as far as advancing the action is concerned and most of them are quite ridiculous. Finally goaded to desperation the young manufacturer offers to retire from the factory and give his complaining stockholders a chance to prove that they know more about conducting the business. They make a sorry mess of it in scenes which tend to become ridiculous because of the introduction of the ignorant wives of the equally ignorant stockholders.

There is a bid for the dramatic which offers an interesting climax when the plant is in danger of being blown to pieces with some dissatisfied workmen. In the end love triumphs and all is well. The picture carries great possibilities were some of its extraneous scenes eliminated. A little cutting and editing, here and there, will make this a first class feature. Certainly it is well fortified with good acting although several of the players suffer from over-direction. The atmosphere is real and the action despite some irrelevant scenes is productive of a good measure of suspense. The exhibitor who books it can attract his customers by exploiting the names of the authors and the principle members of the cast. Certainly one must commend the effort to make it realistic. Length 5 Reels.—*LAURENCE REID.*

"The Lone Indian"

(Post-Scenic—One Reel)

THERE is a tribal custom with the Indians who dwell in the upper reaches of Quebec which entitles them to send their young braves into the wilderness, where, thrown into contact with nature and its vast silences, they may learn how to develop their personalities in a manner befitting hardy and courageous warriors. This custom only applies to those who lack a certain ruggedness or inability to cope with nature and its elements. It is a quaint custom—one which has a touch of poetry attached to it and presented upon the screen with marvelously beautiful scenery, it is nothing short of inspiring.

The young buck is sent into the wilderness with only a gun, a canoe and his own thoughts to provide company. He cannot return until he has thoroughly mastered woodcraft, the knack of protecting himself and developed the art of being a brave. This captivating idea certainly gets over with some of the most enchanting backgrounds ever caught by a cameraman. The photography is excellently tinted. The green woodlands, the silvery waters as the moonlight silhouettes the lone Indian in his canoe, the canyons, the mountains, the fir trees—these spell a grandeur which is magnificent. The silences are impressive. The lonely figure has communion with nature. He hunts, fishes, and paddles his canoe with no companionship aside from the vistas of the big outdoors. "The Ione Indian" is certainly a tone poem.—*LAURENCE REID.*

"THREE SEVENS"
(Vitagraph)

Unusual Plot Carries Quite a Punch

IT has been some time since Antonio Moreno appeared in a feature picture, but his reappearance in a five-reeler is occasion to say that he has his eye upon the unusual story. "Three Sevens" may be melodramatic and therefore improbable in theme and impossible in execution, but there is no denying that it will make people sit up and take notice. Perley Poore Sheehan has conceived a theme here which has considerable "uplift" quality about it. He has attempted to solve in a melodramatic way the utopian scheme of regenerating the criminal classes by inoculating them with a sense of honor. And he has measured his dramatic ingredients against the notes of pathos, sentiment and romance in such a compact manner that the story holds the interest despite the incredible theme and characterization.

There is no planting of the figures or preachy or descriptive titling for the introduction. Instead the picture starts with a bang and keeps up a constant popping of fireworks until near the conclusion when one may admit the force has spent itself. Moreno has come back to the feature with a serial outlook. Which is to say that he acts with enthusiasm and injects a deal of dynamic energy. He is railroaded to prison on circumstantial evidence, the outcome of a murder charge. During his incarceration he conceives a plan to place his fellow convicts on a plane of honor. Which he does by effecting a general jail delivery. It is a thrilling scene and smacks of the genuine thing. The guards are overpowered and are compelled to exchange uniforms, and the convicts are hustled into the assembly room where each undergoes a trial before Moreno as the judge and a jury of "trusties."

It is really novel if a bit improbable. There are five hardened criminals who do not deserve freedom, but who take it. And this is occasion to introduce the romantic element. The heroine is the daughter of the new warden who believes in an honor system, and she induces the hero to urge the men to return so that they may abide by her father's utopian scheme. The melodramatic note continues when Moreno starts in pursuit of the vicious criminals whom he rounds up in thrilling fashion. That the picture is obvious never enters the spectator's mind so fraught with action and incident are the various scenes. "Three Sevens" provides a good moral and really has something to say aside from its entertaining points. The details, the atmosphere, the acting—these are complete and make the picture appear more convincing than its plot warrants. Bull Montana and Edward Brady make a picturesque pair of crooks. The extras are great types. "Three Sevens" gets away from the usual angle of crook plays and if it carried no virtue other than its originality, that quality is enough to provide a novelty to picturegoers fed up with regulation stuff.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Daniel Craig	Antonio Moreno
Joan Gracie	Jean Calhoun
Major Jerome Gracie	Emmett King
Gary Lee	Jeffrey Webb
Samuel Green	De Witt C. Jennings
Brewster Green	Starke Patterson
Amy Green	Beatrice Burnham

By Perley Poore Sheehan.
Scenario by Calder Johnstone.
Directed by Chester Bennett.

PRESS NOTICE—STORY

Antonio Moreno in the role of a daring and dashing hero of a thrilling melodrama will be the feature attraction at the ———— theatre next ———— and ————. The picture is entitled "Three Sevens," and is adapted from Perley Poore Sheehan's vital story of the same name. It is a tale of terrific struggles against a bitter fate and involves the leading character in a maze of circumstantial evidence. It is a most unusual picture this "Three Sevens," a picture replete with thrills, a strong love interest, a vital breath of humanity, adventure, and crisp melodrama.

It tells the story of a youth unjustly imprisoned, with fate playing against him. He was convicted and sentenced to serve twenty years in prison, where he became No. 777. Escaping, he brought about a general jail delivery of nearly all the convicts—including five hardened and dangerous criminals, whom he had not intended to turn loose. Inspired by his love for a brave and beautiful young woman, he resolves to devote his life to recapturing the five outlaws and effecting an agitation leading toward prison unlift. The picture is strong in every scene and is well acted and staged. Included in the cast are Emmett King, Jean Calhoun, Edward Brady, De Witt Jennings and Beatrice Burnham.

PROGRAM READER

Circumstantial evidence caused the arrest of Daniel Craig for murder. He became known as "Three Sevens," or No. 777. He contrived a general scheme for a general jail delivery, but he held court within the prison walls to determine which of the convicts were fit to freedom. By a twist of circumstances a number of hardened criminals were released. So it devolved upon Craig to devote his life to recapturing them. How he did it—how he found a Utopia eventually which gave the convicts a sense of honor—how he found romance and regeneration is told in "Three Sevens," a picture which is certain to create a sensation because of its unusual theme. "Three Sevens" will appear at the ———— theatre next ———— with Antonio Moreno as the star. He is supported by a competent cast. The picture is adapted from Perley Poore Sheehan's fascinating story.

CATCH LINES

Have you ever been the victim of circumstantial evidence? Do you believe in circumstantial evidence? See Antonio Moreno in "Three Sevens," the most unusual picture of the year.

Did you ever hear of a romance inside prison walls? Is harsh and brutal treatment the best means of dealing with convicts? These questions are answered in "Three Sevens."

"THE SMART SEX"
(Universal)

Rather Frail But Pleases in a Mild Fashion

THE latest attraction in the Eva Novak gallery of pictures may be said to furnish mild entertainment. Being of the program variety there has been no expenditure of money to put it over. The star has a pleasing personality which conquers the spectator because she is natural and possesses some charm. These graces more than offset an emotional display which Miss Novak is wise enough to keep from expressing. She sort of lives up to the title, even though it is valueless here in indicating any superiority of her sex over the other in terms of quick intelligence. The star is smartly costumed, however, and by attracting attention to her wardrobe, the director has erred in making his characterization consistent.

The heroine is a stranded trouper who, when she puts on an act on amateur night in a college town, is so favorably received by the undergraduate gentry in general and a conspicuous collegian in particular, that she is able, thenceforth, to keep the wolf from the door. This is done by the youth inviting her to work for a farmer who lives in close proximity to his home. The story is practically plotless and relies on a series of mild incidents which score because exaggeration does not enter into them. When the action indicates that it might flop through its paucity of punch, the author or director has recourse to a bit of melodrama. The hero takes up his abode at the farm after an argument with his father and when the latter seeks an explanation the youth announces his engagement. The big scene is a reception at the rich father's home which shows the hero completely reconciled.

It will surpise some how the heoine is able to bedeck herself in the latest modes on a servant salary—unless they draw the conclusion that she salvaged her wardrobe trunk from her trouping experience. The director makes a bid for suspense by involving the entire household and several servants in a jewel theft. First one then the other is suspected, but all are absolved from blame when the real culprit is caught—a rank outsider. The interest is held because the action keeps moving from one incident to another. Miss Novak holds a scene with some farm atmosphere. A pet goose comes in for some shots. And other incidents are brought forth by concentrating upon the hero and his family. It is a picture without continuity. Yet it doesn't need any. Having no thread of plot it depends entirely on its incident. "The Smart Sex" may be frail but its snappy title and its personable star should attract the picturegoer. He will be pleased if he accepts it lightly.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rose	Eva Novak
Guy	Frank Braidwood
Fred	Geoffrey Webb
Edith	Mayre Hall
Mr. Vaughn	C. Norman Hammond
Mrs. Vaughn	Dorothy Hagan
Mr. Haskins	Calvert Carter
Mrs. Haskins	Margaret Mann
Danny	Jim O'Neill
Dorothy	Evelyn McCoy

By Emma Bell Clifton.
Directed by Fred Leroy Granville.
Scenario by Doris Schroeder.

PRESS NOTICE—STORY

The story of a show girl who leaves a stranded troupe with her trick goose and steps into a series of serio-comic adventures which lead to a dramatic climax out of which she finds love and happiness is offered in "The Smart Sex," the latest Universal feature starring Eva Novak. The picture will be presented at the ———— on ———— of ———— week. Miss Novak has appeared in a number of interesting photoplays, two of which, namely, "The Torrent" and "Society Secrets," have established a following for her. The star possesses an attractive personality which conquers the spectator. With a knowledge of dramatic situation, and possessing a charm of manner, she is able to fascinate the picturegoer.

"The Smart Sex" enables her to appear as a modern, resourceful girl, who is able to cast aside misfortune because of her belief in human nature and happiness. When the show is stranded, Miss Novak as the heroine walks the railroad ties to a neighboring town. In order to obtain money she takes part in an amateur benefit and wins the coveted prize. Her act is so novel that she wins the good graces of a youth who is instrumental in finding her employment on a farm near his father's estate. In the course of time she wins over his parents and becomes the bride of the youth. The picture is rich in human touches and quaint humor and is ably acted.

PROGRAM READER

Do you belong to the smart sex? Is the feminine sex and smart sex? If so, is it because of a woman's quick intuition, her keen perceptions, her desire to appear well dressed, her aim to outshine her rivals in appeal? It doesn't take any imagination to realize that Eva Novak belongs to the smart sex. She is smart in attire—smart in the keen intelligence which lights up her expression—smart in her mannerisms. Miss Novak is refreshingly smart. The popular Universal star comes to the ———— theatre next ———— in "The Smart Sex," a picture of a maid, a man, and a trained goose. It is a picture which deals out plenty of humorous adventure, a pleasant romance and absorbing drama. Come and be royally entertained.

CATCH LINES

She came out on amateur night. Did she get the hook? See "The Smart Sex" with Eva Novak.

See Eva Novak in the romantic adventure, "The Smart Sex."

Exhibitors' Own Box Office Reports

(Continued from page 2372)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.
Exhibitor Comment—"One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating." "A picture that aroused the curiosity of the public. A good house all week. An artistic production."

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST.....DEC. 4
"Strong mystery story carries interest."—M. P. News.

DICE OF DESTINY (HAMPTON-PATHE) H. B. WARNER.....DEC. 11
"H. B. Warner puts 'punch' into strong dramatic story."—M. P. News.

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE .....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business."
Consensus—"Average picture, average puller."

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST) .....DEC. 25
"A splendid production given mystery story."—M. P. News.

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLAME OF YOUTH, THE (FOX) SHIRLEY MASON.....DEC. 18
"A pleasing, simple romance with Shirley Mason."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH .....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre." "They were terribly disappointed with this. Did not think it lived up to 'Something to Think About' and 'Why Change Your Wife?'" "Broke the attendance record. Greatly talked about. Continued for a second week." "This picture drew well and brought excellent business." "Held over a second week to excellent crowd. Pleased everyone who saw it." "DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons seemed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture." "A very good picture. Handicapped by strong opposition."
Consensus—"Good picture, good puller."

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction."

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business." "Very entertaining feature which the popularity of Thomas Meighan with our patrons helps to put over in good shape. Did excellent business." "Thomas Meighan always draws well for me and this picture was no exception. Business was fair and comments on the picture showed interest, though not the enthusiastic applause of the other pictures which I have played with this star." "Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner." "Picture pleased generally and drew well. Business fine." "Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good, for Meighan is a great drawing card for me." "This one went over big and continued so during run. Audiences well pleased with the story." "Thomas Meighan always sure box office winner at this house and this picture, clean and wholesome throughout, was enjoyed by every one."
Consensus—Good picture, good puller."

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.

GIRL OF MY HEART (FOX) SHIRLEY MASON.....DEC. 18
"Star fails to enliven very dull story."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY .....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—M. P. News.

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted." "A treat for those who like a good time. House was in a chuckle all the time. Good business. Steady all week."
Consensus—"Good picture, average puller."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST.....DEC. 11
"A complex melodrama very well produced."—M. P. News.
Exhibitor Comment—"There is nothing startling about this production. Ranks about average."

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed very much pleased with it and business was fine."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 4
"A different picture here."—M. P. News.
Exhibitor Comment—"One of the season's finest pictures, in my estimation—and my opinion backed up by the fact that it played to capacity business in a house seating twenty-seven hundred. Consider it an excellent production from every angle." "A good picture but did not draw well at my house." "Splendid production. Well liked by audience. Did capacity business during its entire run." "Excellent. The patrons of this theatre filled the house at each performance every day for the entire week." "Broke all records for two years as the poorest drawing card. One million per cent. overrated and 1,000,000 per cent oversold picture. Otherwise a good picture with none of the muchly promised Hearst free advertising, even an extra $700 advertising appropriation could not put it over." "Thoroughly nice picture. Ought to go with most any kind of an audience."
Consensus—"Good picture, good puller."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.

HER BELOVED VILLAIN (REALART) WANDA HAWLEY.....DEC. 18
"French farce adaptation that falls short in American requirements."—M.P. News.
Exhbitor Comment—"A good picture to average business three days."

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH .....FEB. 12
"Trite story makes poor screen material."—M. P. News.

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting." "Very fine picture which should go over well wherever Clara Kimball Young is liked. Bad weather cut down our attendance below average during week's run." "We thought picture up to Clara Kimball Young's standard but played to poor business for week which we attribute to bad weather."

Box Office Reports continued on page 2400

"THE GARDEN OF RESURRECTION"
(Stoll)

Poor Direction Makes This One Mediocre

THERE doesn't appear to be the slightest semblance of direction in this latest Stoll release. Whatever the original story contained in the shape of entertainment has not been caught in the picture version. It does not stand on very firm ground if one may take it at its face value. Yet there is indication of a good idea gone wrong. Guy Newall, who can act in a very capable manner, has certainly failed as a director. And the responsibility is his for turning out a picture which only stands a chance on double feature day. His groupings are bad and he has erred in a technical way throughout. But technicalities aside, it is his effort to add a punch which destroys the dramatic framework.

The idea is practically colorless and generates very little action until the concluding reels. Newall plays a sympathetic figure who indulges in inferiority complexes. He worships a memory of a faint romance, but condemns himself so much throughout the story that the pathos invites bathos. The heroine reenters his life conveniently but dismisses him. At this point the picture carries a dramatic touch which, were it developed properly, would have spelled first rate entertainment. The romancer returns home to brood but destroys the spectator's sympathy by his childish conduct. He throws himself on the floor, hugs his dog, or crushes a flower or stares in a saddened manner at the camera. When he is about to do something rash the heroine enters his home, attired in a most bedraggled fashion. The title writer makes her ridiculous by having her exclaim—"I need some money; I must pay for my room." She has been the victim of a mock marriage. Here is where Newall seems to be at a loss as how to develop the sequence.

The picture falters because of its anti-climax. The hero seems to be afraid of servant gossip for he tells his landlady—"I don't know what your morals are, but the lady upstairs is my wife." This is a sample of the titling—titling which robs more than one incident of its logic or charm or color. It strikes us that it is none of the servant's business how the master conducts himself. The director contributes some faulty detail here which is entirely out of place. Between the walking around and posing in front of the camera in the first few reels and the bid for melodramatic play in the latter reels, the picture has a difficult time being consistent and convincing. The heroine has her child and when it dies she goes out of his life. Which is occasion for some more self-pity until the final clinch brings forth the happy ending. The redeeming feature is the atmosphere which is supplied by some picturesque exteriors. Yet the English fog makes some of them valueless in point of appeal.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Bellairs ..... Guy Newall
Clarissa ..... Ivy Duke
Pendleton ..... Lawford Davidson
Moxon ..... Douglas Munro
Townsend ..... Franklyn Dyall
Mrs. Townsend ..... Mary Dibley
Colonel French ..... Humberston Wright
The Misses Pendleton ..... Winifred Sadler and Madge Tree
Doctor Landis ..... Hugh C. Buckler

By E. Temple Thurston.
Scenario by Guy Newall.
Directed by Guy Newall.

PRESS NOTICE—STORY

A photoplay of romance and disillusionment is "The Garden of Resurrection," adapted and directed by Guy Newall from E. Temple Thurston's compelling story of the same name. The picture will be presented at the ———— theatre next ———— and ———— with a cast that includes Mr. Newall, Ivy Duke and Douglas Munro. The story revolves around Bellairs, who considers himself the ugliest and loneliest man in the world. He holds a happy memory of a girl who ushered in a moment of romance. Wondering if he will ever see her again, he overhears a conversation in a restaurant in which he learns that she is living in close proximity as the wife of the man who is doing the talking.

Bellairs believes that a twist of fate has brought them together and he immediately seeks her out in order to renew his romance. But Clarissa repulses him and, deeply chagrined, he returns home to brood over his pathetic loneliness. Eventually she learns that Bellairs is right and joins him. She is an outcast and utterly penniless, a condition due to placing trust in her supposed husband. In reality she is the victim of a mock marriage. When a child is born Bellairs declares to his friends that Clarissa is his wife and his generosity is sufficient to effect a reconciliation. The picture is marked for its fine atmosphere which is brought out in picturesque backgrounds.

SUGGESTIONS

This Stoll attraction is based on a well known novel. So play up the author's name. It may be that many of your patrons are familiar with the book. You can print excerpts of the pages for advertising and you can also link up with your bookdealer for a sale on the book. The title is attractive. It can be utilized in an exploitation scheme. Tell that the picture abounds with dramatic scenes and situations and that it is enacted against a wealth of picturesque backgrounds. Play up that it is a human document of a figure who considered himself the loneliest and ugliest figure on earth. If you played "The Lure of Crooning Water" your patrons will remember the work of Guy Newall and Ivy Duke. Tell that these celebrated players appear in the production. We would advise that you run another feature to give the program a balance.

"PARTNERS OF THE TIDE"
(Willat-Hodkinson)

Entertaining Sea Picture Here

IF there is one thing which Irvin Willat can do better than most of his contemporaries it is his ability to stage a sea picture in a thoroughly realistic manner. The director responsible for "Behind the Door," and "Below the Surface," has come through with a satisfying offering in the adaptation of Joseph C. Lincoln's story, "Partners of the Tide." Taking up with such a tale from experience gained with identical subjects he has demonstrated that he is perfectly at home. The idea itself is of a familiar pattern. A foreword says that liberties have been taken with the original text. This is permissible with Lincoln since his stories have to do principally with detail, description and atmosphere. Therefore Willat realizing that action must be dominant has added this element as well as supplying good incident and thrills.

After a rather weak start in which he plants his characters, the director swings into his melodramatic sequences which revolve around the conflict of the good people versus the vicious. It is a quaint touch to have an old "granny" type as the goddess of the machine. She is poverty stricken and is desirous of sinking her deceased husband's schooner to gain the insurance. Her granddaughter provides the romantic conflict. The hero has grown up before our eyes and becomes a deep-sea diver. Naturally, being virtuous he is employed by the insurance company to investigate the reason for the sinking, and his rival for the love stakes is a member of the villainous party. The big thrill comes when both put on their diving apparatus and disappear beneath the surface.

The method which Willat employs to bring excitement need not enter into discussion here. The main thing is he accomplishes his purpose. The two divers are investigating the wreck at the bottom of the harbor when the villain causes his rival to be imprisoned in such a fashion that his air line is useless. The former comes to the surface with a perfect alibi. The victim, however, is rescued by the skipper of the vessel. The picture sags a trifle when scenes are flashed ashore, but another thrill is interjected when the villain causes his rival's boat to catch afire. There is some more timely rescue incident—an explosion and what not—which combined may be said to furnish a complete hour of adventure. The feature does not soar when the romantic phase is introduced and the interior action is really conventional. But the diving episodes, the perfect atmosphere (a strong point with Willat) provide full compensation. There is not much opportunity for acting. It is mostly a picture in which the action dominates. One watches the detail rather than the interpretation. The author's name, the title, and the sea atmosphere certainly offer great exploitation possibilities.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Bradley Nickerson ..... Jack Perrin
Bradley (the boy) ..... Marion Faducha
Sam Hammond ..... Gordon Mullen
Augusta Baker ..... Daisy Robinson
Grandma Baker ..... Gertrude Norman
Captain Ezra Titcomb ..... J. P. Lockney
Carl Swenson ..... Joe Miller
James Williams ..... Bert Hadley
First Mate ..... Fred Kohler
Temperance Allen ..... Florence Midgley
Seth Rogers ..... Ashley Cooper

By Joseph C. Lincoln.
Scenario by L. V. Jefferson.
Directed by Irvin V. Willat.

PRESS NOTICE—STORY

"Partners of the Tide," Irvin Willat's newest production, comes to the ———— theatre next ———— with a cast of competent players. This is an adaptation of Joseph C. Lincoln's powerfully compelling story of the same name—a story of the deep—a story of the rock-bound coast of New England—a field of literature in which the author is adept at visualizing. It is a picture which carries a full quota of thrills—such as a completely rigged schooner—all sails set—goes crashing on the rocks; the burning of another vessel at sea, and some startlingly realistic deep-sea diving manoeuvres.

These are just three of the gripping incidents that make the production a memorable one. It tells the story of the love of a man for a maid, plus two conscienceless plotters and many an enthralling rescue. It is a picture sprinkled with tears, laughter, thrills, pathos, romance, sentiment, and other dramatic ingredients. Those who have seen it say that it is a fitting successor to "Down Home," "Behind the Door" and "Below the Surface," the other Willat productions.

PROGRAM READER

Patrons of the ———— theatre are assured of a genuine pictorial treat in "Partners of the Tide," which comes to the ———— next ————. You remember "Behind the Door" and "Below the Surface?" Well, "Partners of the Tide" is of the same high calibre—a picture which is marked for its marvelous atmosphere. It is a realistic picture of the deep—a story of sailor-folk—a story of full rigged schooners and deep-sea divers. It is the kind of a picture which Willat can do just a little finer than other directors. There are thrills galore. And a beautiful romance. The story throbs with action and suspense and is acted by an adequate cast. Don't forget this picture; you will feel disappointed if you don't attend and your friends tell you it's a wonder.

CATCH LINES

See "Partners of the Tide," a picture of a hundred thrills; a picture of deep sea divers. A picture of romance and drama of the bleak New England coast.

See "Partners of the Tide,"' adapted from Joseph C. Lincoln's compelling story. A picture as strong and vital as "Below the Surface."

The Index to The Complete Plan Book

(ontinued from page 2398)

PICTURE BRAND STAR RELEASED PLAN BOOK

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity houses. great deal of word-of-mouth advertising."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Going over very well indeed. Good picture." "Playing to excellent business through second week." "Seemed to take with my patrons and we had good business." "Went over very nicely and the box-office showed business somewhat above the usual." "Every seat in the house was taken at two performances for an entire week. people stood in line for hours waiting for a chance to see this picture. A heavy snowstorm one night when the production was running did not keep the people away. The most notable success of the season." "Almost too strong a dose of morals. Medium business on opening and only fair all week." "A good dramatic picture, full of action, which seemed to please." "Picture went over big and packed them in. Held it for second week." "Fine picture but one that appeals most strongly to the thinking class. Held up comfortably for two weeks." "Did a capacity business. A prereview given for the benefit of ministers caused widespread comment, which added to its power of attraction." "Good story, well done. Pleased the masses. We had a satisfactory two week run." "A good picture with which we had more than usual business." "Plot a little difficult to follow but on the whole picture was above the average and we played to good business during week it showed here."
Consensus—"Good picture, good puller."

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture." "Great! Monte Blue is just beginning to establish himself, and his following grows with each picture. Business excellent during run." "Rather good, but the name is its worst enemy. Did not draw at all." "Fair picture. The title is poor. Average box office value." "A poor picture, with business below average." "A fair picture with business about as usual."
Consensus—"Good picture, good puller."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas."—*M. P. News.*

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Wonderful picture and greatest box-office attraction we have ever run. Broke house records first and second weeks of its engagement and crowds are continuing to come in great numbers on third week." "Broke all records for week run. Carried over for 2nd week." "Smashes all records in the history of this theatre." "Broke all house records first week and was held over for second week." "Played twelve shows a day to excellent business. Consider it a knockout. Immense." "Good second week. Picture caused a world of comment." "This picture went over big. Had two weeks' run." "Wonderfully entertaining. Sure did go over big. Packed houses each performance." "May be ranked as one of Chaplin's best. It continues to hold out crowds at every performance." "Kept crowds standing out on the sidewalk for a week. Now on second big week." "Wonderful business from morning till night. Great picture." "A great attraction. Going big on second week of showing." "One of Chaplin's best pictures. Drew big crowds throughout the entire two weeks." "It was a storming success for two weeks, drawing 42,000 persons the first week and slightly less than that number the second week. A knockout. Booked for third week." "The record breaker for the season. Held over for a third week by a house that seldom departs from the week run custom." "Went over big on second week. May hold over for another week." "Second week to big business. Wonderful as an attraction."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
"Thrilling story given splendid production."—M. P. News.

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM .....DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.
Exhibitor Comment—"The title's enough to bring all the women. It's thrilling and surprising, but never offensive. Good business at two simultaneous first-run houses." "Fair picture; did average business three days." Just fair. Didn't do anything remarkable, just cleared expenses. As a picture it's awful; as a box-office attraction it just manages to get by." "Failed to draw after big advertising campaign. Louise Glaum's name is not a box-office getter." "A fairly good box office attraction. The plot is nothing new, but the scenery and settings make the picture worth while." "Good picture which brought more than usual business." "Elaborately mounted sex story that held up fairly good for seven day run."
Consensus—"Good picture, good puller."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret." "Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotten' by many of little Mary's adorers." "Picture fairly interesting but disappointed some of the fans. Business only fair." "Moved here from another theatre of this city. A good picture but business was not up to standard. It looks as if the star is going back."
Consensus—"Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture." "A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week." "A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four weeks' run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—"Pretty good picture and we had somewhat more business than usual."

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—"Delighted our people. Box office kept busy."

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD .....JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.

MARK OF ZORRO, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....DEC. 11
"Fairbanks puts over another surefire attraction."—M. P. News.
Exhibitor Comment—"Big box-office attraction on account of star's popularity. Very good picture." "Great picture. Drew packed houses. Well received and well liked." "Best picture Douglas Fairbanks ever made. We have had such big business during its two weeks run that we are holding it over for a third week." "Very good picture to fine business." "This picture makes a hit with the men. The women do not seem as enthusiastic. Drawing big matinees. Will hold over for another week.'" "Sure did go over well. And the picture is worth it. Had crowded houses during run." "Brought out all the Douglas Fairbanks admirers and then some. It went over big and in the estimation of most people who saw it, it is the best thing Doug has ever done." "One of the best Fairbanks pictures in a long time. Drew capacity houses during its two week's run." "Sure did go over great. Packed houses each performance. Box office receipts very satisfying." "Great picture. Away and the best Fairbanks has ever offered. Packed houses all the time, both because of popularity of star, and because of merit of production."
Consensus—"Excellent picture, big puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO).....MAR. 5
"Star enlivens story of British politics."—M. P. News.

MIDSUMMER MADNESS (PARAMOUNT-ARTCRAFT) SPECIAL CAST .....DEC. 18
"Perfectly constructed picture stamps De Mille as master director."—M. P. News.
Exhibitor Comment—"Holding up fairly well in third week." "This one brought only average business for one week." "Fair picture with business about as usual." "Played to average crowds all week at one theatre. At another the crowds were sufficiently large to justify our booking it for another week." "Found this to be a good entertainer and business was slightly above average during run." "A pleasing picture but it did not draw. Had poor business during run." "Average production and business was about as usual." "Did fair business but had a flock of objections from the long hairs, who perhaps did not see it." "Found this to be an average picture with fair business. Some censorship comment on same." "Very well produced picture, but it brought too much advance criticism and for that reason I don't favor too many of these kind of plays. Let's clean up the screen a bit ourselves. We want pictures with universal box office appeal."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2402

"KNOW YOUR MEN"
(Fox)

Heavily Emotional, But Should Please Star's Admirers

AUDIENCES who are used to a Pearl White of Alaska, or a Pearl White of the wild and wooly West, will be somewhat surprised to find their favorite in a very conventional role in a domestic drama. "Know Your Men" is an emotional story, interesting, but not this star's best piece of work, and not an outstanding production. The plot material is soaked pretty deeply in sentiment, but Director Giblyn seems not content with this, and he makes every scene as heavy as possible. Three times, we believe, the star faints dead away on the floor, under the strain of the misfortune which falls upon her. There are also numerous close-ups of Miss White, with eyes tear-dimmed most of the time.

While the picture is perfectly clean in its scenes, the moral effect left is not for the best, for the reason that the most attractive male character in the play, most capably enacted by Wilfred Lytell, proves, to the surprise of an audience, a roue of the worst type. The story deals with an unsophisticated young girl, whose father fails financially and dies. Her fiance deserts her, and she marries, chiefly out of gratitude, the man who has befriended her and aided her father. Interest sags slightly as the action skips three years, but a few human touches showing the humble American home life, supply the lapse. The first fiance returns and the old love is reawakened. Her husband sends her forth from his house, and it is while waiting for her divorce that she discovers the black side of her fiance's character. So she turns again to her husband and her baby. It is not exactly a triumph of true love, but rather a case of making the best of things.

Harry Browne is an excellent type of the rugged, self-made American, but his make-up, after the lapse of three years is not cleverly done. Lytell will prove a real delight to the feminine half of an audience, and is altogether too likeable to be a heavy. The star herself is highly attractive, and if the sophisticated find the emotion laid on too thickly, her many admirers may like it. There is a cute baby to add a little sugar to the picture. There is little chance of this picture failing to please the Pearl White admirers, but beyond this its prospects are doubtful.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Ellen Schuyler.....Pearl White
Roy Phelps.....Wilfred Lytell
Warren Schuyler.....C. Downing Clarke
John Barrett.....Harry C. Browne
Mrs. Barrett.....Estar Banks
Van Horn.....Byron Douglas
Watson.....William Eville

Scenario by Paul H. Sloane.
Direction by Charles Giblyn.
Photography by Joseph Ruttenberg.

PRESS NOTICE—STORY

Pearl White, one of the recognized favorites of the American screen public, plays the stellar role in "Know Your Men," the William Fox production which will be the attraction at the ———— theatre on ————. This is the popular star's latest feature and one which may be classed among her best.

"Know Your Men" affords the star a role which differs from those which she has played in the past. It is a story of an unsophisticated girl who does not know men. She is disappointed when her fiance does not aid her when financial ruin descends upon her family, and, disheartened and discouraged, she marries a man whom she does not love, but who has been faithful and helpful in times of stress.

Playing opposite the star is Wilfred Lytell, a brother of the star, Bert Lytell, who does probably the best work of his career. Others in the cast include C. Downing Clarke, Harry C. Browne and Estar Banks, who gives a wonderful interpretation of a loving mother.

The scenes of "Know Your Men" are laid in a suburb of New York, and some of the scenes are most elaborate and pretentious. There are many gripping scenes in the production and the suspense is never for one moment allowed to fall. The feature will be shown for ———— days at the ———— theatre.

PROGRAM READER

Few, if any, star in picturedom have won for themselves such a high place in the public's favor and held it for such a long time, as Pearl White, who for years was in the very front ranks of all serial actresses, and who is now being starred in a series of features by William Fox. Her latest production, "Know Your Men," will be the feature attraction at the ———— theatre on ————.

"Know Your Men" is a society drama, religiously clean, but thoroughly gripping in its action and suspense. It tells the story of the deep love of a girl's heart, and her disappointment when her ideals are shattered. The scenes are laid in a suburb of New York and many exquisite shots of great scenic beauty are included in the picture. Wilfred Lytell, as accomplished on the screen as his brother Bert Lytell, plays opposite the star in a thoroughly capable manner. The story was adapted to the screen by Paul Sloane and the direction was in the hands of Charles Giblyn.

"Know Your Men" will remain at the ———— for ———— days.

SUGGESTIONS

You are practically certain of drawing a goodly crowd by the proper and consistant mention of Pearl White's name. She is a star who has maintained a higher average of popularity for a greater number of years than most actresses. You can bill this as a role different from the usual type of Pearl White parts. It is strictly a society and domestic picture rather than the Western or Alaskan type in which she has appeared in the past. The title has teaser possibilities of the best sort. Wilfred Lytell's name should be used in your copy. He is a capable actor and will please by his work in this picture.

CATCH LINES

The newest Pearl White feature is "Know Your Men," and it will be the attraction at the ———— theatre on ————. A gripping domestic drama well calculated to entertain.

"OUT OF THE CHORUS"
(Realart)

Well Below the Average in Entertainment Values

THEY haven't been coming very good for Alice Brady of late and "Out of the Chorus," her newest release, is about the poorest of the lot. The author has touched upon a tried and true formula for his idea here without once catching the psychology of the characterization. The picture just skims the frothy surface without once realizing any human note. The triumvirate of chorus girl heroine, scion of wealthy family, and cattish mother-in-law are brought forth here with all the false touches intact. One knows just how it will develop to its hopelessly conventional finish. It is well that one can anticipate the action for the sequences are so hap-hazardly put together that the picture resembles a Chinese puzzle.

The plot in a nutshell has to do with a chorus girl who marries into an aristocratic family and has to combat the haughty snobbishness of a mother-in-law as well as her petty plottings to disillusion her son, before the heroine is able to prove that her character is spotless. The incidents are not joined together with any semblance of continuity. There is a scene of back-stage life, and the next finds the characters moving around in society atmosphere. The picture is nothing but a series of sets through which the players are guided about like so many puppets. There is a bid for a bit of triangle play with a villain who doesn't seem to have a single motive for his conduct—unless he is used as the god in the aristocratic dowager's evil machine. The title writer hasn't brought out the sympathetic bid for the heroine since her language is the regulation patter of the dressing room. There is a bit of firearms which once used indicate some drama. But here again the bad cutting destroys any logic the scenes might contain.

The one novel note in this time-worn plot is the introduction of the grand jury instead of the usual panel of twelve men. The husband is vindicated in a hap-hazard manner through the instrumentality of his chorine bride. And mother-in-law steps off her high pedestal. There are so many directorial errors, that if the original story contained any substance it has been destroyed. Miss Brady struggles bravely but her efforts are fruitless. She is poorly lighted. In fact the lighting is extremely mediocre in a majority of the scenes. Charles Gerard as the villain acts with his usual poise and restraint. But he seems to have no motive for his conduct. The rest of the cast provide atmosphere and nothing else.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Florence Maddis.....Alice Brady
Ross Van Beekman.....Vernon Steel
Ned Ormsby.....Charles Gerard
Mrs. Van Beekman.....Emily Fitzroy
Margaret Van Beekman.....Constance Berry
Fola.....Edith Stockton
Feinstein.....Ben Probst
Maddox.....Richard Carlyle

By Harry Chandlee and William Laub.
Scenario by Coolidge Streeter.
Directed by Herbert Blache.
Photographed by Jacob Badaracco.

PRESS NOTICE—STORY

A new Alice Brady picture entitled "Out of the Chorus," will be the feature attraction at the ———— theatre next ————. In this picture the star enacts the part of a chorus girl who steps into matrimony with the scion of an aristocratic family. This adventure provoked the parents to such a degree that they placed obstacles in her path to disillusion her. Florence Maddis, the ex-chorus girl, is led to believe that her husband is unfaithful—which is all a part of the scheme to make her feel unworthy. Eventually young Van Beekman is goaded to the danger point. He becomes involved in a murder of which he is innocent in order to prove his wife unfaithful. But she remains steadfast in her devotion and is really instrumental in bringing him freedom.

The picture takes one back-stage—into the mysterious world of the footlights. It also takes the spectator to the inner circles of society. Miss Brady has an effective part here—a part which enables her to show her histrionic talent at its highest attainment. Prominent in the company are Charles Gerard and Vernon Steel. The picture is a romantic drama of theatrical life in the metropolis.

PROGRAM READER

Alice Brady, the popular and talented Realart star, will come to the ———— theatre next ———— in her latest attraction entitled, "Out of the Chorus." This is a picture which takes the spectator behind the footlights and enables him to catch a close-up of that fascinating life of the stage. Miss Brady is a member of the chorus who marries a wealthy youth. The ceremony displeases his parents and the chorus girl is forced———— How she rises to the occasion—how she proves to the snobbish parents that all is not dross behind the footlights—how she wins back the love of her husband—how she saves him from———— This is all told in the fascinating picture which Miss Brady makes attractive by her emotional talent.

SUGGESTIONS

Play up Alice Brady and tell something of her screen and theatrical career. Play up the title. Tell that this is a picture of life behind the footlights. Tell that this is a story which is always appealing. People not identified with the stage are always curious to know how life goes on back stage. Tell them that this is a picture which gets over through its charm and atmosphere. Play it up as a fascinating picture which carries romance, sentiment, drama and fine atmosphere. Play up members of the cast. You can put on a good musical act for a prologue. And play up the title.

CATCH LINES

She was a member of the chorus who married into society. What happened? Was she disillusioned? See Alice Brady in "Out of the Chorus."

The Index to The Complete Plan Book

(Continued from page 2400)

PICTURE BRAND STAR RELEASED PLAN BOOK

MISLEADING LADY, THE (METRO) BERT LYTELL.....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it." "Bert Lytell an excellent hero of caveman love-making comedy that attracted only fair business." "Fair production which brought about average business." "Good business with this one. It seemed to entertain them well."
Consensus—"Average picture, average puller."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY .....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.

NEW YORK IDEA, THE (REALART) ALICE BRADY.....DEC. 18
"Stage success not so good as a picture."—M. P. News.
Exhibitor Comment—"The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat. Drew usual Sunday and Monday crowds; big to average business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions." "Had good business with this picture. Ray is well liked and a general favorite."
Consensus—"Good picture, good puller."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Exceptional business for week during Lent. Picture not up to Fairbanks' standard."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good."

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business."
Consensus—"Good picture, good puller."

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it." "Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed." "Clean, high-grade picture which appealed strongly to patrons. Did excellent business for week."

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week." "Record houses on this picture. Very entertaining." "Is thrilling crook melodrama which made big hit with our audiences. It has a lot of good exploitation points which we availed ourselves of, and as a result broke all house records during this week's run. Holding it over for a second week." "Sure did go over big. Packed them in at all performances."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed." "Very poor entertainment. Story was not clear and cast was only fair in the opinions of my people. Can't hand this one much. After Vignola's 'The World and His Wife,' this was a great disappointment." "Went over big for week. Is exceptionally good feature."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE .....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.

POLLY WITH A PAST (METRO) INA CLAIRE.....DEC. 18
"Ina Claire's rare artistry makes her a welcome screen figure."—M. P. News.
Exhibitor Comment—"Only fair. The picture is entertaining but lacks pep." "Good entertainment, but not a great picture. As an opening attraction, a great success, because light enough to please, and dramatic enough to be exciting in a mild way." "Not much above the average production. Fair." "Went over very well. An elaborate fashion show prologue and several vocal selections by a prominent singer helped pack the house."
Consensus—"Good picture, good puller."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 29
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm."

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
"A fine auto race picture with Tom Mix."—M. P. News.

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 29
"This one looks like a vehicle."—M. P. News.

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hours' Leave.' Box office excellent. "About the average Douglas MacLean type of film. Amusing farce which drew well." "Extremely good picture. One hundred per cent entertainment. Good cast, good story, clean and wholesome." "A poor picture playing to poor business."
Consensus—"Good picture, good puller."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions. Pleased our audiences. Business good considering general conditions." "Wonderfully good business with this picture. Certainly a success both in its value as a box office attraction and its entertainment."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

Box Office Reports continued on page 2404

"THE LOVE SPECIAL"
(Paramount)

Acceptable Entertainment Provided by Good Humor and a Quota of Thrills

PARAMOUNT has given Wallace Reid an acceptable offering in "The Love Special," adapted from Frank Spearman's railroad story, "The Daughter of a Magnate." It is totally unlike some of the star's recent productions since it does not rely entirely upon romance and interiors, but like "The Valley of the Giants," depends a great deal on its exteriors and thrills. Yet the exciting moments are easily dominated by the humorous touches. In all likelihood Frank Spearman treated his story with emphasis placed upon its suspensive values. The sponsors for the adaptation have doubtless aided their own version since it is not so much a picture with a plot as it is a picture of sequences which rely upon humorous incident and an assortment of thrills.

Reid has turned from the steering gear of a motor car to the throttle of a locomotive in this photoplay. In this respect "The Love Special" is similar to the memorable automobile stories. He plays the part of chief engineer of the road and his duties take him to the big outdoors. The high lights of the picture enter when he runs afoul of the president of the road. It is very pleasing comedy here with Theodore Roberts providing most of the fun in his inimitible way. The star is called upon to act as guide for the big mogul and his suite of which his daughter is a member. And some great incident is furnished in the stop-over privileges. The romance enters when the daughter responds to the rough and ready engineer and the melodrama intrudes when a stockholder tries to discount the hero's ingratiating personality. A pleasing incident occurs when Reid and Snitz Edwards, who holds title to the property through which the road has gained an option, hold up the guests in a mountain inn.

The director hasn't paid much attention to Agnes Ayres' wardrobe, since she is allowed to bedeck herself in a Fifth Avenue manner, with the proper costume for every occasion. Again it isn't likely that Reid could pull a locomotive lever with such little expenditure of strength. But these are minor flaws which have nothing to do with the entertainment values. The director might have been less conventional with his big thrill and added more suspense. The two trains could have been slated to come together with a "head-on" and stopped short with a snow bank. The railroad atmosphere sort of falters here. Some will recognize the studio snow. There is a bit of miniature work with the blizzard and locomotive detail, that is first rate. The director has staged the picture against charming backgrounds and there is a note of reality in much of the action. In all "The Love Special" keeps pretty close to the star's average.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jim Glover ..... Wallace Reid
Laura Gage ..... Agnes Ayres
President Gage ..... Theodore Roberts
Allen Harrison ..... Lloyd Whitlock
Mrs. Whitney ..... Sylvia Ashton
William Bucks ..... William Gaden
Morris Blood ..... Clarence Burton
Zeke Logan ..... Snitz Edwards
"Gloomy" ..... Ernest Butterworth
Stenographer ..... Zelma Maja

By Frank H. Spearman.
Scenario by Eugene B. Lewis.
Directed by Frank Urson.
Photographed by C. Edgar Schoenbaum.

PRESS NOTICE—STORY

What is admittedly one of the most entertaining pictures in which the popular Wallace Reid ever appeared will be presented at the ———— theatre next ————. The title of this production is "The Love Special," adapted from one of Frank H. Spearman's railroad stories, "The Daughter of a Magnate." It is said to be a fine, red-blooded story with plenty of mountain railroad atmosphere, a charming romance, and a few well staged thrills to lend spice to the offering. Mr. Reid is well supported by Agnes Ayres, Theodore Roberts, Lloyd Whitlock, Sylvia Ashton and Clarence Burton.

The story revolves around Jim Glover, a construction engineer on a mountain railroad division, who gets involved in romantic complications with the daughter of the president of the road. Jim wins her despite the schemes of Harrison, a director of the road, who also loves the girl. "The Love Special" is one of the most thoroughly outdoor stories with which the star has yet been provided as the basis for a picture. It is the same type of story as "The Valley of the Giants," in which Mr. Reid starred and which proved one of his most popular attractions. The picture is adapted by Eugene B. Lewis and directed by Frank Urson.

PROGRAM READER

Wallace Reid, the popular, good-looking star of Paramount pictures, is coming to the ———— theatre in "The Love Special." It is said that he appears at his best in this adaptation of Frank Spearman's story, "The Daughter of a Magnate." It is a picture which carries a delightful romance between the young construction engineer and the daughter of the new president of the road. The production is packed with outdoor scenes, which give the star ample opportunity to display his courage. One of the big features is a wild ride by the star and his leading woman in a locomotive over the mountain roads. In the supporting cast are Agnes Ayres, Theodore Roberts, Lloyd Whitlock, Sylvia Ashton and Clarence Burton. Watch for further announcements.

SUGGESTIONS

There is no necessity of "bally-hoo-ing" Wallace Reid like some unknown star. He has a big following—in fact is one of the most popular stars on the screen. But you can tell them that "The Love Special" is of the same high calibre as "Always Audacious." You can tell them that it carries a big thrill—that it offers the star an outdoor part similar to that which he enacted in "The Valley of the Giants.' Perhaps your crowd is familiar with the original story. Play up Frank

"JIM THE PENMAN"
(Whitman Bennett-First National)

Grimly Realistic But Artistic Picture From Famous Stage Play

GRIMLY realistic and absolutely logical and consistent is the screen version of the famous old crook melodrama, "Jim the Penman." There is no maudlin sentiment, no overnight reform, no attempt to a "live happy ever after" ending and in consequence the result is a picture that may not please universally, if, since we have been compelled to admit, a considerable portion of picture audiences insist on entertainment rather than acting, pleasing sugar coated romances rather than strongly dramatic plots and stories that come out happily rather than logically.

Lionel Barrymore in the role of the forger who began his life of crime for love of a woman and continued using his genius for copying signatures to amass a fortune, and win a wife who did not love him, is as consistent as is the plot of the story. He gives a remarkable performance marred only from an audience standpoint in that in making his characterization ring true he extracts little sympathy for himself as the hero. "Jim the Penman" of the picture doesn't reform. He takes all of his associates in crime out in a yacht, locks the cabin door and then with the whole crowd trapped in the cabin, smashes a hole in the hull that sends the craft and its passengers to Davy Jones' locker.

This last sequence is an addition to the original, but it contains the best drama of the picture and it is unfortunate that this unhappy but perfectly logical ending will not be relished by the average fan. Telling the story of "Jim the Penman" has taken a lot of titles that slows up the action of the production somewhat, but there is a compensation in the fact that practically a perfect continuity has been evolved.

This is a picture for the discriminating. Those who find the average feature obvious and conventional should hail it for what it really is, an achievement. The production adds to Mr. Barrymore's fame as a great artist and to Whitman Bennett's reputation for giving the screen worthwhile plots done in a consistent, artistic manner.—Length, 6100 feet.—*J. S. Dickerson.*

THE CAST

James Ralston ..... Lionel Barrymore
Nina Bronson ..... Doris Rankin
Baron Hartfeld ..... Anders Randolf
Louis Percival ..... Douglas MacPherson
Agnes Ralston ..... Gladys Leslie
Lord Drelincourt ..... Arthur Rankin
Capt. Redwood ..... Charles Coghlan
E. J. Smith ..... J. P. Laffey
Enoch Bronson ..... Ned Burton

Directed by Kenneth Webb.
Adapted from the play by Sir James L. Young
Adapted by Dorothy Farnum.

PRESS NOTICE—STORY

The famous old melodrama which thrilled and entertained so many a generation ago, "Jim the Penman," has been adapted to the photoplay with Lionel Barrymore in the leading role and will be the attraction at the ———— theatre for a ———— days' engagement, beginning ————.

The role offered Mr. Barrymore, that of the country bank clerk, who through circumstances was forced to use his genius for duplicating the signatures of other people, in forgeries that netted a gang of crooks millions, is one that gives him unlimited opportunities for acting and in the star's support is a talented cast of well known players including Doris Rankin, in private life Mrs. Barrymore, Andres Randolf, Gladys Leslie and others of equal prominence.

The play which has been famous so many years has proven excellent picture material, its strongly dramatic plot making a firm foundation and the manner in which it has been developed by director Kenneth Webb adds to the feature's value.

As a box office attraction nothing more could be desired. The name of the play and the fame of the star combine in making "Jim the Penman" a most unusual feature.

PROGRAM READER

"Jim the Penman," with Lionel Barrymore, famous star of the speaking stage and popular favorite of the screen, is the attraction booked for the ———— for a ———— days' engagement beginning ————.

This famous old stage success by Sir James L. Young with its perfect plot and strongly dramatic situations has made Mr. Barrymore an admirable starring vehicle.

He plays the role of Jim Ralston, a bank clerk, with a genius for imitating signatures, who unwittingly and with all the best of intentions in the beginning is forced to become a forger, his crimes earning for him the title of "Jim the Penman" from both the police and the gang of crooks.

In support of the star is a strong cast of players including Doris Rankin, in private life Mrs. Barrymore, Anders Randolf, Gladys Leslie and other well known screen personages. The picture was directed by Kenneth L. Webb and is a First National attraction.

The story of "Jim the Penman" is as familiar as that of "Way Down East." The play has been a classic melodrama for half a century and now that it finds its way to the screen, the excellence of its plot and the dramatic story is once again demonstrated. In the title role Mr. Barrymore is provided with probably his best screen vehicle to date. The role of Jim gives him a chance to demonstrate what is often said on Broadway, "that Lionel is the best actor of the family."

SUGGESTIONS

In billing "Jim the Penman" we would lay emphasis on the play from which the picture has been adapted, telling something of its history, how long it has lived, etc., and get over the idea that the plot is well out of the ordinary. If Mr. Barrymore has become popular with your patrons you can call attention to his former pictures especially "The Copperhead." Bill the offering seriously at all times. For a prologue you could not do better than to stage a part of the original play, a script of which is obtainable from any company selling amateur plays.

The Index to The Complete Plan Book

(Continued from page 2402)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business."

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY.....JAN. 15
"Rather frail but backgrounds give it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART.....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

TESTING BLOCK, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....DEC. 18
"Sure fire western with star in the kind of role that made him famous."—M. P. News.
Exhibitor Comment—"Certainly a fine picture and a sure-fire box-office attraction. Picture seemed to please and went fine all week." "Best Bill had done to date." "An average picture which went over big. Hart great favorite here." "Best picture Hart's made in a long while. Marks his return to the sort he does best and that people want. Fine business." "Went over big at opening and though only average next few days, it went big at closing. Pretty good picture."
Consensus—"Good picture, good puller."

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
Fairly interesting, with Pearl White scoring a hit."—M. P. News.
Exhibitor Comment—"Thoroughly pleased audiences, with result that picture got good box-office play. Pearl White feature our audiences liked." "This picture went over extra big during run. Held for one week where usual run is three days." "Box-office results on this picture are quite satisfactory. Fairly entertaining."
Consensus—"Good picture, good puller."

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH.....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season." "Good picture but not a money getter here. Bosworth name has absolutely no box office value here." "A virile, red-blooded story which holds the interest. Patrons liked it and the box office figures were large ones."
Consensus—"Good picture, good puller."

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT.....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHEN WE WERE TWENTY-ONT (HAMPTON-PATHE) H. B. WARNER.....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHITE YOUTH (UNIVERSAL) EDITH ROBERTS.....DEC. 18
"Edith Roberts has frail and obvious picture here."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"Honest Hutch" (Goldwyn)—"A very good picture, with Will Rogers doing a fine piece of work.. Average business two days."

"North Wind's Malice" (Goldwyn)—"Exceptionally fine Beach story. Entire cast well chosen. Made everybody talk. Average business two days."

"It's a Great Life" (Goldwyn)—"Very light—not much to it but pleased everyone who had been through college. . Average business two days."

"Her Husband's Friend" (Paramount)—"Good picture to good business two days."

"Burglar Proof" (Paramount)—"Star not so good. Average business two days." "Heliotrope" (Paramount)—"Average business two days."

"Helliotrope" (Paramount)—"Average business two days."

"It's a Great Life" (Goldwyn)—"Average business two days."

"House of the Tolling Bell" (Pathe)—"Big to average business two days."

"The Girl With the Jazz Heart" (Goldwyn)—"Average business two days."

"Wonderful Chance" (Selznick)—"This one pleased large patronage. Average business two days."

"Beloved Villain" (Realart)—"Picture well produced and star pleased. Average business two days."

"Laughing Bill Hyde" (Goldwyn)—"Star pleases—fair offering."

"New York Idea" (Realart)—"Production good and fine cast. Alice Brady pleased as usual. Average to poor business two days."

"Hidden Fires" (Mae Marsh)—"An average picture—star does good work. Average business two days."

"Go and Get It" (First National)—"Certainly a great picture and a sure fire box office attraction."

"The Notorious Miss Lisle" (Paramount)—"An average picture with the star interpreting an uninteresting role. Business fair."

"Passion" (First National)—"It is the consensus of opinion that this is undoubtedly the greatest production from every angle shown at this theatre since its opening. Practically capacity business every day."

"Girl of My Heart" (Fox)—"Miss Mason not accepted as a star and box office reflected this feeling."

"The White Moll" (Fox)—"Fair picture; box office receipts average."

"Challenge of the Law" (Fox)—"Good picture, average puller, business good."

"Once to Every Woman" (Universal)—"Newspapers 'kidded' the production and while business was good it was not more than average." "Business good and patrons seemed pleased with picture."

"The Devil's Passkey" (Universal)—"Good picture.. Business greater than usual and good during run."

"The Love Flower" (United Artists)—"Seemed to be well liked. Business was good. Entertaining little story."

"The Leopard Woman" (Hodkinson)—"Fair production. Business little better than usual."

"Earthbound" (Goldwyn)—"Had big business with this one. Brought large receipts."

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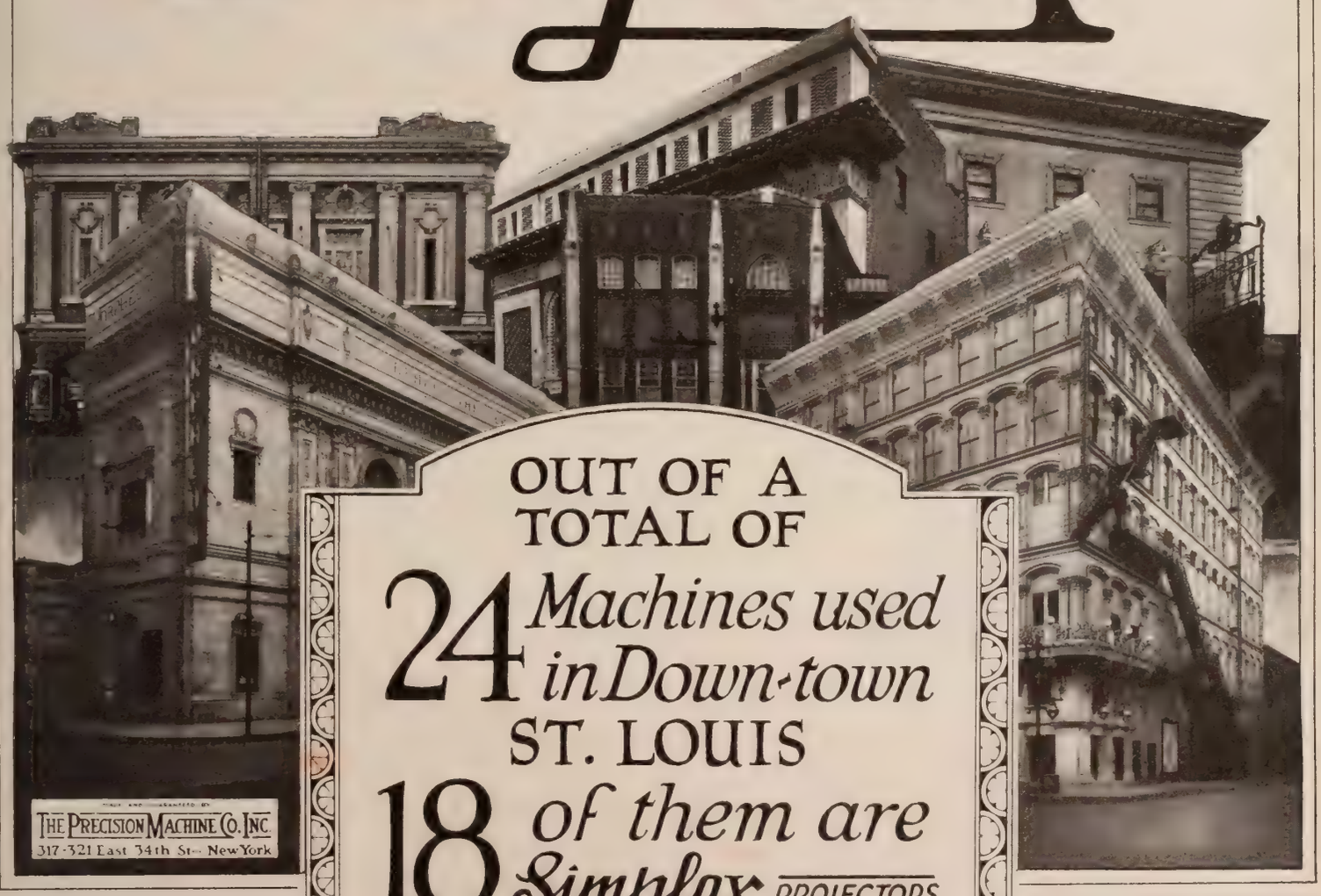

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APRIL 9, 1921

Motion Picture News

Reg. U. S. Patent Office

An Inside View

¶ William A. Johnston has just returned from an extended stay in Los Angeles—studying production conditions at close range.

¶ The first of a series of editorials based on this survey appears in this issue.

¶ An important feature at this moment in the industry's history.

The News Alone Covers The Field

VOL. XXIII No. 16 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

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DOWN TO BRASS TACKS

"THIS RITCHEY poster increased the exhibitors' profits, where it was generally used, at least 33 1/3%. This statement is based upon actual figures taken from territories where it was generally used compared to districts where it was not so used."

The above statement was made by Mr. Nat G. Rothstein, director of publicity for Equity Pictures Corp. He referred to the 24 sheet stand for "Hush," in which Clara Kimball Young is starred. It is reproduced above.

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A Paramount Picture

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"Sentimental Tommy"

with GARETH HUGHES, MABEL TALIAFERRO and MAY McAVOY

ALL of Barrie's charm and understanding of human nature have been captured in the screen version of his two fiction masterpieces, "Sentimental Tommy" and "Tommy and Grizel." The story that has made millions laugh and weep is there before you in all its tender reality. The picture will break records everywhere.

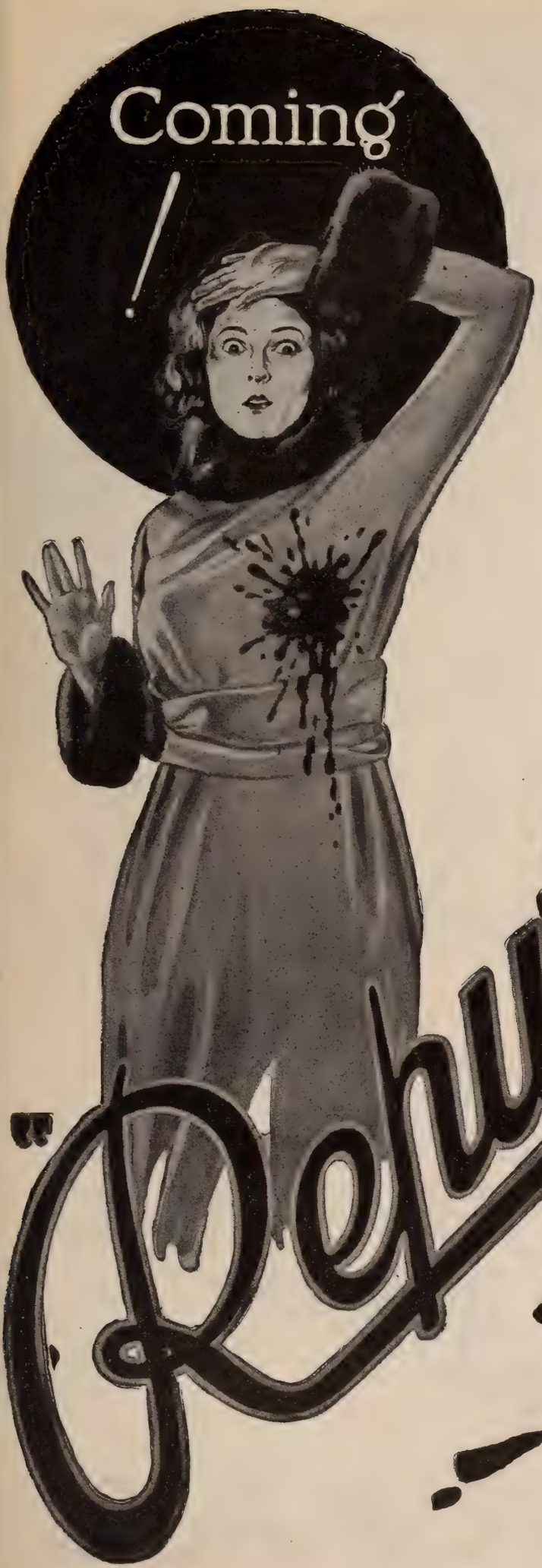
POOR little Grizel, an outcast because her mother was the "Painted Lady," Tommy, the most lovable boy in fiction, the grim old doctor and all the other kindly, humorous and pathetic characters are interpreted by a notable cast. Another signal achievement of the man who made "Dr. Jekyll and Mr. Hyde."

A John S. Robertson Production

Scenario by Josephine Lovett

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



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against
Woman

Starring
PRISCILLA
DEAN

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Directed by Marcel De Sano

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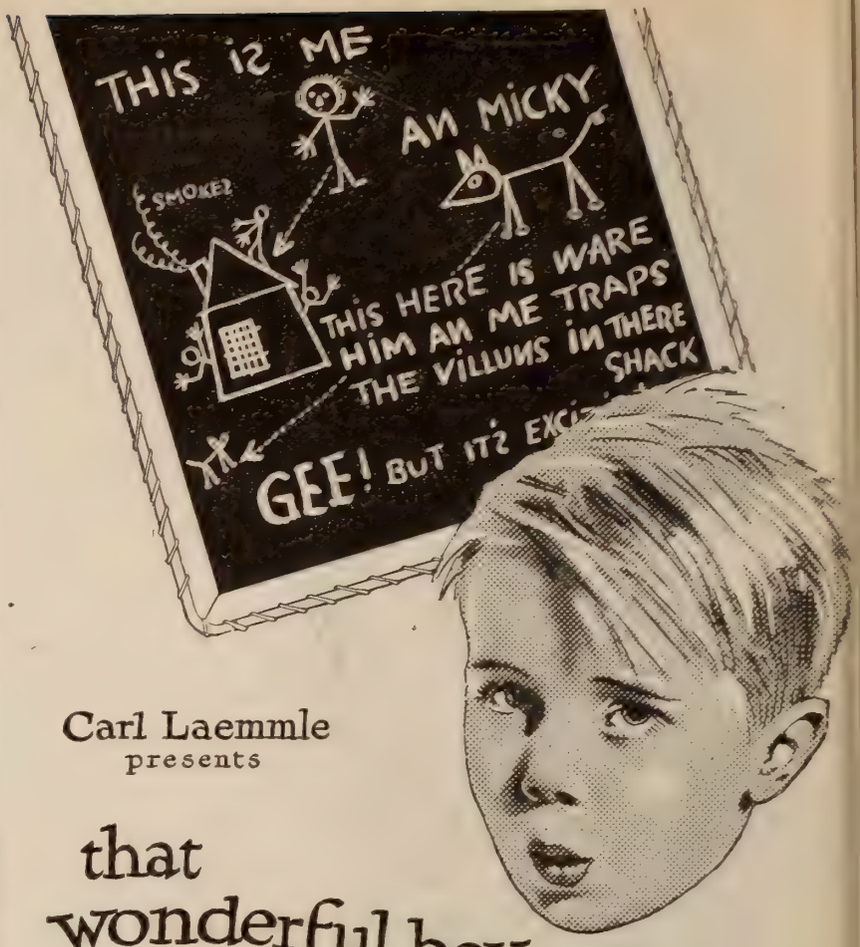

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"DREAM STREET"

a dramatic comedy to be released through The United Artists Corporation to the motion picture exhibitors throughout the country—

THAT IS, TO THOSE THAT WANT IT.

It is Mr. Griffith's first production since *"Way Down East,"*— requiring more sets and almost as much time as that production.

It will be first shown in the CENTRAL THEATRE, Broadway, NEW YORK, THURSDAY, APRIL 7, AT PRICES FROM 50 cents to $2.00.

Without regard to how great a success this New York showing may be after this exploitation in New York and one or two other cities, this picture will be delivered to the United Artists Corporation on April 25.

Mr. Griffith has never entertained any other idea than to fulfill as satisfactorily as was in his power his contract to produce this picture for the exhibitors.

A. L. GREY, Gen. Manager

D. W. GRIFFITH, INC. ∴ Longacre Building, New York City

"Just as good as 'THE MARK OF ZORRO'"
says Mae Tinée in "The Chicago Tribune"

DOUGLAS FAIRBANKS
in "THE NUT"

"The picture is really awfully well done from all points of view. It's plumb full of action and surprises. Different from but just as good as 'The Mark of Zorro,' than which Mr. Fairbanks never made a better photoplay."

Mae Tinée in "The Chicago Tribune"
March 23, 1921

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the first two of which will be "The Rosary" and "The Lost World" (from the famous book by Sir Arthur Conan Doyle).

Twelve de Luxe Two-Reel Dramas

based upon the famous Selig Library of well-known novels by James Oliver Curwood, Sir Gilbert Parker, E. Phillips Oppenheim, Charles Eckert Goodman, Randall Parrish, Salisbury Field, Charles L. Cullen, General Charles King, etc. and featuring such players as Lewis Stone, Wallace Beery, William Desmond, Mary MacLaren, Ann Forrest and others; to be released under the famous Diamond S trademark.

Twelve One-Reel Animal Thrillers

to be produced at the Selig Zoo

Distribution—The two-reel de Luxe Dramas and the one-reel Animal Thrillers will be released through Educational Film Exchanges, Inc. Distribution of the Super Features will be announced later.

The reputation of the above producers and the splendid resources of the Selig Studios—where last year such successes as "Isobel," "The Mask," "Kazan" and "The Lost City" were made—give final assurance of the high quality of these 1921 productions.

Educational Pictures

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Gayety Comedies
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Robert C. Bruce Scenics Beautiful
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World Wanderings
Chester Outings
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It is doing *more* for the *moral elevation* of the *screen* than any other production ever made.

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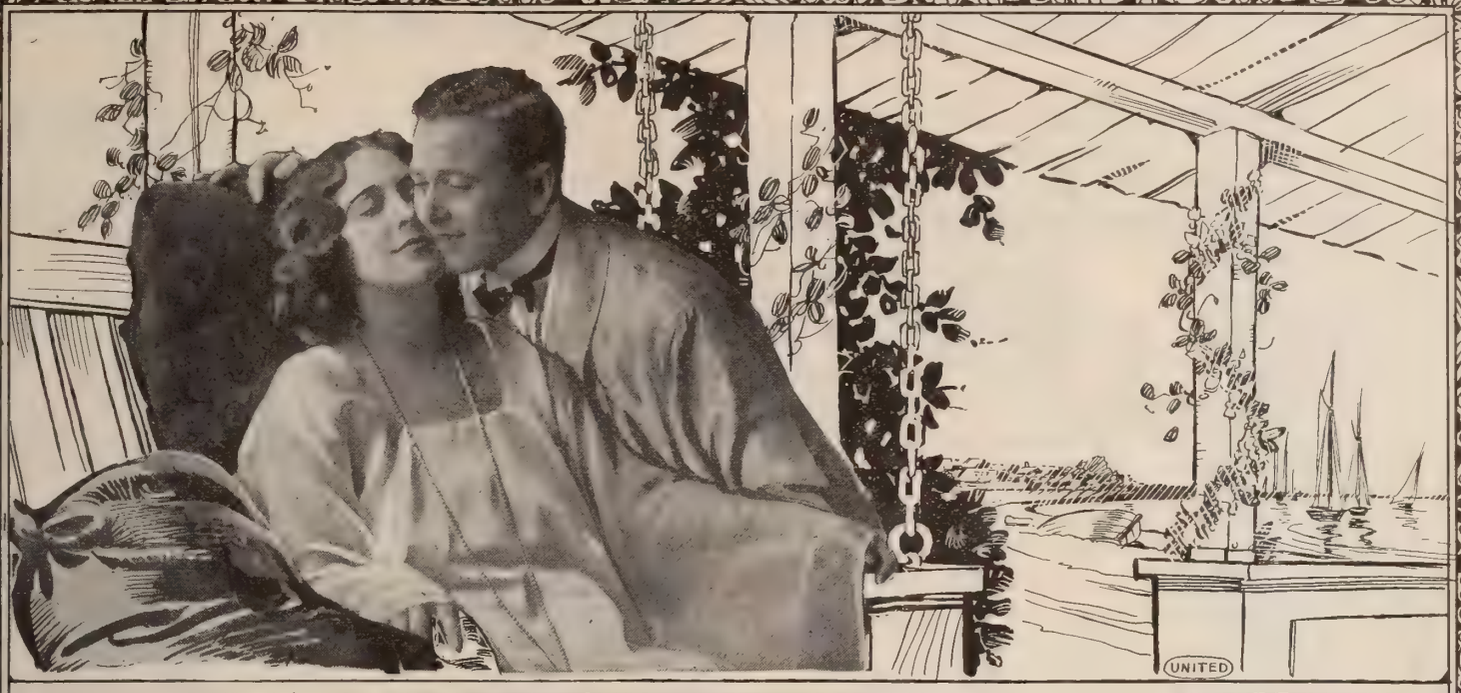

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With the action both East and West this William Russell production offers an exceptional opportunity to give the fans *action*—and that's what they want now.

Charlotte Burton, who needs no introduction—Harvey Clark, who has made thousands of friends during his many years in "Flying A" features (play up Clark, he has a following)—Dick LaReno, who appeared in *Behold My Wife*—in fact the cast is "ALL STAR."

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Adapted from *Faith*

Here is the best feature Mary Miles Minter ever made—bar none!

First, the star! Next, a story that just fits her. And the cast! They are *all* stars — Clarence Burton, who appeared in *Behold My Wife* — Gertrude LeBrandt—John Gough, who was in *Six Feet Four*—Perry Banks — Margaret Shelby—Lizette Thorne!

This feature will bring

tears to the eyes and a sob to the throat of everyone who sees it. It scores a hit in *any* house, with *any* audience.

THE MAN FROM MEDICINE HAT

Adapted from
The Manager of the B and A

If they like thrills, action, suspense—they've got 'em here! The thrills, action, and suspense that made J. P. McGowan a successful director, and he's put 'em in this one — featuring Helen Holmes.

A runaway box car narrowly missing a collision with the Limited—a fight in the railroad yards — a hospital fire and thrilling rescue — a street fight — a whole town on fire—the forest ablaze—a rescue train rushing through the falling, blazing trees—it's all one big thriller.

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An Action Comedy Drama Western with William Russell, supported by *three stars*. Bull Montana as a "box-fighter"—Francella Billington as the "sweetheart"—Harvey Clark as the "Papa-in-Law."

Crammed full of action, starting in the East and going straight West. There isn't a dull moment in the whole feature. There's a laugh every few minutes. And suspense right along. You're held right to the screen to the very last close-up. A dandy scrap between Russell and Bull Montana—an escape from the police—and Western action all over the hills of Arizona. Every exhibitor who plays this will mop-up!

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OKLAHOMA CITY, R. D. Lewis Film Co.
OMAHA, Fontenelle Feature Film Co.
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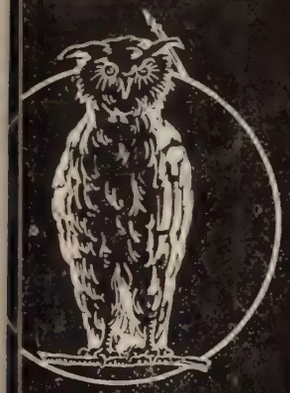

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How I Presented "A Tale of Two Worlds"

By S. L. ROTHAFEL

"A Tale of Two Worlds" did remarkable business at the Capitol Theatre. There is a short episode in the early part of the picture laid in Pekin during the Boxer Rebellion. As soon as this was finished and before the title announced that the action had been switched to America, I "faded out" the screen, revealing a stage setting of a balcony in Chinatown. A girl singer, costumed like Leatrice Joy as "Sui Sen" in the picture, then sang the Chinese lullaby from "East is West." The setting was in the centre of the stage masked by a scrim decorated with long Chinese banners, and the singer was flooded by mellow lights. The interlude was applauded at each showing.

EMINENT AUTHORS
PRESENT
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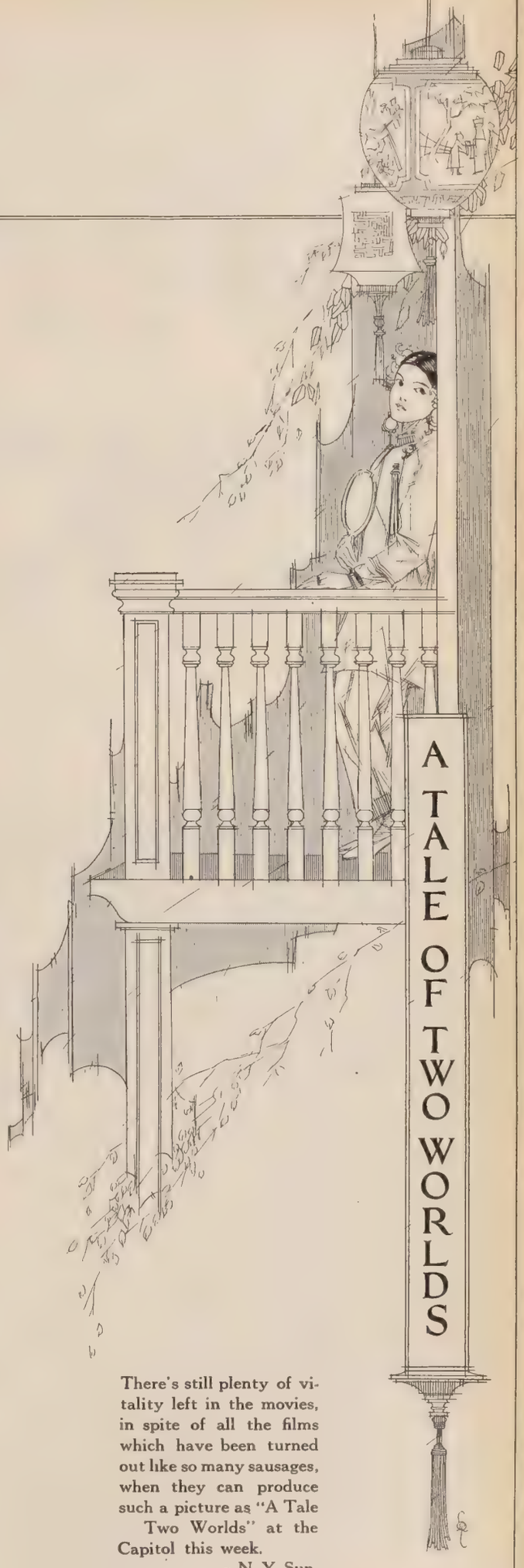
A TALE OF TWO WORLDS

A FRANK LLOYD PRODUCTION

A GOLDWYN PICTURE



There's still plenty of vitality left in the movies, in spite of all the films which have been turned out like so many sausages, when they can produce such a picture as "A Tale Two Worlds" at the Capitol this week.

—N. Y. Sun.

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Who gives to the screen in his two first Realart productions, starring Wanda Hawley, "THE OUTSIDE WOMAN" and "THE HOUSE THAT JAZZ BUILT," those elements which are the natural heritage of his former profession—elements which make these two pictures stand out as something distinctly *new* and *refreshing* and *daring*:

Complete freedom from the shackles of stereotyped tradition in screen expression;
Masterful control and adroit development of comedy situations;
Admirable restraint in dramatic moments;
Faultless artistry in his conception of scenes and settings;
Genius for design which leaves the Stanlaws stamp of exquisite taste upon every costume in the pictures—from the fairy-like creations of Wanda Hawley to those worn by the least important of the extras; and finally,
Convincing humanness which transforms a strip of celluloid into life itself, and makes an audience part of the story which is being told.

REALART
PICTURES CORPORATION
469 FIFTH AVE., NEW YORK

Scenario by
Douglas Bronston

Introducing—

PENRHYN STANLAW'S Second Realart Picture

WANDA HAWLEY

IN

"THE HOUSE THAT JAZZ BUILT"

A picture which ideally blends humor and pathos in portraying the near-shipwreck of two young people to whom success came too suddenly.

While its rapid movement and delightful humor establish it at once as a comedy, this story, adapted from the Saturday Evening Post story, "Sweetie Peach," by Sophie Kerr, contains also several situations of dramatic power and appeal, which make of it a thoroughly *human* chronicle of married life.

Clean, crisp and absorbing—just the sort of a production, a combination such as Wanda Hawley - Penrhyn Stanlaws - Sophie Kerr would guarantee!

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William Fox announces his forthcoming production

MARY QUEEN OF SCOTS

A production, gigantic in scope, portraying the life of Mary Stuart, one of the most remarkable and romantic figures in history.

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J. Gordon Edwards, who directed the Fox magnificent production, "Queen of Sheba," is directing "Mary Queen of Scots." He, and a company of Fox players, are embarking immediately for Europe; the concluding scenes of this gigantic historical drama will be made in France, Scotland and England, where the ill-fated queen lived her romance, made her fight and enjoyed her brief triumph.

No single historical work has been followed in writing this scenario; no published romance or drama has been used as the basis for this story. The Fox production of "Mary Queen of Scots" is founded on material of unchallengeable authenticity, a corps of literary experts, under the direction of Mr. Fox, having spent two full years in sifting from the archives of history the great dramatic romance of the woman whose beauty swayed the destinies of nations.

Watch later announcements for details

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"LOVE'S PENALTY"

The story of a man who thought he could play with love and then marry to further his ambition—and the terrible penalty he paid. A picture that touches the deepest emotions and is grippingly dramatic.
Story and direction by John Gilbert.

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The powerful emotional actress as Acacia

"The Passion Flower"

A colorful story of Old Spain with its dancing girls and quaint folk lore, its fiercely passionate peasants and its feudal battles—intensely dramatic and deeply emotional.

The Story of a Strange Love

Presented by Joseph M. Schenck and adapted for the screen by Mary Murillo and Herbert Brenon, from the famous play by Jacinto Benavente.

Produced under the Personal Direction of Herbert Brenon

Photographed by Roy Hunt
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Albert A. Kaufman's
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Allen Holubar's

Drama Eternal
starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from the theme by Olga Linek Scholl

A Big 5 Production, and

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII APRIL 9, 1921 No. XVI

Los Angeles Banks and the Industry

A DEFINITE and serious movement is on with the Los Angeles banks to enter the picture business.

Some producer financing has already been done by these banks. The present plans however contemplate a financial alliance of considerable and regular proportions.

We are told that four different groups are investigating the problem.

One of the objects sought is to bring distribution headquarters to Los Angeles. We do not know of the practicability of such a plan; but some sound arguments in theory are advanced in favor of it.

There should always be, with any product, a close contact with and sympathy between the making and selling operations. There generally is. The gap of thirty-two hundred miles between these two important functions in the picture industry does not tend toward harmonious action, especially with so changeable a product as the picture and one so sensitive to public taste.

To our mind, however, the important thing is the entrance of the bank. This is essential to production effort; it is still more important because it has to do with the stability of the entire industry.

We have had several eras of finance; they are still operative.

There has been the era of financing production and distribution through the advance deposits of the exhibitor. We have the era of financing production through the distributor, whereby the distributor has advanced or later met the negative cost.

Neither one has been satisfactory. Neither is sound from an economic standpoint. Both have been makeshifts, necessary undoubtedly, in the swift growth of an industry furnishing a product of great popular consumption.

Some of the largest operations have been financed through Wall Street. These have been called banking operations. They have been of the promotion bank order however, in which stock was underwritten and offered to the public.

We are not criticizing any of these methods of finance. They have been followed by many industries, notably that of the automobile.

We cite them simply to point out the distinction of the present situation of the Los Angeles banks which are deposit banks. They will enter the industry, if at all, upon a strictly commercial basis.

They will finance pictures upon their market value, as nearly as this can be determined. The proven ability and experience of the producer, his resources, his business organization and management, his product, its quantity and quality, these will be weighed upon the banking scales.

It seems to us that production has become a banking proposition.

There are a good many producers today about whose ability to produce profit-making pictures there is not too much question. Proper business management is, of course, a prime consideration. Studio waste must go.

It has also been proven in the past and it is being shown clearly today that the picture, so far as public buying is concerned, is not subject to wide fluctuations, is not greatly affected by hard times. In the depression of 1910 motion pictures did not suffer. Today the public has not stopped buying them as is the case with most other commodities, except only in spots where severe industrial depression has existed.

The labor problem, a vital element in the situation of other industries, does not concern us to any considerable degree. The difference between the manufacturing cost of our product and the gross income is so wide as to bear no comparison with the case of the maker of hammers, who finds that eighteen of the twenty-five cents he receives for his article must be charged off to "labor cost."

There is a good, a mighty good, and solid foundation beneath this business.

* * *

THE big factor, however, is distribution. We mean the economic and efficient selling of the acceptable picture—to the exhibitor and through him to the public. The bank, it would seem, cannot concern itself with production without also seriously concerning itself with distribution, without, in fact, taking a hand in the adoption or reordering or creation of proper distribution channels.

The machinery of distribution, its reason for existence, its fundamental policy, its efficiency; the important question of advertising, so inseparable from the picture, the problem, highly important, too, of a fair and square rental policy; these are matters the bank must investigate and have to do with.

It is just for this reason that we welcome the commercial banker. Waste exists, as we all know. It exists upon a very large scale, and it is due not to the small leaks, but to a very few and very great economic faults. The bank, it would seem to us, will have the insight and the leverage to hasten the correction of these faults.

WM. A. JOHNSTON.

What is a Fair Rental?

Here is the Exhibitor's Answer

What is the fair basis of renting a picture?

Flat price?

Straight percentage?

Or guarantee and percentage?

If flat rental, what is a fair price? If guarantee and percentage, what amount should be guaranteed?

Is a definite standard of values possible?

If not, how are individual cases to be decided? On seating capacity? Population? Admission price? Quality of clientele? Or otherwise?

THESE are problems, yet unanswered by the industry, which have been the subject of disputes since the earliest days of motion pictures. Very little really constructive effort has been made to obtain a solution, this probably for the reason that producers and distributors, generally, have been well satisfied apparently with results, and exhibitors, even if not satisfied, have hesitated to turn from the present plan for fear of running afoul something less advantageous.

In view of these conditions it is worthy of more than passing mention that one of the youngest distributing organizations in the industry has for the past few months been conducting an experiment which, whatever else may be the outcome, sheds light on exhibitor opinion regarding rentals.

This scheme has been called by various names, but the one which perhaps best fits it is the "Honor Plan." The fixing of the rental is left entirely to the exhibitor, who, however, is not asked to make a decision until *after* he has played the picture.

Such a plan, if fairly conducted, would seem to afford some idea of the exhibitor's point of view with respect to rentals. The distributor, in this case, does not require, or even request, a box office statement, or any explanation of the method of arriving at the rental which the exhibitor remits, nevertheless it finds, according to statements issued from its offices in New York, that approximately seventy per cent of the exhibitors either report box office receipts voluntarily, or write an explanation of the plan adopted for figuring the distributor's share of the proceeds. In a few cases the returns have been accompanied by affidavits.

MOTION PICTURE NEWS has had access to some of these reports, conditional upon not making public the names of exhibitors or theatres or the amounts remitted, this information being held by the distributor as a confidential matter between it and its customers. On the part of the NEWS, the inquiry was undertaken with the understanding that it was not giving its endorsement to a selling scheme or policy, or to the productions offered, and that its interest was wholly that of an investigator of evidence respecting the exhibitor idea of the right method of determining what constitutes a fair rental.

Fifty Per Cent the Average

OBVIOUSLY, a variety of opinions are expressed, but the average of the returns examined, assuming that they are truthful statements, indicates remittances of approximately fifty per cent, usually figured on the gross, but occasionally on the net. There are, however, a number of plans adopted for figuring the percentage, and not all of these, though submitted as "fifty-fifty splits," by any means actually amount to that much.

A case in point is that of a Western exhibitor who writes: "In arriving at the above settlement we deducted from our gross receipts for overhead, posters and filler service and allowed you fifty per cent of the remainder for film rental, we standing the film rental tax and extra newspaper advertising out of our fifty per cent."

Much depends here, of course, on what the overhead is, what is paid for filler service and how much extra advertising is done. Inasmuch, however, as the distributor does not question these items, or request detailed information about them, a decision cannot be reached regarding the actual proportion of the gross receipts which was returned.

Another exhibitor—midwest city of 20,000 population—also has the equal division idea, but from a different angle. "This," he says, "is *better* than fifty per cent of our gross receipts. If we had been playing you fifty-fifty, you would have had display and newspapers to pay."

The two cases just cited doubtless would be considered very similar and yet if a basis for rentals was being sought in advance of the playing of a picture, it is easy to understand that there might be several difficulties in the way of these two men coming to terms. They themselves, by their divergent methods of figuring, would suggest the question: "What is a fair basis for determining rentals?"

In several instances the explanation is made that "this is fifty-fifty after expenses were paid," but, of course, a statement of this sort is decidedly indefinite. However, good faith is evidenced by such postscripts as the following: "I hope this is satisfactory; it is a very good showing for this town." In passing, it should be said that there are many such comments. Exhibitors very generally request when remitting for their first picture that they be advised if the amount sent is not considered satisfactory by the distributor.

Deduct the Snow Storm

"YOU can see what my receipts were," says one on submitting fifty per cent of the gross. "Bucked a basket game and a snow storm. A very good picture."

But not all of the exhibitors figure exclusively on a basis of gross receipts. "We are remitting," says one, "about thirty-five per cent of our gross receipts and more than fifty per cent of our *net* receipts. Is this satisfactory?"

In other words, this exhibitor allowed thirty-five per cent of the gross, deducted his expenses and then added fifty per cent of the remainder.

If exhibitor and distributor were negotiating terms in advance of playing a picture, differences of opinion existing even among exhibitors, as evidenced by these reports, would seem to open wide the doors for discussion and contention. In this case, however, the distributor is not interested in the method of arriving at the amount remitted; all that concerns it is the total figure.

The remittance in one case was reported by the theatre management to be seventy-seven pr cent. of gross receipts. Is that too much? Or is it too little?

What IS a fair rental?

The exhibitor asks and answers this latter question himself in the following comment: "I certainly believe your feature is worth more," he says. "You see, we are out all of our house expenses, but I have not the gall to offer you less for such a fine feature."

Here was an instance of the exhibitor placing an arbitrary value on the picture. Receipts were not up to expectations, and so he stands a loss equivalent to his cost of operating in order to insure what he considers a fair deal to the distributor. Nor are such instances by any means uncommon.

And this brings up another phase of the situation. Doesn't the attitude on the part of this exhibitor indicate that back in his mind somewhere is the doubt that the Honor Plan method of "play and pay" is fair to the producer because it obligates the producer to gamble with the exhibitor?

Receipts were affected in many cities and particularly in the smaller places, by unfavorable weather, bad roads, religious

meetings, political rallies, school socials, opposition features especially obtained to offset competition, by dances, skating contests and even by epidemics.

What should the exhibitor pay under such circumstances? Is that part of the hazard of the business? Is it a risk which he should assume alone, or should it be divided by the distributor? In the latter case, what should be the basis of the division?

Here arises the possibility that some exhibitors might make a conscientious return on very bad nights, but arrange their divisions for good nights on some other basis. In other words, there is a chance that producer and distributor would be forced to gamble with exhibitors on the bad nights, but would not participate in the same ratio on the good nights.

Some Bend Backwards

OPINIONS differ here as materially as on kindred phases of the rental problem. Many exhibitors simply send a share of their gross receipts, automatically causing the distributor to share their adversity. Others, as in the case previously cited, feel constrained to make an allowance.

Here is a typical report from one of the smaller towns: "Had a bad snow storm and very few turned out. I am sending you all that was taken in and paying the express both ways on the film."

Another exhibitor, similarly handicapped, writes: "We had a bitterly cold night. We think the attendance was good for that kind of a night. We do not want a cent for this time." And, by way of proof, he submits a detailed statement showing that his whole *net* receipts have been returned as rental.

"A bad night. Picture worth more than I can afford to pay," says another who encountered similarly unfavorable conditions. "I am sending you what was the writer's profit and more." This was twenty-five per cent of the gross. Yet the same mail brought more than sixty-five per cent of the gross receipts from one exhibitor who explained that a "rainy night and entertainment at the High School" were operating against him.

An exhibitor in a Central state also met with this sort of opposition. "There was a big basket ball game, a dance and a big banquet in town that night," he reported. "Too much doing for one little town. I expected to have a full house. I am ashamed to send you your share on the picture."

One reported that he "lost money on show," explaining that "a small flu epidemic is keeping attendance down at all shows. If I paid on basis of what I made," he pointed out, "you would owe me, but it was no fault of the picture that the crowd was small."

Who should bear the burden in a case like that? Is it a fair proposition to ask the distributor to take the local risks of weather and competition as well as of production?

"A very fine picture and well liked" is the beginning of another comment. "We had a rainy night and very small crowd—and also had a home talent play by the school the night before. We have sent you the long end of the receipts, but," he adds, "we would have lost money on a picture bought any other way."

It is, perhaps, worthy of attention that although this man did not lose on the picture, neither did he profit because he returned an unusually large percentage of his receipts for the use of the film.

"Enclosed find statement of business done," says a report from a midwest exhibitor. "This shows a loss to me, but the picture was fine and pleased my patrons."

In passing it might be said that such reports, regarding unfavorably weather conditions and other forms of opposition, were almost entirely from the smaller towns and villages where such things are of greater moment than in the larger places.

The height of these misfortunes, it seems, was reached by the exhibitor who sent in the following: "Stormy night, measles, whooping cough, church social, Odd Fellows banquet and Lent the extent of our competition." His valuation of the picture was influenced by the opposition mentioned to the extent that his remittance was well over fifty per cent of his gross receipts. Should these factors have been considered by him in fixing a fair rental?

The Comedy Got the Money

IT would be misleading, however, to cite these instances without calling attention to the other extremes. In one instance a return is made which figures to be about five per cent of gross receipts, but the remitter explains that he was put to unusual expense in buying a comedy (for which, by the way, he paid more than he did for the feature picture).

There have been a few, but only a few, reports of "no rental earned." In most of these cases explanations are made which tend to show that the picture was exhibited against odds for which the distributor was in no way responsible.

From an analysis of one hundred reports, selected at random, and which, therefore, may or may not strike an average, it is shown that exhibitors answer the question, "What is a fair rental?" in this way:

Thirty-four per cent figure that the distributor is entitled to one-half of the *gross* receipts.

Sixteen per cent consider the distributors' share to be one-half of the receipts after making varying deductions, such as overhead, overhead and advertising, overhead and transportation, etc.

The remaining fifty per cent make returns according to their judgment of what the picture earned, or is worth, without regard to how this figures from a percentage standpoint. Many of these remittances are considerably better than half of the *gross* receipts.

As between these latter methods there is no apparent means of arriving at a common ground of computation, but naturally this is partly due to the nature of the Realart proposition. Not being asked to make an accounting, or to state their way of arriving at the right rental, exhibitors have not always felt called upon to offer explanations.

There have been many exhibitor comments, of course, upon the plan itself, but the acme of pessimism, according to J. S. Woody, Realart's general manager, was attained by the theatre manager who reported: "Very good picture, but film caught fire in machine and burned up before show was over."

Personal View Always Enters

REALART'S own opinion of evidence adduced by the Honor Plan with respect to methods of determining rentals is that there is no reasonable approach to agreement on the part of the exhibitors. This is indicated, it is contended, by reports from theatres in different towns where receipts and expenses were approximately the same, but resulted in very different returns to Realart.

Moreover, according to Mr. Woody, the same exhibitor rarely succeeds in preventing his personal opinion of a picture from influencing his remittance. Opportunity for study of this phase of the problem is presented because the distributor's offer includes five Mayflower special features, all of which, except those previously played in the city, must be run. It is asserted that remittances for a picture sometimes are less than for a previously run production which had smaller gross receipts.

A clue to the exhibitor's attitude in these instances often is found in some such general comment as: "Good business, but not as well liked as the previous picture." Here, of course, payment is based upon opinion of the production and not upon its drawing power.

Perhaps, as Mr. Woody suggests, the exhibitor in these cases credits the crowd to his theatre rather than to the picture and purposes penalizing the distributor slightly for not making all of the productions equally entertaining from his personal standpoint.

The best answer to the question of rental value, according to Realart, is to be found in the fact that upward of 100 letters have been received in a week from exhibitors who desired to know in advance what Realart's definition of a fair rental was. In many cases, the question has been repeated even after it was explained that the exhibitor was the sole judge.

A large amount of evidence is on file to show that under no circumstances could some exhibitors be induced to give playing dates until they had obtained a statement that a certain sort of settlement, usually involving a percentage, would be satisfactory.

There has, therefore, at least to the extent indicated, been a disposition on the part of exhibitors themselves to avoid being placed in the position of deciding what constitutes a fair rental, or even what a fair basis of determining rentals is.

Lichtman with Associated Producers

OSCAR A. PRICE, president of the Associated Producers, announced on Tuesday of this week, the appointment of Al Lichtman, formerly general manager of distribution of the Famous Players-Lasky Corporation, to the general-managership of the Associated Producers organization to succeed F. B. Warren. Mr. Lichtman has assumed his new office.

At the home-office of Associated Producers, New York City, Mr. Lichtman issued the following statement:

"It is a source of great gratification to have become an integral part of an organization that stands for the good and great things that the Associated Producers are trying to accomplish.

"It has been my desire ever since I resigned from Famous Players-Lasky, either to go into the distribution of motion pictures for myself or to affiliate with an organization that stands for the best and biggest in the industry. This I have found in Associated Producers.

"It always has been my contention that motion pictures should be sold on merit alone—that is, that the exhibitor should be permitted to choose for himself the productions that best please his patrons and consequently bring more money to his box office.

"The members of Associated Producers and myself are working and shall work toward the same end: the preparation for the picture market of the best there is in screen material and its sale to exhibitors on a live and a let live policy. I want to so co-ordinate the interests of producer and exhibitor that there will not be the slightest ground for the charge that either party to the contract is not getting all that he is entitled to."

Mr. Lichtman said he was contemplating no immediate or sweeping changes in the personnel of the distributing organization, though he said he might later have an announcement to make concerning some new angles of selling policy. At the moment, he is devoting his entire time to getting a grasp on the mass of detail work that confronts him in his new office.

The announcement of Mr. Lichtman's appointment follows a long stay in Los Angeles by the former Famous Players-Lasky executive, during which time he was engaged in conferences with the members of Associated Producers.

S. R. Kent, of Paramount, to Tour United States

S. R. Kent, general manager of distribution for Paramount productions will leave New York April 5 for a six weeks' tour of the country during which he will investigate business conditions in every section.

In the course of his tour Mr. Kent will spend one week at the Lasky studio in Hollywood where he will confer with Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation. The week will be devoted to a resume of the big productions scheduled for release by Paramount next fall and will go fully into details as to the most advantageous manner in which they can be distributed for the benefit of exhibitors throughout the country.

A large part of Mr. Kent's time, during his transcontinental journey will be devoted to a study of business conditions which, it is expected, will be instrumental in the formation of a big fall drive which will be made by Paramount.

All Aboard for the Rochester Convention

THE MOTION PICTURE THEATRE OWNERS of the State of New York have issued a last call to every exhibitor from Montauk to Buffalo to attend without fail the big convention to be held at The Hotel Seneca, Rochester, April 5, 6 and 7 (Tuesday, Wednesday and Thursday). The organization has just started a most intensive and vigorous campaign against the proposed Clayton Censorship Bill and the wave of anti-censorship agitation is to reach its crest at Rochester.

There is no longer room for the slightest doubt as to the record-breaking character of the convention as far as attendance is concerned. The requests for reservations received up to date by Irving M. Salyerds, the chairman of the Convention Committee, show that more than five hundred men will be in attendance. New York City delegates will go on a special train. A factor working in favor of a large attendance has been the reduced railroad fare obtained by the able and active Convention Committees.

In point of entertainments provided for the delegates, all previous records will be eclipsed; the climax being the Grand Movie Ball, which will be held in the big State Armory on Thursday night, April 7. Previous mention has been made of the galaxy of stars which the Rochester men, who visited New York City for this purpose, have been able to obtain.

The convention will elect a complete set of officers. It is arranged to have the election occur on the last day of the convention. The opening of the convention takes place on the same day, which has been set for the hearing of the Clayton Censorship Bill, which is scheduled to be held at Albany. As a result, a special committee, to be appointed by the president, will come to Albany on the day the convention opens and will register its opposition to the bill on behalf of both the exhibitors and the motion picture theatre-going public. Owing to the unforeseen coincidence of dates, the convention at Rochester, after opening at 1:30 P.M., will go through some preliminary routine business and then adjourn to await the return of the delegation from Albany and listen to their report. The real business of the convention will then begin and the pace from then on will be rapid right to the end.

Screen Interests Protests Clara Hamon in Films

The report that Clara Smith Hamon, recently acquited of the charge of slaying Jake L. Hamon, is to appear in pictures, has aroused the ire of many screen organizations. Among those who have passed resolution or taken other steps to show their disapproval of the appearance of Mrs. Hamon on the screen are the National Association of the Motion Picture Industry; the Rocky Mountain Screen Club, of Denver, Col.; the American Exhibitors' Association of Western Pennsylvania; the Motion Picture Theatre Owners of New York State; the Affiliated Picture Interests of California, and the Motion Picture Theatre Owners of Indiana.

The Kansas City censorship committee commended the industry for the stand it had taken on the matter.

Flynn Bill Will Not Pass This Session, Is Report

The Flynn bill, of interest to motion picture operators and on which a hearing was held at Albany, N. Y., on March 15, will not be passed by the present session of the legislature, according to the best information. The bill still remains in cities committee and there is no likelihood of its being reported out between now and April 15, when the New York State Legislature will adjourn. It is understood that while there has been no open opposition to the bill, that certain forces have been at work beneath the surface with sufficient strength to tie the bill up in committee.

Frank B. Rodgers Now with Robertson-Cole

Frank B. Rogers, until recently traveling sales manager for J. Stuart Blackton Productions, releasing through Pathe, has been appointed traveling sales manager for Robertson-Cole, and has assumed his new duties. He will be constantly in the field for Robertson-Cole representing its sales organization in various parts of the country.

Mr. Rogers comes to his new position after a thorough training, the earlier part of which was obtained in the Middle West. He entered the ranks of the motion picture industry several years ago as a salesman for George Klein, in Chicago, where he sold Essanay product.

Shipman Sails for Europe

Ernest Shipman will be one of the passengers of the S. S. Duca degli Abbruzzi, which sails for Genoa, Italy, on April 2. While no announcement was made as to the object of his trip abroad, it was stated that Mr. Shipman was going to participate in a series of conferences, already arranged for, with important financial and motion picture interests in London, Paris and Turin, Italy. He will be gone for at least four weeks.

Over $2,500,000 Realized for Hoover Relief Fund

THE National Association of the Motion Picture Industry announces that the motion-picture industry's recent campaign for Hoover Relief Fund has been a profound success. Through the efforts of exhibitors, producers, distributors and allied branches of the industry more than the industry's quota towards the Fund was realized. Belated reports from many states have been received during the last few days by Charles C. Pettijohn of the Motion Picture committee which conducted the drive and he is now working out a final report with comptroller Rick of the European Relief Council. This report will be ready in about a week. While no total figures have been given out, the returns to date indicate that the industry has been responsible for contributions in excess of $2,500,000, declares the statement, from the National Association's headquarters.

John P. Harris, who headed the drive in the Pittsburgh section of Pennsylvania, has turned over to the treasurer of the Relief Council $55,058.51 which was raised in the theatres of his section. This sum does not include the sums sent direct by exhibitors to the New York headquarters.

L. M. Miller, regional chairman for Kansas, has turned over to the state chairman of the Relief Council, $35,000 raised by the theatres in Kansas. A report submitted by E. V. Richards of the Saenger Amusement Company shows that the New Orleans territory has raised $30,000 for the Relief Fund.

With several counties still to be heard from, Indianas contribution to the fund has reached $10,691.98, according to reports from E. H. Bingham, regional chairman for Indiana.

Illinois Exhibitors Plan Convention in April

At a well attended meeting of the directors of the Illinois Exhibitors' Alliance in Chicago on March 29th, it was decided to call a convention to be held April 11th and 12th at the Hotel Sherman, Chicago. The first session is to open at two o'clock Monday afternoon.

The principal business to come before the convention is the consideration of the Blue Law and Censorship legislation now pending in the state legislature, and the election of delegates to attend the national convention of the Moving Picture Theatre Owners of America at Minneapolis. A large attendance is predicted owing to the growing interest in organization and the important matters to be considered which effect the well being of every exhibitor in Illinois.

"Four Horsemen" to Open in Four More Cities

With "The Four Horsemen of the Apocalypse" breaking records for box-office receipts and advance sale of tickets at the Lyric theatre, New York, Metro Pictures Corporation, announces that they are planning for premieres of the picture in the immediate future in Detroit, Boston, Philadelphia and San Francisco.

Precision to Enlarge Sales Facilities

Officials of Precision Machine Co., figuring in reorganization plan. Wm. C. Francke, Ass't Gen. Mgr.; E. M. Porter, Gen. Mgr.; and W. E. Greene, Sales Manager.

AN announcement of interest to the the equipment and projector division of the motion picture industry, is contained in the statement just issued by General Manager E. M. Porter of the Precision Machine Company, Simplex Projector builders.

Mr. Porter said in part: "It has long been my desire in connection with our policy of exclusive distribution to add to the personnel of our Simplex organization, which in the past has functioned most wonderfully. But anticipating a far greater volume of business, as indicated by distributors' surveys, we find it necessary to enlarge some of our departments, outside of the manufacturing division, and to this end we have evolved plans that call for greater floor space, in which to house the numerous exploitation and sales units, each of them under a most efficient and highly trained head.

"William C. Francke, who for the past several years headed our publicity and advertising departments has been selected to fill the newly created office of assistant general manager of the company, while Walter Greene will be general sales manager with a most comprehensive sales system and carefully selected working force already organized.

"Various departments for the marketing of Simplex specialties and accessories now in mind have been organized and this, together with our new plans for the maintenance and rendering of unequalled service to our distributors and users will provide us with organization methods that are as yet unheard of in the projector's industry."

Mr. Porter who has been responsible for the building up of the present sales organization will now devote a great deal of his time to organization matters that are now to become effective, and will have another statement to make within a very short time concerning the policy of the Precision Company in the future.

Mr. Francke is well known to the trade since his entry into the industry in 1908 in the city of Boston where his political career together with his activity in the motion picture business won him many friends and he has greatly added to his popularity since his connection with the Simplex organization.

Walter Greene started his career in the equipment world when he entered the sales department of the Thomas A. Edison Company in Orange, N. J., in 1909 and has been well known and a leading figure ever since to supply men of the industry. Mr. Greene steps into the office of general sales manager for Precision with a world of experience and training behind him.

Thirteen Companies Incorporated in New York

Thirteen companies, with a total capitalization of $741,500, were incorporated in the secretary of state's office, at Albany, N. Y., during the past week, for the purpose of entering the motion picture business. These included the R. and R. Sales Corporation, New York city, with a capitalization of $1,500, and with Anna Prager, I. B. Gutzler of New York and Sal Sosnowitz of Stamford, as directors:

Major Theatres Company, Inc., New York, $1,000, Harvey L. Watkins, A. Frank Jones, J. A. Hopkins, New York; Pordell Projector, Inc., $5,000, William E. Waddell, E. M. Porter, B. C. Elliott, New York; Weinsil Amusement Corporation, Brooklyn, $10,000, William Knecht, Elias Liebert, Terrence Mullan, New York; Frontier Theatres, Inc., $100,000, E. S. Cramer, W. H. Northrup, T. D. Powell, Buffalo; Folio Films, Inc., $100,000, A. E. Baerman, Brooklyn, W. J. Russell, Alfred Ross, Woodhaven; Hammond Export and Import Company, Inc., $30,000, M. M. Henschel, Ridgefield Park, N. J., A. H. Bogan, Brooklyn, R. J. Riley, New York; Robbins Syracuse Company, Inc., $227,500, Nathan Robbins, Julius Rothstein, Barney Lumberg, Utica; James W. Brooks and Staff, $500, J. M. Wierk, Brooklyn, James W. Brooks, Washington, B. D. Leich, New York; Fitzer Theatrical Enterprises, Inc., Fabius, $250,000, Morris Fitzer, Ralph Schulman, H. M. Vincent, Syracuse; Amsterdam Theatres Corporation, $1,000, H. L. Watkins, A. F. Jones, J. A. Hopkins, New York; Betamy Service, Inc., screens and slides, $5,000, A. F. Tanzer, Ralph Myerson, C. M. Rosenthal, New York; Yankee Film Corporation, $10,000, Samuel Borchardt, James R. Boswell, William A. Leith, New York.

Plan to Entertain Elks on Coast

THE Motion Picture Industry of the West Coast will take a most active part in the entertainment of the one thousand Elks, who will visit the city July 10 to 16 to attend the Annual Convention, for up to this time plans have been made which promise exceptional publicity possibilities for the film companies, which will radiate advantageous publicity to all sections of the country.

The most spectacular feature of the film industry entertainment will be an electric parade consisting of floats representing the biggest studios of the Coast. This parade will be lighted by power generated on the trucks, and being independent of trolley wires or other kinds of connections can be sent over the more attractive boulevards of Los Angeles.

The arrangements for the Elks Convention are in charge of Motley Flint, president of the Los Angeles Trust & Savings Bank, and he has enlisted the aid of a committee, composed of B. P. Fineman, of Katherine MacDonald Studios; Clark Thomas, of Thomas H. Ince Studios, and M. C. Levee, of Robert Brunton Studios. A canvass of the studios has already been made and plans for floats have been submitted to the General Committee by practically all of the leading studios, including Universal, Ince, Metro, Selig, Mayer, Ray, Fox, MacDonald, Vitagraph, Brunton, Hampton, Sennett, Hollywood Studios, Roach, and others.

The plan to be carried out provides for the use of floats prepared for the Elks parade to be preserved and used later for a similar parade as a part of the entertainment for the Annual Convention of the American Bankers' Association to be held in Los Angeles October 3 to 10, which will be attended by more than 4,000 delegates, representing almost 100 per cent of the banking interests of the nation. The two conventions will offer the production department of the film industry a most valuable opportunity to demonstrate the stability of the industry from the standpoint of direction and such a demonstration to the exceptional class of citizens who will attend the Elks Convention and the delegates of banking institutions who will visit Los Angeles later has never previously been offered.

In addition to the spectacular feature given by the film industry at the two conventions, the studios will take part in other entertainment features.

Lubin to Form Foreign Production Unit

"Pop" Sigmund Lubin, pioneer motion picture producer, and his daughter, Emma Lubin Lowry, wife of Ira M. Lowry, director-general of the Betzwood Film Company, sailed for Germany aboard the steamship Mongolia on Monday, for the formation of a production unit abroad. Their plans include the amalgamation of the more prominent concerns in Italy, France, Spain, Germany and Vienna for the production of pictures adaptable to the needs of this country.

Pennsylvania Censor Fees Reach Sum of $87,250

Fees collected from the motion-picture interests during the fiscal year ended June 20, 1920, in Pennsylvania, for the examination of films by the State Board of Censors, cost the industry $87,250, more than the State paid in salaries to the members of the board and the board's employees. This was revealed in the board's annual report just made public in Harrisburg, the State capital.

There was a total of 11,066 films examined by the censors, and this resulted in the modification, disapproval or reconstruction of 1,705 subjects. Forty-four subjects were disapproved, 154 were reconstructed, and 1,507 were modified. The report shows the board collected a total of $87,250 for the examination of original and duplicate reels during this period; $3,509 for the issue of substituted approval seals and $1,680 in fines.

The report of disbursements showed $7,486 spent for contingent and traveling expenses out of an allotment of $25,000; $7,899 for salaries of members of the board, out of an allotment of $15,800 and $41,626 for salaries of employes of the board, out of an allotment of $92,800.

Prepare for New York Censor Hearing

ALBANY (Special). — Arrangements have been completed for the public hearing which will be held in Albany, N. Y., Tuesday afternoon, April 5, on the Clayton censorship bill. It will be the biggest demonstration ever made by the motion picture industry in New York state. Sydney S. Cohen, president of the M. P. T. O. A. announces that the speakers opposing the bill will include D. W. Griffith, Thomas Dixon, author of "The Clansman," Sophie Irene Loeb, Palmer Canfield, Jr., of Kingston, representing the New York State Conference of Mayors, and either Samuel Gompers, president of the American Federation of Labor, or the vice-president of that organization.

William A. Brady also appeared in Albany, Wednesday, and spent the afternoon in and about the State Senate. He announced that Irvin Cobb and Rex Beach, representing the authors, would be heard Tuesday in opposition to the bill.

A petition containing over 250,000 names of persons who are against the bill, will also be handed over to the committee before whom the hearing is held. Pertinent slides are being sent to every motion picture theatre in New York state as a part of the campaign to defeat the bill.

Plans for Irish Relief Drive Perfected

Organization plans for participation of motion picture theatres throughout the United States in the campaign to raise funds for the Relief of Suffering in Ireland are well under way. Telegrams have been sent by the executive officers of the American Committee for Relief in Ireland to fifty-three prominent motion picture exhibitors requesting that they act as chairman of the campaign in their respective localities. These exhibitors are the same men who conducted the Hoover Drive so successfully in their territories.

H. G. Farley, 214 Montgomery St., Montgomery, Ala.; C. A. Lick, New theatre, Ft. Smith, Ark.; J. M. Xales, Lyric theatre, Douglas, Ariz.; Eugene H. Roth, California theatre, Market and 4th Sts., San Francisco, Cal.; Sol Lesser, 209 Knickerbocker Bldg., Los Angeles, Cal.; Glenn Harper, 2125 Oak St., Los Angeles, Cal.; Thomas Vickroy, Tabor theatre, Denver, Colo.; S. Z. Poli, Bijou theatre, New Haven, Conn.; Oscar Ginns, Du Pont theatre, Wilmington, Del.; C. D. Cooley, Strand theatre, Tampa, Fla.; Sig Samuels, Criterion theatre, Atlanta, Ga.; S. A. Lynch, Lynch Enterprises, Hurt Bldg., Atlanta, Ga.; Sam Atkinson, Allied Amusements Assn., Chicago, Ill.; Fitzpatrick & McElroy, Adams and State Sts., Chicago, Ill.; E. H. Bingham, Colonial theatre, Indianapolis, Ind.; A. H. Blank, Des Moines theatre, Des Moines, Ia.; L. J. Dittmar, Rialto Theatre Bldg., Louisville, Ky.; L. M. Miller, Palace theatre, Wichita, Kansas; Eugene V. Richards, Sanger Amusement Co., New Orleans, La.; Harry J. Mulqueen, Central theatre, Biddeford, Me.; Alfred Black, 142 Berkeley St., Boston, Mass.; Chas. W. Whitehurst, New theatre, Baltimore, Md.

R. G. Larson, Allied Theatres of Mass., 80 Boylston St., Boston, Mass.; J. C. Ritter, Rialto theatre, Detroit, Mich.; Theo. L. Hays, Finkelstein & Ruben, Loeb Arcade, Minneapolis, Minn.; F. F. Schwie, Mgr., Duluth Theatre Co., Duluth, Minn.; Frank L. Newman, Newman theatre, Kansas City, Mo.; Joseph Mogler, Mogler theatre, St. Louis, Mo.; F. T. Bailey, Amer. theatre, Butte, Mont.; H. L. Goldberg, Sun theatre, Omaha, Neb.; C. H. Bean, Pastime theatre, Franklin, N. H.; Louis Blumenthal, National theatre, 433 Central Ave., Jersey City, N. Y.; W. Bernstein, Colonial theatre, Albany, N. Y.; Mike Shea, Shea's Hippodrome, Buffalo, N. Y.; W. A. Dillion, Strand theatre, Ithaca, N. Y.

Theo. Jellenk, Albany theatre, Schenectady, N. Y.; W. H. Linton, Hippodrome theatre, Utica, N. Y.; S. L. Rothapfel, Capitol theatre, New York City; H. B. Varner, Lyric theatre, Lexington, N. C.; Emanuel Mandelbaum, 3648 Euclid Ave., Cleveland, O.; J. A. Maddox, Southern Theatre Bldg., Columbus, O.; Ralph Talbot, Majestic theatre,, Tulsa, Okla.; W. A. Greaper, Union Avenue theatre, Portland, Ore.; Jules Mastbaum, Stanley Amusement Co., Philadelphia, Penna.; John P. Harris, Grand theatre, Pittsburgh, Pa.; E. M. Fay, Fay's theatre, 60 Union St., Providence, R. I.; T. L. Lester, Jr., Rialto theatre, Columbia, S. C.; E. T. Peter, 1713½ Commerce St., Dallas, Texas; Wm. Swanson, Swanson Motion Pictures, Salt Lake City, Utah; Jake Wells, Colonial theatre, Richmond, Va.; H. S. Graves, Johnsbury, Vt.; James Q. Clemmer, Clemmer theatre, Seattle, Wash.; Ray Q. Crombacker, Liberty theatre, Spokane, Wash.; Harry M. Crandall, Metropolitan theatre, Washington, D. C.; F. B. Hyman, Lyric theatre, Huntington, W. Va.; Fred Seegert, Regent theatre, Milwaukee, Wis.

No set rules have been adopted for the gathering of funds for relief in Ireland. The chairman in each locality is expected to organize a committee and adopt whatever plan of campaign may appeal to him as the best adapted to secure the largest amount of money.

Newcastle, Ind., Organizes Against Blue Sunday

Exhibitors of Newcastle, Indiana, have started to combat a movement of the churches to close the photoplay houses on Sunday. The blue laws have not been enforced in the town for five years and things went serenely until recently when the ministerial association conducted a straw vote in the churches and published figures purporting to show that 1,788 persons were against Sunday movies and only 61 for.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Ben W. Beadell, who retired as Chicago manager of the Stoll Film Corporation, when that company made its new selling arrangements with Pathe, is considering some very favorable offers and will announce his new connection in the course of the week. Probably no exchange manager has more friends than Ben, and they all hope to see him remain in Chicago.

Buddy Crump, popular film salesman, intends abandoning the motion picture field and going into the stock and bond business where he will make a success as he did as a film salesman, according to the prediction of his friends.

Harry Weiss has returned from a trip over the territory and as a result of his first hand contact with exhibitors, is optimistic over the business outlook in the motion picture field. He reports that exhibitors, generally, are looking for a good Summer, but the tendency is to insist on getting better pictures at lower prices.

George Oestricher has sold his Forest Park theatre to John King, who already has taken possession. It is understood Mr. King intends making some improvements in the house and will show a line of high grade features.

William Esch has purchased 120 feet of ground in the rear of his Princess theatre at New Castle, Indiana, and will enlarge that theatre so it will accommodate 1200 persons. Workmen will start remodeling this house on May 1st, according to Mr. Esch, and push the work as rapidly as possible.

Maurice Zelechower of the Orpheum theatre, Waukegan, has just taken over the Majestic theatre of that city and will conduct it as a first-class vaudeville and road show house, also showing moving pictures.

Citizens of La Porte, Indiana, within the next few days, will have a splendid new place of amusement. It is the Central theatre, owned by Reddington and Root, which will seat sixteen hundred persons. Final plans for the opening of this now are being made.

The Amusement Supply Company has opened up its new show rooms and offices at 740-42 S. Wabash avenue. General Manager Benson looks for a marked revival in the accessory business within the next few weeks and reports that considerable buying is being done by exhibitors at the present time.

Max Levey, former manager of Robertson-Cole's Chicago exchange, and Maurice Kline, another widely known Chicago film man, have opened a new state right exchange under the name of Klimax Pictures, and already are doing business at their new offices, 17 E. Seventh street.

The Elba theatre at 31st and Indiana avenue, has been purchased by Fred Rosenthal, formerly booker for Robertson-Cole's Chicago exchange. It is understood that he will make considerable improvements in the house.

The death of E. E. Frisby, widely known as owner of a circuit of theatres in the smaller Northern Indiana towns at his headquarters in Angola on March 22nd, has brought sorrow to his many friends. His son has been appointed administrator of his estate and will personally handle the theatrical business.

Work of remodelling and improving theatres goes merrily on and is the best proof of the confidence of exhibitors in the future of the business. The latest announcement is that the Temple theatre, Mishawaka, Indiana, will be enlarged to a seating capacity of one thousand entailing an extension of frontage of fifty feet. The house formerly held four hundred persons.

The following changes in the sales force of Superior Screen Service became effective April 1st. Southside territory S. Keeley, formerly of the Fox Film Corporation; Westside territory A. L. Hoffman, formerly Illinois salesman, Superior; Northside territory R. H. Hadfield, formerly Indiana salesman, Superior, the Illinois territory remaining with Wm. Weiss and the Indiana territory going to L. K. Eagan, formerly manager of First National branch at Buffalo, New York.

Harry Weiss announces that the following pictures have been taken over for distribution by Superior Screen Service in the territory served by that organization. "The Man Who Trifled," "The Tame Cat," released through Arrow Film Company of New York; Fifty-two Kineto Reviews, and the six-reel feature, "Welcome Children," through the National Exchanges of New York, and Cissy Fitzgerald Comedies through the Producers Security Corporation of New York.

I. L. Lesserman returned to Chicago on March 25th after two month's vacation spent at Hollywood and said he was glad to be back at the big desk in Universal's Chicago exchange, although he enjoyed the outing very much. During his absence Universal Exchange moved from its old quarters in the Consumers Building to 831 S. Wabash. Maurice Helman, who has been in charge during Mr. Lesserman's absence, is planning to leave shortly for French Lick where he will rest up after his hard work of the past eight weeks.

South Bend, Indiana, is to have a splendid new moving picture theatre, according to plans just completed by Ezra Rhodes, owner of the La Salle theatre of that city. Mr. Rhodes has purchased a site for the new house, a lot 98 x 165 feet, and will start building operations early in the Fall.

Joseph Zelechower has severed his connection with the Universal Film Company and expects to tie up with another distributing organization shortly.

Barney Kregar, formerly associated with Universal's Chicago exchange, has joined Goldwyn's Chicago sales force and will cover Northern Illinois for the latter company.

F. O. Nielson, one of the most widely known film men in the Chicago district, has joined Universal's sales staff and will cover the north and northwest sides of Chicago.

Manager Tarbell, of Vitagraph, has been absent from his desk all week making a tour of the territory so as to come in personal contact with the exhibitors.

G. A. Ferguson, of the Lincoln Theatre, Valparaiso, Indiana, has fully recovered from his recent illness after twelve weeks in the hospital and is back on the job. Another Indiana exhibitor, who also has recovered from an illness, is Wm. Lipps, of the Princess Theatre, Alexandria, who is again at work after a ten day's lay off.

It is reported that Louis Gumbiner, well known Chicago theatre-owner, will erect one of the country's biggest moving picture houses in Los Angeles, California, where he already has acquired an excellent down town site for the house.

J. Mulhauser, personal representative of Mack Sennett, who has been in Chicago helping put over "The Small Town Idol," at Barbee's Loop Theatre, where the picture established new house records for attendance, will return to New York within a few days after visiting two or three central west film centers.

Manager Goldman, of Associated Producers' Chicago exchange, is optimistic on business conditions and declares his exchange has been doing an exceptionally good business. At present he is getting the booking of the new two-reel Mack Sennett's under way and states that Lubliner & Trinz and Ascher Brothers circuits already have signed up.

Scout Younger spent a week at the Chicago Rothacker Laboratory revamping the picture, "Life of the Younger Brothers," with which he is making personal appearances. Only by several hours did he miss meeting Jesse James, Jr., who was at the plant in connection with the printing of the photoplays based on the life of his father, the famous outlaw, of which the interior scenes were produced in the Rothacker studio.

Ralph Kettering, of Jones, Linick & Schaefer, left Sunday for a ten day's vacation at Hot Springs, Arkansas. Ralph has been improving in health right along since his serious illness early in the Winter and thinks that a few days at the famous Spring resort will put him back in A1 condition.

Gollos Enterprises have established an unusual record by having two important feature productions playing simultaneously in the Chicago loop. Barbee's opened Sunday with "The Hidden Light," featuring Dolores Cassinelli, and the event was given considerable publicity by the Chicago newspapers, and several quarter-page ads were run to help put the picture over. The second feature was "Deliverance," which opened at the Playhouse Theatre on Sunday for a two week's run. Gollos Enterprises recently purchased this George Kleine production for the State of Illinois, and the fact that Helen Keller happened to be playing at the Majestic Theatre, Chicago, during the run of the picture, was taken advantage of in exploiting this run at the Playhouse. A large amount of newspaper advertising was also placed on this feature.

Al. Kahn, who was in Chicago this week, announces that at a director's meeting of the Federated Film Exchanges of America, Inc., in New York City last week he was given a franchise for the states of Iowa and Nebraska, which was formerly owned by Greater Productions, Inc. Offices soon will be opened in Omaha and Des Moines, and great results are looked forward to in that territory.

Mr. Kahn will release Selig's latest animal serial, "The Miracles of the Jungle," 13, Chester's two-reel animal comedies; 52 Chester's one-reel comedies; 26 one-reel comedies produced by Henri Lehrman; 26 one-reel comedies produced by Warner Bros.; 13 two-reel Monte Banks comedies; 26 new Hallroom Boys comedies; 26 Burlingham Travel Adventures. "Dangerous Toys," five reel, featuring William Desmond, and other high-class subjects, which will be announced in the near future.

Music and The Picture

Something About the Music Clubs

By Charles D. Isaacson

DURING the convention of the association, an interesting speech was delivered by Mrs. Anne Oberndorfer, of the Federated Music Clubs. Being a woman and a clubwoman, many exhibitors and producers wanted to see her at close range, and were very much amazed to find her a charming lady, and one who seemed to be eager to improve conditions with the co-operation of the motion picture people, and not with the spirit of the Blue Flag and censorship. The censorship agitators and the blue-law distillers have for some reason or other come to mean club-women to many picture folks; but there is no reason to condemn the clubs for the sins of some offenders. Just because Anthony Comstock happened to be cast in the figure of a man, was not enough cause to condemn masculinity.

My reason for asking Mr. Oberndorfer to speak to the convention was that I wished a very gifted musical lady to express the hopes of the women in relation to motion picture music, and I know that those who were present were given the most favorable impressions. Exhibitors went back home convinced that the club women—especially the music club—women were worth while cultivating. Mrs. Oberndorfer and Mrs. Chapman (who represented the Motion Picture Committee), both agreed that they would introduce measures for arousing the membership of the country to go forth with a spirit of co-operation to discuss music with the local manager and motion picture conductor.

Now, I want to give you a rapid sketch of the music clubs as I have seen them at work, and I believe that what I have to say will serve to annihilate any latent antagonism you may feel toward the organization, and will begin to look upon them as very important allies, surely very good friends.

The picture is of Florida, during early March, in Tampa near the orange groves redolent with perfume, where while Northerners shiver in their blustery cities, the home-folks and tourists go about in their summer flannels and straw hats.

I had been asked to come to the city, to speak to the Club Women of Florida in convention assembled. Susan Dyer, of Winter Park (head of the Rollins College Conservatory), is president of the State Federation. Mrs. McKay, of Tampa, was president of the Hostess Club, and there were present: Miss Bertha Foster, vice-president of the Jacksonville Music Club and Director of the School of Musical Arts; Mrs. Laura V. Rische, president, Bartow Music Club; Miss Margaret A. Haas, of the Music Teachers' Association of Jacksonville; Mrs. James Y. Wilson, president of Ladies' Friday Musicale of Jacksonville; Mrs. W. G. Brownlee, president of the Carema Club of St. Petersburg; Mrs. James Hirsch, chairman of general publicity of the Orlando Music Club; Miss Adelaide Sterling Clark, Miami Music Clubs; Miss Bonna Vera Murphy, member of the Woman's Club of Madisonville, Ky. I am just giving you a little idea of the kind of people who were present, and I don't mind pointing out that the Florida Federation is probably the smallest in the whole country, for Florida has under a million population. But the point which I desire to impress, is that every city of the state was represented, and that the best musical influences of each city were in the body, and that the same general ambitions of the Floridians applies to the music club women of every state in the Union.

Why was I summoned to Tampa, to travel fifteen hundred miles down and fifteen hundred miles back, and to stay there just for one day?

Because the women wanted to know about the very things we have been discussing in these columns, and which I have been doing in my New York Globe concerts of education.

They set aside an entire day for these ideas. They had me tell them to the delegates, in the convention assembled. They carried me over to the high school where the youth of the city and the educational authorities listened. They arranged a luncheon, and they had the Mayor, Charles Brown, present to hear, along with the important business men and heads of the Chamber of Commerce. Then at a reception where the leading members of the fair sex came to hear, and then a banquet for others, and then a big public meeting. And always the same discussion—the matter we have carried forward in these columns.

I told them about the need for utilizing every kind of agency which is spreading good music—and what other force is comparable to the motion picture theater? That there is something more in music than just sounds—pictures in every composition, and in every composition an aid for the bettering of pictures—chiefly I impressed upon the women that their duty lies in *getting out* and supporting the efforts for music and acting as missionaries for the art.

But it is not of what I have said, that this brief article is written. *It is what the women did!* They fell right in line! They proved the most eager, enthusiastic, ardent supporters that I have seen. The Tampa delegation being at home were in the best position to show the stuff of which they were made. They had their Mayor and their business men on hand, and they immediately started an effort which will stimulate musical interest in their city as it has never been aroused before! Mrs. McKay headed it off. She was backed by Mrs. J. C. Shaddick, the chorale director (and also the husband of Mrs. Shaddick, himself a singer and teacher of music). Mrs. McKay was also supported by her husband, one of the leading business men of the South. Then there was Mrs. Jackson and many others. The newspapers were interested . . . and the thing I want to impress very strongly is this:

IF THE MOTION PICTURE MEN OF TAMPA ARE ALIVE AT ALL (AND I KNOW THEY ARE AMONG THE LIVEST IN THE SOUTH), THEY WILL BE AT

(*Continued on page* 2498)

BULLETIN OF THE ASSOCIATION OF MOTION PICTURE MUSIC CONCERTS

Many conservatories are opening motion picture departments; as for instance the Toronto Conservatory of Music (Canada) which is a direct result of the demands made at the convention.

The New York Chamber of Commerce of Exhibitors is instituting a music department for the interrelation of the exhibitors and music. Mr. William Brandt's letter in this issue is highly interesting, in this connection.

The first of the matters between exhibitors and the musician's union of official character is now up between President Joseph Weber and your temporary chairman, the undersigned. The question is involved in Andrew Cobe's request (See letter from Lawrence, Mass., in this issue).

MEMBERSHIP

The membership is coming along nicely—many applications arriving every day, but the real drive will not come until the executive board is completed and functioning. . . . Send your application right away.

Charles D. Isaacson,
Chairman Pro Tem
Temporary Headquarters, .
729 Seventh Ave., N. Y. City.

Dues are to be paid in advance. $2 a year for individuals; $10 for corporations and companies.

APPLICATION FOR MEMBERSHIP ACCEPTED

ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters
Suite 400, 729 7th Ave., New York City

Gentlemen:

I, ...

Address .....

desire to apply for membership in this association.

Class .....

CLASSES—

A.—Those of the motion picture industry seeking to broaden their appeal through music.

B.—Those of the music industry and musical profession seeking to widen their scope through the film.

C.—Those seeking to give the public a greater opportunity to hear good music.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Passionate Pilgrim—

This picture was only mediocre and it brought forth only fair box office receipts. (East.)

Fair picture. Fair business. Fair performance throughout. (Middle West.)

Found this picture highly entertaining and we had very big business during its run. (West.)

Forbidden Fruit—

Picture up to the usual De Mille standard as to photography and settings but story seemed to be somewhat improbable. Played to average business for a week. (Middle West.)

The Kentuckians—

Not a remarkable picture in any way and played to only average business. (Middle West.)

What's Worth While—

This is a splendid feature picture and good box office attraction. We did big business for the week it played at our house. (Middle West.)

Chickens—

Not as good as previous McLean-May productions and the "feminine half" of this combination was sadly missed. Still the picture was good and drew well. (East.)

Straight Is the Way—

Above average of crook pictures with some excellent comedy in it but did not seem to pull very well. (Middle West.)

The Easy Road—

Our patrons seemed to like this one, which played to excellent business for one week. (Middle West.)

Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business. (East.)

The Jucklins—

Worthy of even better attendance but receipts were very pleasing. (East.)

The Price of Possession—

Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture. (Middle West.)

To Please One Woman—

Nothing exceptional either about the production or results from playing it. (Middle West.)

The Frontier of the Stars—

This is rather an average picture. It started with big business but this decreased towards the end of the week. (West.)

The Witching Hour—

Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb, as usual! (East.)

Brewster's Millions—

Fair picture to fair business. (East.)

The Ghost in the Garret—

Fair business; fair picture. (East.)

Beau Revel—

A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average. (East.)

Idols of Clay—

Perhaps I'm wrong—this may be a great picture—but my patrons agreed with me that it was the reverse. Consider it an average program picture, but by no means worthy of the featuring it has had. (East.)

O'Malley of the Mounted—

One of the best Bill Hart has done and pleased the Hart fans. (West.)

Heliotrope—

A production which is above the average, and a good box-office attraction. (Middle West.)

The Testing Block—

Hart has gone back. Box office value of name nil. Good production, but not a sensation. (Middle West.)

FIRST NATIONAL

Peaceful Valley—

The usual type of Charles Ray picture, which drew well. (Middle West.)

The Old Swimmin' Hole—

A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days. (Middle West.)

The Kid—

Great picture. Third week and still going big. (West.)

Mamma's Affair—

Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers. (Middle West.)

Scrambled Wives—

Better than recent Clark pictures. Fair business. (Middle West.)

Man, Woman, Marriage—

Drew very well despite the fact that it was the week before Easter. (East.)

GOLDWYN

Hold Your Horses—

Great! Played this with a special St. Patrick's Day program and cleaned up. Moore is immense in roles of this sort. (East.)

The Song of the Soul—

Receipts pleasing on this one. (East.)

His Own Law—

A fine picture, but did only fair business. (Middle West.)

Godless Men—

Comfortable business, which is better than expected Holy Week. Picture has great possibilities as a drawing card under normal times. (Middle West.)

Roads of Destiny—

Pauline Frederick is not up to her usual standard in this production and it can't even begin to be compared with "Madame X."

The North Wind's Malice—

Played to a capacity house for a week, principally because of the fact that Vera Gordon, who is featured in the picture, played in vaudeville here the same week, which resulted in some effective advertising. (Middle West.)

Honest Hutch—

A great box office attraction. The picture offers a large field in exploitation. (Middle West.)

Earthbound—

An exceptionally fine picture, beautifully made, but a poor drawing card. The subject is hardly movie material and it failed to appeal. (East.)

METRO

The Little Fool—

Very good. The picture follows the story well and it holds an audience as only a Jack London story can. (East.)

Extravagance—

A program picture with nothing out of the ordinary to recommend it. (East.)

Billions—

Worse than "Madam Peacock." Business just fair. Nazimova's following remains loyal, to a certain extent. (East.)

The Greater Claim—

Good picture and drew fine. (East.)

Are All Men Alike—

Just aboue fair with only fair business. Not much appeal. (East.)

The Price of Redemption—

This is a big picture, from a spectacular point of view and Lytell's work is satisfactory, but it is decidedly draggy and has little to hold on the spectator's interest. Business was fair. (East.)

UNITED ARTISTS

The Nut—

Fairbanks has slipped in this picture. It is much poorer than the "Mark of Zorro" and while many patrons came to see him the first few days, the rest of the week's business was poor. (East.)

Went over big. Some adverse criticism to the effect that it was not up to star's standard. Receipts fine. (East.)

Fine picture which brought good business. (West.)

Brought big business. Pleased my patrons and was a drawing-card. (West.)

Love Light—

A departure from the usual Pickford picture. Miss Pickford displays that she is fitted for emotional as well as comedy roles. Good film, and an excellent box office feature. (Middle West.)

PATHE

The Killer—

One of the best Westerns I've ever played. First day's gross surpassed anything for fifteen weeks back. My audiences demand Westerns, and they went after this! (East.)

The Devil—

Had very good business with this picture. Very entertaining. (West.)

Now or Never—

Splendid comedy that went over very big at two simultaneous first runs. (Middle West.)

UNIVERSAL

Colorado—

Good. The title attracted many who like that kind of picture. (East.)

Average picture. Business about as usual. (West.)

Outside the Law—

Created a record for a two weeks' run heretofore untouched in this section. A picture you can go the limit on in exploitation—and the picture will bear you out in the good things you say about it. (East.)

A splendid picture with thrilling plot, which confirmed Priscilla Dean as a favorite with our patrons. Did splendid business for week. (Middle West.)

Pink Tights—

Gladys Walton is gaining a following among the admirers of "flapper stuff" and this picture, while it isn't a knockout by any means, is entertaining. (East.)

REALART

The Furnace—

Played to a good house for a week. The picture offers an unusual field for unique exploitation. (Middle West.)

The Plaything of Broadway—

Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her. (East.)

The Outside Woman—

Just about as silly as it is possible for such a picture to be. Took it off after a three day run, and am sorry I played it at all. (East.)

Out of the Chorus—

Drew a pleasing attendance with average results. (East.)

ASSOCIATED PRODUCERS

The Small Town Idol—

Sennett has given us one of the best comedies of the year in this picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week. (Middle West.)

Fairly good picture, but we had poor business with it. (West.)

Down Home—

Management very well satisfied with returns on this picture for week run. (East.)

SELZNICK

Broadway and Home—

Better than previous O'Brien pictures. People seemed satisfied if not over enthusiastic. (Middle West.)

World's Apart—

Just a fair picture which attracted only fair business. (East.)

FOX

The Road Demon—

Tom Mix always a favorite here. Business good. Picture fair. (East.)

The Cheater Reformed—

Played Holy Week to the usual bad business. Not a good picture and no one praised it. (Middle West.)

EQUITY

Hush—

Uninteresting story with Clara Kimball Young as the bright spot. Business only fair. (East.)

Just an average picture. About usual business. (West.)

ROBERTSON-COLE

The Stealers—

This is a good picture, but is too much of a "steal" on "The Miracle Man," and follows too closely on the latter's heels. Consequently it fails to thrill very much and the box office receipts were only fair. (East.)

Kismet—

Fair houses this week. Second run. (East.)

VITAGRAPH

The Whisper Market—

Good little picture, star well cast. (East.)

STATE RIGHTS

Mid-Channel—

Only a fair picture, but played to a good house all week, helped along by a live comedy, "The Punch of the Irish," which luckily was shown the same week in which St. Patrick's Day came. (Middle West.)

Isobel—

Had packed houses with this picture. Audiences were very much pleased with it. (West.)

The Parish Priest—

A picture that pleases a certain element of every audience. Poor run on account of Holy Week. (East.)

PROGRAMS FOR THE WEEK OF APRIL 2 ND

With First Run Theatres

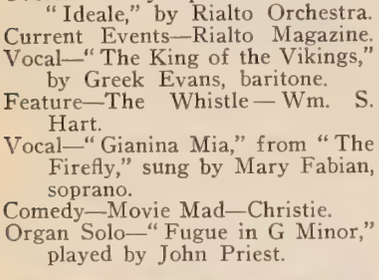
WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Les Preludes" — by Capitol Grand Orchestra.
Novelty—Woodlawn Fantasy, presented by Mlle. Gambarelli, Talia Zanou, Doris Niles and Leon Leonidow. Music by B. Kilenyi, Capitol Grand Orchestra.
Scenic—Voices of the Sea—Bruce Nature Study.
Special—East Invocation. (a) Kammenoi-Ostrow; (b) Prayer from Cavalleria Rusticana. Miss Elizabeth Ayres, Soloist.
Current Events—Capitol News.
Prologue—Erik Bye.
Feature—Roads of Destiny—Pauline Frederick.
Next Week—The Cabinet of Dr. Caligari.

Rivoli Theatre—
Overture—"Alessandro Stradella," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"I Hear You Calling Me," by Gladys Rice, soprano.
Feature—Ducks & Drakes—Bebe Daniels.
Vocal—"O! Paradis" from "L'Africaine," sung by George DuFranne, tenor.
Comedy—Moonshine—Mermaid.
Organ Solo—"Hymn of Nuns," played by Prof. Firmin Swinnen.
Next Week—The City of Silent Men—Thomas Meighan.

Rialto Theatre—
Overture—Symphonic Poem "Ideale," by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—"The King of the Vikings," by Greek Evans, baritone.
Feature—The Whistle—Wm. S. Hart.
Vocal—"Gianina Mia," from "The Firefly," sung by Mary Fabian, soprano.
Comedy—Movie Mad—Christie.
Organ Solo—"Fugue in G Minor," played by John Priest.



Novelty display for "She Couldn't Help It" used by Manager Brown of the Broadway theatre, Los Angeles, based on Bebe Daniel's recent arrest for speeding

BUTTERFLY
Jesse L. Lasky Presents
WALLACE REID IN
"THE LOVE SPECIAL"
An Excursion to Joyland for his admirers is provided by Wallace Reid in his latest screen success. See the dynamic star as an engineer pushing a railroad through a mountain. He has no time for pink teas, but when the daughter of his boss breezes into camp SHE SOON LEARNS WHO IS HER ENGINEER! It's a non-stop story with the kind of punch that only Reid can deliver. It speeds through your blood a mile a minute.
EASTER GREETINGS! GOOD MUSIC! DELIGHTFUL SURPRISE!
SPECIAL—WE HAVE AN EASTER EGG FOR YOU COME AND SEE WHAT IT CONTAINS
Seven inch, five column display on "The Love Special" by the Butterfly theatre, Milwaukee

Next Week—"Oh, Jo,"—Dorothy Gish.

Mark-Strand Theatre—
Overture—"Cavalleria Rusticana," by Strand Symphony Orchestra. "Siciliana," sung by August Periesse, tenor.
Current Events—Strand Topical Review.
Prologue—Scene in Constantine's Court in the days of Bacchanalian revels. It mirrors the period when Woman, who dragged before the sinister master, refused to obey his commands and is threatened with brutal flogging. Her faith in her Creator remains undaunted. Her spiritual height astounds them, and when lightning, thunder and rain overwhelms the earth, they waken to a sense of righteousness. Superwoman has accomplished the supernatural, becomes triumphant, and a symbol of Faith for Humanity.
Feature—Man-Woman-Marriage—Dorothy Phillips.
Organ Solo—"Cortege Nuptial," Frederick M. Smith and Herbert Sisson, organists.
Next Week—

Criterion Theatre—
Scenic—"Bonnie Scotland"—Urban Kineto.
Vocal—"A Scotch Idyll," sung by Betty Andersen, soprano, and Fred Jagel, tenor, assisted by Criterion Double Quartette.
Feature—Sentimental Tommy—Paramount.
Special—"In the Moonbeams," with Vera Myers and Paul Oscard, assisted by Criterion Ensemble.
Scenic—Butterflies—Prizma.
Comedy—Checkmated—Hurd Cartoon.

Moss Broadway Theatre—
Feature—The Faith Healer.
Keith Vaudeville.

Lyric Theatre—
The Four Horsemen of the Apocalypse, in its fifth week.

LOS ANGELES

Grauman's Theatre—
Overture—Madame Butterfly.
Current Events—Pathe News.
Organ—The Love Bird.
Novelty—Topics of the Day—Pathe.
Over the Jumps—Pathe Novagraph.
Such Is Life in New York—Hy Mayer Travelaughs—Pathe.
Scenic—In the Shadow of Mount Blanc.
Special—Musical act with twelve people presenting original numbers.
Feature—The Love Special—Wallace Reid.
Next Week—The Dollar a Year Man.

Clune's Broadway Theatre—
Current Events—From Kinograms and Selznick News.
Novelty—Urban's Movie Chats.
Comedy—Hubby, Behave.
Feature—The Snob—Wanda Hawley.
Next Week—Playthings of Broadway.

Alhambra Theatre—
Current Events—International News.
Comedy—Rye and Dry—Federated.
Cartoon—Unseen Faces—Mutt and Jeff.
Feature—Unseen Faces—Sydney Franklin.
Next Week—The First Born.

Symphony Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff—Fox.
Feature—The Forbidden Thing—Allan Dwan.

California Theatre—
Overture—"The Mikado."
Current Events—Kinograms and local pictures.
Organ—"I've Got the Blues for My Old Kentucy Home."
Feature—Tale of Two Worlds—Goldwyn.
Given with an atmospheric prologue presented in a Chinese stage setting with six people in a dancing act featured.
Comedy—My Goodness—Sennett.
Next Week—The Mistress of Shenstone.

Tally's Theatre—
Current Events—Kinograms.
Novelty—Movie Chats.
Special—Solo by local boy violinist.
Feature—Message from Mars—Bert Lytell.

Miller's Theatre—
Third week of The Nut.

Mission Theatre—
Fourth week of The Four Horsemen of the Apocalypse.

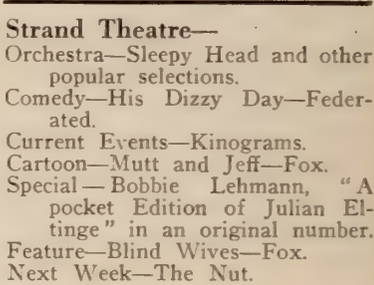
Kinema Theatre—
Fourth week of The Kid.

Superba Theatre—
Current Events—International News.
Comedy—Stuffed Lions—Century.
Vocal—"Pal of My Dreams." Tenor solo.
Feature—All Dolled Up—Gladys Walton.

Ambassador Theatre—
Special—Thrills.
Special Kinograms reel.
Special—Presentation of The Claw, a one-act play.
Ballet—Dancing act by Lina Baskett.
Feature—Scrambled Wives—Marguerite Clark.

SAN FRANCISCO

Strand Theatre—
Orchestra—Sleepy Head and other popular selections.
Comedy—His Dizzy Day—Federated.
Current Events—Kinograms.
Cartoon—Mutt and Jeff—Fox.
Special—Bobbie Lehmann, "A pocket Edition of Julian Eltinge" in an original number.
Feature—Blind Wives—Fox.
Next Week—The Nut.



This "Roads of Destiny" display, ten inches by three columns, was used by the Southern theatre, Columbus, O.

America's Best Known Story Given Added Zest on the Screen
Not a Child's Picture, but a wonderful romance of appeal to young and old alike
Replete with picturesque locations, spectacular scenes and clean, wholesome thrills
COSTER and CLEMENTS
"THE DOG DOCTOR"
MATINEE PRICES 30c
Anna Sewall's Immortal Classic
"Black Beauty"
FEATURING JEAN PAIGE
THE NEW LYRIC
Commencing Tomorrow

Short page display for "Black Beauty" used by the New Lyric theatre, Minneapolis

California Theatre—
Current Events—From all releases.
Orchestra—Selections from "The Mikado" and "Dream of Me."
Scenic—Clips.
Novelty—Topics of the Day—Pathe.
Feature—The Easy Road.
Special—Half hour fashion show in conjunction with a local department store.
Next Week—The Witching Hour.

Imperial Theatre—
Current Events—From all releases.
Orchestra—"Cavalleria Rusticana" and "Make Believe."
Scenic—The Message of the Flowers—Prizma.
Feature—Forbidden Fruit—Paramount.
Prologue—Elaborate Cinderella tableau presented with large cast of local characters.
Next Week—The same bill.

Tivoli Theatre—
Overture—Robespierre.
Instrumental—Ave Maria. Rendered as violin, harp and organ trio.
Vocal—Special selections by Tivoli trio.
Scenic—Tale of the Fur—Educational.
Feature—Passion—First National.
Next Week—19 and Phyllis.

Rialto Theatre—
Current Events—From all releases.
Cartoon—Gump's release.
Comedy—Sweethearts.
Special—Lola Stantonne and Syncopated Pierettes interpreting jazz numbers.
Feature—The Sin That Was His—William Faversham.
Next Week—The Greatest Love.

Frolic Theatre—
Second week of "Outside the Law."
Next Week—All Dolled Up.

SEATTLE

Clemmer Theatre—
Overture—Second Hungarian Rhapsody.
Comedy—Kickaroo.
Current Events—International News.
Feature—All Dolled Up—Gladys Walton.
Next Week—The Saphead.

Strand Theatre—
Overture—"A Dream Melody" and "The Teacup Girl."
Current Events—Kinograms—Educational.
Comedy—A Ladies' Pet.
Feature—The Passionate Pilgrim—Paramount.
Next Week—Blind Wives.

Winter Garden Theatre—
Orchestra—Then You'll Remember Me.
Novelty—Topics of the Day—Pathe.
Scenic—If—Prizma.
Comedy—Love Lessons.
Current Events—Fox News.
Feature—East Lynne—Hodkinson.
Next Week—The First Born.

Liberty Theatre—
Current Events—From all releases.
Comedy—Edgar's Country Cousin—Goldwyn.
Scenic—Sultans of the Sea.
Feature—The Old Swimmin' Hole—Charles Ray.
Coming—Bunty Pulls the String.

DENVER

America Theatre—
Current Events—International News.
Comedy—The Impostor—Pathe.
Feature—Scrambled Wives—Marguerite Clark.
Next Week—A Tale of Two Worlds.

PRICES
LOWER FLOOR — 50¢
BALCONY — 90¢
CHILDREN — 25¢
TIME OF SHOWS
11:30 - 1:00 - 2:30 - 4:30
6:15 - 7:45 - 9:45
MAJESTIC
"THE FAITH HEALER"
IS HERE!
GEORGE MELFORD'S GREATEST PRODUCTION
A Paramount Picture with MILTON SILLS
STORY BY WILLIAM VAUGHN MOODY
A Paramount Picture with ANN FORREST
SIN AND SUFFERING WERE NEVER ORDAINED BY GOD—BELIEVE IN HIS PROMISES, AND YOU SHALL BE FREE AND WHOLE!
The man was a world of green clad hills where he lived with his flock and his dreams
The woman a world of folly and pleasure where virtue and dreams are lost
And when their two worlds met—
A story that shows how big and beautiful human life can be
He had always thought divine love was enough—then a woman's love came—and he tried to choose
Now a Broken Life is to him had healed the sick was gone for love of a woman
And the jeering crowds stoned him
But the one whom he had saved from shame in the end saved him

Half page on "The Faith Healer" by the Majestic theatre, Columbus, O.

Rialto Theatre—
Orchestra—"Answer"—Sunshine.
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Torchy Turns Cupid—Educational.
Feature—The Gilded Lily—Mae Murray.
Next Week—The Dollar a Year Man.

Rivoli Theatre—
Overture—"The Chocolate Soldier."
Current Events—Fox News.
Cartoon—The Crazy Idea—Mutt and Jeff.
Vocal—M'Appari" from "Martha." Rendered as a tenor solo by Harry Harper.
Comedy—Verse and Worse—Fox.
Feature—The Nut—Douglas Fairbanks.
Next Week—Hush.

CHICAGO

Tivoli Theatre—
Overture—"Mlle. Modiste," by Victor Herbert.
Scenic—Something to Worry About.
Specialty—Bert Bingham, soloist, singing, "In the Trail of the Lonesome Pine."
Topical Events.
Organ Solo—Mendelssohn's "Spring Song," by Jesse Crawford.
Literary Digest.
Specialty—The Birth of Spring.
Feature—Beau Revel.
Comedy—High and Dry.
Coming Feature—Charles Ray in "The Old Swimmin' Hole."

Woodlawn Theatre—
Woodlawn Grand Organ—"The Love Bird."
Woodlawn Pictorial Review.
Woodlawn Comedy Playlet—Sellow Romans.
Overture—"Maritana."
Feature—"The Inside of the Cup."
Intermission—"Becky from Babylon."
Coming Feature—Alice Joyce in Her Lord and Master.

Pantheon Theatre—
Overture—Symphonic Poem, "Sinlandia."
Cartoon—Tropics.
Pantheon Topics of the Day.
Specialty—"Because," sung by Senor Zanto.
Comedy—Sweetheart Days.
Prologue.
Feature—The Inside of the Cup.
Specialty—Violin Solo, "Valse," by Harry K. Dilman.
Coming Feature—The Little Fool.

Barbee's Loop Theatre—
Overture—"Sextette from Lucia."
Literary Digest.
Specialty—The Monarch Quartette singing "My Home Town."
Prologue.
Feature—The Hidden Light.
Comedy—Beat It.
Coming Feature—The Devil, featuring George Arliss.

Randolph Theatre—
Organ Selections.
Feature—Forbidden Fruit.
Comedy—Movie Mad.
Coming Feature—The Love Special, featuring Wallace Reid.

Ziegfeld Theatre—
Incidental music by orchestra.
Pathe Topics of the Day.
Weekly.
Feature—Douglas Fairbanks in The Nut—2nd week.
Comedy—Make it Snappy.
Coming Feature—East Lynne.

Central Park Theatre—
Overture—"Poet and Peasant."
Scenic.
Specialty—"The Bubble Song," from "High Jinks."
Topical Events.
Specialty—Mr. Walter Pontius singing "Siciliana," from "Cavalleria Rusticana."
Feature—The Easy road.
Comedy—You'll Be Surprised.

BALTIMORE

Rivoli—
Overture—"Poet and Peasant," Rivoli Symphony Orchestra, Felice Saverio Iula conducting.
Current Events—Rivoli News of the World.
Special—Marye Stuart Edwards, coloratura soprano, "The Kiss,"—L. Arditi.
Feature—19 and Phyllis—Charles Ray.
Comedy—Now or Never—Harold Lloyd.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann.
Next Week—Passion—Pola Negri.

New—
Overture—Lucia di Lammermoor selections, New Symphony Orchestra, E. V. Cupero, conducting.
Current Events—Pathe News and Review.
Special—Carl Bohm prologue—H. A. Boehme, organist.
Feature—Silk Hosiery—Enid Bennett.
Comedy—Moonshine—Electric.

Parkway—
Overture—Easter Chimes.
Current Events—Parkway Special News.
Feature—The Ghost in the Garrett—Dorothy Gish.
Comedy—Special.

Wizard—
Overture—Classic and Popular Hits.
Current Events—Topics of the Day.
Special—Paramount Cartoons.
Feature—Forbidden Fruit—Cecil De Mille's.

Strand—
Overture—Popular Hits and Classics.
Feature—All Souls' Eve—Mary Miles Minter.

PITTSBURGH

Blackstone—
Overture—My Soldier Boy.
Current Events—Pathe News.

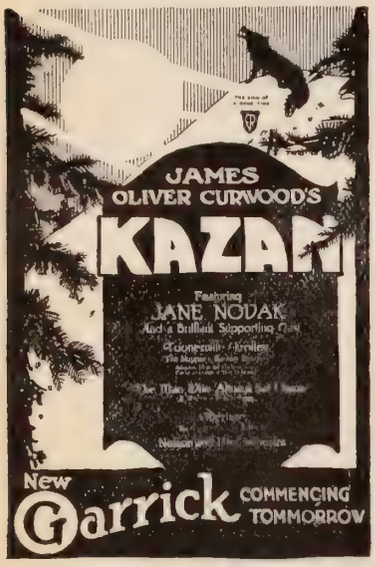
KNICKERBOCKER and ORPHEUM
ONE WEEK STARTING SUNDAY
"SCRAMBLED WIVES"
THE BROADWAY LAUGH RECORD BY ADELAIDE MATHEWS AND MARTHA M. STANLY
WITH MARGUERITE CLARK
LAUGHS PILED ONE UPON ANOTHER UNTIL YOU ARE CONVULSED WITH THE SORT OF MIRTH THAT IS PROVOKED BY CLEAN UNUSUAL PHOTOPLAY PICTURE OF THE TOUGHEST SET

Quarter page for "Scrambled Wives" by the Knickerbocker and Orpheum theatres, Cleveland, O.

Novelty—Falling Waters.
Feature—Ducks and Drakes.
Comedy—Fellow Romans—Snub Pollard.
Next Week—Love Special.

Olympic—
Overture—Symphony Orchestra.
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Gilded Lily.
Comedy—Mack Sennet.
Next Week—The Witching Hour.

Loew's Lyceum—
Current Events—Loew's News Weekly.
Overture—Greater Claim.
Comedy—Adam and Eve.
Next Week—The Lure of Youth.
Current Events—Grand News Weekly.



One of the New Garrick theatre, Minneapolis, displays on the current weeks feature "Kazan"

Novelty—Topics of the Day.
Feature—The Faith Healer.
Comedy—Bungalow Troubles.
Next Week—Man-Woman-Marriage.

Minerva—
Feature—Madonnas and Men.
Comedy—Haunted House.

Liberty—
Current Events—International News.
Novelty—Topics of the Day.
Feature—Lying Lips.
Next Week—Man-Woman-Marriage.

Savoy—
Currents Events—International News.
Comedy—The Jockey.
Feature—Lying Lips.

Regent—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Faith Healer.
Next Week—Inside the Cup.

Cameraphone—
Current Events—Selznick News.
Feature—The Devil.
Comedy—Waffles and Wallops.
Next Week—Ducks and Drakes.

Sam S. Shubert Theatre—
Fourteenth week of "Way Down East."

CINCINNATI

Walnut—
Overture—Popular airs.
Current Events—Pathe 24.
Literary Digest 99.
Comedy—The Reckless Sex.
Feature—Kazan.
Next Week—Forbidden Fruit.

Strand—
Current Events—Pathe 25.
Comedy—Torchy's Knighthood—Johnny Hines.
Feature—Frontier of the Stars.
Next Week—The Devil's Garden.

Gifts—
Current Events—Fox 28.
Christie Comedy.
Feature—The Furnace.
Next Week—The Man Who Had Everything.

Palace—
Current Events—Kinograms.
Literary Digest.
Feature—Chickens.
Next Week—Worlds Apart.

CLEVELAND

State—
Overture—"Southern Melodies."
Theme—Selections from "Linger Longer Letty."
Current Events—Pathe News—Pathe Review—Topics of the Day.
Cartoon—Mutt and Jeff in "A Crazy Idea."
Scenic—A Dog's Life.
Musical Specialty—"Sweetheart Will You Remember Me" from "Maytime," sung as a duet by soprano and baritone with special summertime stage setting, arranged by Manager George Dumont.
Feature—Douglas Fairbanks in "The Nut."

Stillman—
Overture—"Picque D'Ame" by Suppe.
Theme—"Dear Land of Romance"; "Heriod"; and waltz from "Maytime."
Current Events—Kinograms—Literary Digest.
Comedy—Just in Time—Chester Comedy.
Feature—What Every Woman Knows.
Next Week—What Every Woman Knows, continued.

Park—
Overture—"La Neviniana," solo by Miss Helen Cannon.
Theme—"Because You're You," from "The Red Mill."

Here is one of the hand-drawn displays on "The Nut" used by the Branford theatre, Newark. In size the display is eleven inches by four columns

Current Events—Pathe News—Topics of the Day—Literary Digest.
Comedy—Bungalow Troubles, with Louise Fazenda—Sennett Comedy.
Feature—The Price of Possession, with Ethel Clayton.

An artistic display, ten inches by four columns on "The Price of Possession" by Loews' theatres, Cleveland, O.

Next Week—Bebe Daniels in "Ducks and Drakes."

Euclid—
Overture—Special organ solo.
Theme—"All for You."
Current Events—Pathe News.
Comedy—His Naughty Night, with Monty Banks.
Feature—To Please One Woman.
Next Week—Chickens, featuring Douglas MacLean.

Metropolitan—
Overture—Novelty entitled "Melody of Flowers."
Theme—Popular selections from "Sally."
Current Events—Selznick News.
Comedy—Now or Never—Harold Lloyd.
Feature—The Man Who Had Everything—Jack Pickford.
Next Week—Katherine McDonald in "Trust Your Wife."

Strand—
Overture—"Apple Blossoms."
Theme—"The Love Nest" from "Mary."
Current Events—Ford Weekly.
Comedy—Harold Lloyd in "Now or Never."
Feature—Jack Pickford in "The Man Who Had Everything."
Next Week—Katherine McDonald in "Trust Your Wife."

Knickerbocker—
Overture—"The Girl Behind the Gun."
Theme—"Sauntering Along with Susan" and "I'll Be With You in Apple Blossom Time."
Current Events—Fox News—Prizma—Urban Movie Chats—Movie Snap Shots.
Feature—Scrambled Wives—Marguerite Clark.
Next Week—The Inner Voice, with E. K. Lincoln and Agnes Ayres.

ATLANTA

Howard—
Overture—"William Tell." Presented in four scenes—"Dawn on the Swiss Alps," "The Storm," "Sunset" and "The Victory Apotheosis." Louis Catalano as the English Horn Soloist. Special stage and electrical effects by Ralph De Bruler.
Howard News and Views—Edited by the Management.
Harp Solo—Arthur Groccia, Howard Concert Harpist, playing "A Paraphrase on Scotch Airs."
Feature—George Arliss in The Devil.
Comedy—Harold Lloyd in Now or Never.

Criterion Theatre—
Overture—To be selected.
Topics of the Day.
Pathe Review.
Comedy—Larry Semon, in a new Vitagraph Comedy.
Feature—Marguerite Clarke in Scrambled Wives—First National.

Rialto—
Overture—Rialto Orchestra.
Chester Screenic.
Comedy—Verse and Worse—Fox Sunshine Comedy.
Feature—Special Hampton Del Ruth production, Skirts—Fox.

PHILADELPHIA

Stanley—
Overture—Pot Pourri Classic, arranged by Sidney Lowenstein.
Soloists cello—Jas. Franzas, Flute—J. Briglia, Horn—Americus Tomer, Bassoon—Proteri, Harp—F. Cortese, Tuba—A. Hirschberg, Cornet—Keneke, Oboe—S. De Fulow, Xylophone—Peter Lewin.
Stanley News—Pathe News.
Vocal selections—"Mayre Berne."
Organ selections—"Japaneses Sandman"—William Klaise, organist.
Scenic—Victory Mount Park.
Comedy—Scrappily Married.

Striking "The Dollar a Year Man" display, thirteen inches by four columns, used by the Isis theatre, Omaha, in last Sundhay's papers

Feature—The Love Special.
Next Week—The Devil.

Stanton—
Overture—"Sunset Land"—Kawelo—Stanton Orchestra.
Topical Review—First presentation from Pathe News, Fox News.
Topics of the Day—Literary Digest.
Vocal Recital—Ruth Lloyd Kinney, contralto.
Comedy—Sweetheart Days.
Feature—Hush.
Next Week—Good References.

Arcadia—
Feature—The Faith Healer.
Scenic—Burton Holmes.
Current Events—Pathe News.
Comedy—Just in Time.
Next Week—Same.

Victoria—
Feature—The Kentuckians.
Comedy—Sweetheart days.

Current Events—Select News.
Special—Annette Kellerman—Electric.
Next Week—Earthbound.

Palace—
Feature—O'Malley of the Mounted.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Moonshine.
Next Week—The Gilded Lily.

Capitol—
Feature—The Price of Possession.
Comedy—Man vs. Woman.
Short Subject—Screen Snapshots.
Next Week—Marriage of William Ashe.

Regent—
Feature—Someone in the House.
Comedy—The Crazy Idea.
Scenic—Pathe Review.
Next Week—It's a Great Lie.

BROOKLYN

Mark-Strand Theatre—
Easter Overture—
Cantata of "Unfold Ye Portals" (Gounod), sung by Mark Strand ensemble of eight operatic voices.
Outdoor Film—Trapping the Bob Cat.
Novelty "Melody Lore."
Interior home set with host and hostess entertaining guests. Ladies' Quartette sings "Dear Little Boy of Mine." Men's Quartette offers "Annie Laurie." Finale is "The Blue Paradise" by Mark Strand ensemble.
Mark Strand Topical Review.
Prologue to Feature—The Storm.
Shipwreck at sea depicted with electrical effects revealing actual sinking of liner in a scenic sea.
Feature Film—Lying Lips.
Walter Gross, Brooklyn boy piano prodigy, playing Mendelssohn's Concerto.
Comedy—The Skippers' Treasure Garden, from Fontaine Fox Toonerville Trolley cartoon series.
Organ Solo—March from Wagner's 'Tannhauser." Edward Napier and John Hammond, organists.

KANSAS CITY

Newman Theatre—
Overture—"Carmen," Newman Concert Orchestra, Lee F. Ferbstein, conductor.
Newman News and Views.
Organ Solo—"Palesteena," Gerald F. Baker and Quentin Landwehr, organists.
Vocal Solo—Emanuel Liszt, basso profundo.
Exit March—"Palesteena."
Feature—Elliott Dexter in The Witching Hour.
Next Week—Not Guilty.

New Royal Theatre—
Overture—"Broken Moon," by the New Royal Orchestra, Lewis M. Fornstein, conductor.
News—Screen Magazine.
Comedy—Moonshine.
Organ Solos—L. Flint and Mrs. H. E. Bassford.
Vocal—"Broken Moon," sung by Earl Nesbit, tenor, in connection with the overture.
Exit March—"Coral Sea."
Feature—Thomas Meighan in The Easy Road.
Next Week—What's Worth While.

New Twelfth Street Theatre—
Overture—Selections by Webb's Orchestra.
Comedy—Mr. Fatima.
Vocal—"Ain't We Got Fun," sung by Floyd White, Lyric tenor.
Feature—William S. Hart in O'Malley of the Mounted.
Exit March—"Home Again Blues."
Next Week—The Dollar a Year Man.

Liberty Theatre—
Overture—"Force of Destiny" (Verdi), by Liberty Symphony Orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Harold Lloyd in Now or Never.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston.
Feature—Body and Soul.
Next Week—Douglas Fairbanks in The Nut.

Doric Theatre—
Overture—"Easter Chimes," by Doric Orchestra, Sandor Kish, director.
News—International.
Comedy—Harold Lloyd in Now or Never.
Organ selections—P. F. Stevens.
Feature—Blind Wives.
Next Week—County Fair.

ST. LOUIS

Missouri Theatre—
Overture—"Creme de la Creme"—Tobani.
Missouri Views and News—Leading strips.
Presentation—Missouri Ballet and Vocalists—Cast of 25.
Vocal Selections—Kol Nidre—Hebrew Songs.
Topics of the Day.
Paramount Magazine.
Feature—The Gilded Lily—Mae Murray.
Firemen Exhibition Drill in connection with fund campaign.

New Grand Central Theatre—
Overture—"Spring Song."
Grand Central News Reel from leading weeklies.
Topics of the Day—Literary Digest.
Vocal Duet—"Sympathy"—Newitt and Furgeson.
Feature—The Nut—Douglas Fairbanks.
Comedy—Snooky, the Monk in Lady's Pets.

West End Lyric—
Same program as New Grand Central.
Silverman Orchestra.

William Fox Liberty—
Overture—Hochman Orchestra.
Fox News Weekly.
Cartoon—Mutt and Jeff.
Vocal Selections—Duet.
Feature—Tom Mix in Hands Off.
Feature—Pearl White in Know Your Men.
Comedy.

Strand—
Feature—East Lynne.

Shubert-Jefferson—
Feature—'Way Down East.

BUFFALO

Shea's Hippodrome—
Overture—"Beautiful Galatea"—Suppe.
Stage Setting—Special setting staged by Oumansky, ballet master of the Capitol theatre, New York.
Dance Number—"An Easter Fantasy," by Mme. Jovita.
Feature—"O'Malley of the Mounted"—W. S. Hart.
Comedy—"Wedding Bells Out of Tune"—Sennett.
Current Events—Hippodrome Review.
Next Week—"The Kid"—Charlie Chaplin.

Shea's Criterion—
Overture—"The Evolution of Broadway.
Violin Solo—Catherine Stang.
Feature—The Gilded Lily—Mae Murray.
Comedy—The Flivver Wedding.
Current Events—Criterion Pictorial.
Next Week—What Every Woman Knows—William DeMille production.

Mark-Strand—
Overture—"Springtime."
Current Events—Latest Pathe News.
Feature—Mamma's Affair—Constance Talmadge.
Comedy—Torchy's Sunday Courtship—Johnny Hines.
Next Week—The Old Swimmin' Hole—Charles Ray.

Palace—
Lying Lips—Florence Vidor.
Next Week—Dead Men Tell No Tales.

Empire—
The Hoodlum Mary Pickford.

DETROIT

Adams—
Overture—Coronation March from "The Prophet."
Current Events—Free Press Weekly.
Prologue, with Ruth Chase, soprano, and Lewis Vicary, reader.
Feature Man-Woman-Marriage.
Next Week—The Oath.

Broadway Strand—
Overture—"The Palms" and "Tannhauser," arranged by Director Hutton for voice, organ and orchestra—Miss Ruth Kellog Waite, soprano.
Educational—Rain Drops—Post Nature.
Novelty—Easter Pantomime Dance with egg and rabbit effect, by Mlle. Philomene Rivard.
Current Events—International News.
Vocal—"One Fine Day"—Miss Waite, with Japanese scenic effects.
Comedy—Ladies' Pets.
Orchestra Number—"Entry of the Gladiators," with Roman scenic effect.
Feature—The Faith Healer.
Next Week—The Easy Road.

Madison—
Overture—"Second Rhapsody"—Liszt.
Current Events—Pathe News.
Vocal—Emmons and Colvin.
Feature—The Mask.
Next Week—The Passion Flower.

Majestic—
Overture—"William Tell."
Current Events—Pathe News.
Vocal—Marion Mills, singing "A Wonderful Thing Has Come Into My Life."
Comedy—High and Dry.
Vocal—Jackson Murray.
Prologue—A Storm at Sea.
Feature—Brewster's Millions.
Next Week—Prisoners of Love.

WASHINGTON

Crandall's Metropolitan—
Overture—"Der Freischutz."
Current Events—Pathe News—Topics of the Day.
Comedy—Ready to Serve—Chester.
Feature—19 and Phyllis.
Next Week—The Devil—Associated Exhibitors.

Loew's Columbia—
Prelude—Ave Maria.
Current Events—Selznick News.
Overture—"Il Guarany."
Feature—The Faith Healer—Paramount.
Next Week—The Faith Healer—continued.

Loew's Palace—
Overture—"Easter Fantasies."
Current Events—Pathe News—Topics of the Day.
Comedy—The Slicker—Sunshine.
Feature—Brewster's Millions.
Next Week—A Message from Mars—Metro.

Rialto—
Overture—Creme de la Creme.
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Feature—Black Beauty—Vitagraph.

MINNEAPOLIS

New Lyric Theatre—
Current Events—New Lyric Screen Journal.
Comedy—The Dog Doctor—Universal.
Prologue—(a) "Rise, Sleep No More"; (b) "Songs My Mother Used to Sing," sung by Coster and Clements.
Feature—Black Beauty—Jean Paige.

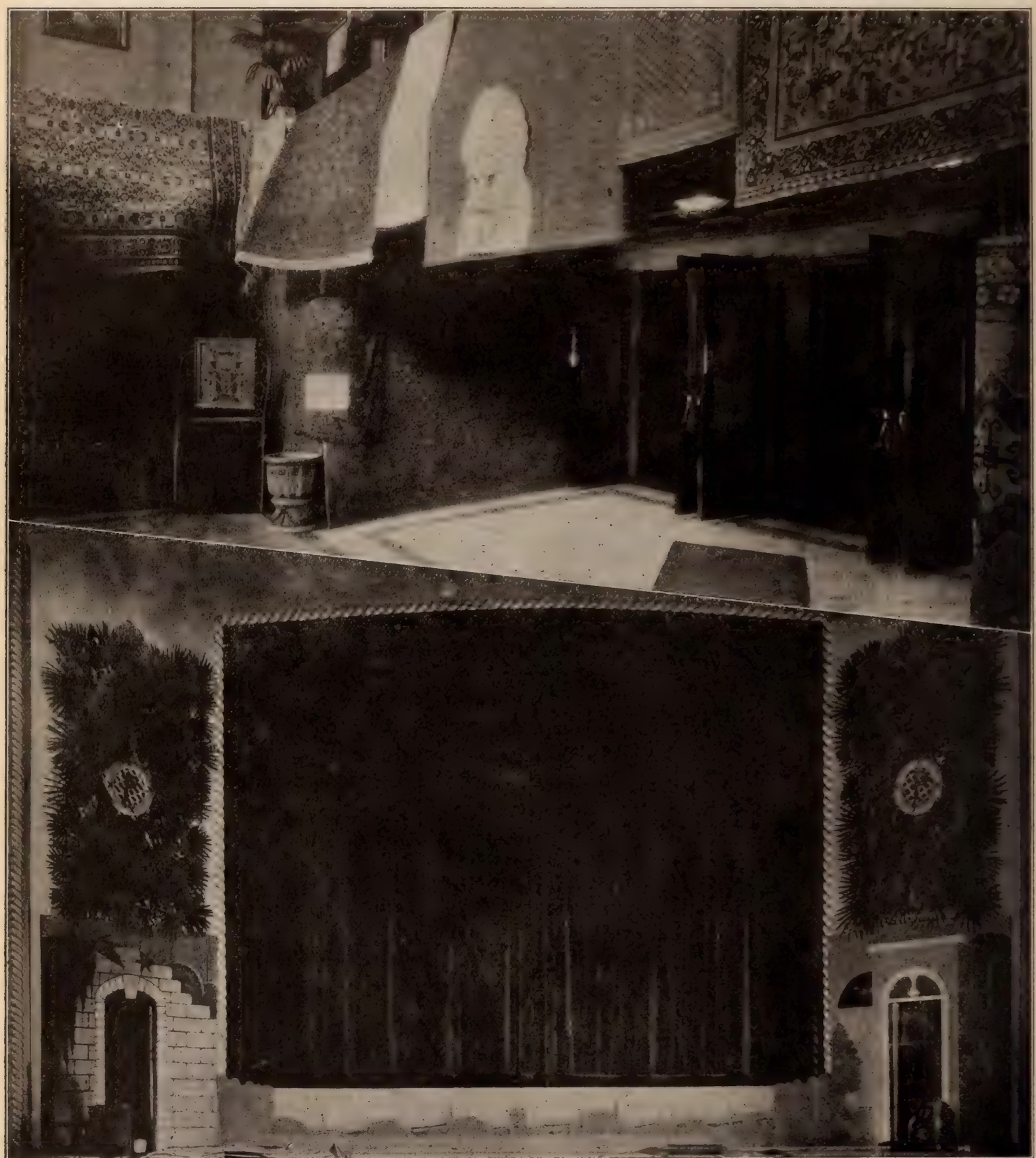
State Theatre—
Overture—"Pomp and Circumstance," by Pallma and His Bank Supreme.
Current Events—State Digest.
Scenic—Poor Butterfly—Prizma.
Feature—The Charm School—Wallace Reid.

New Garrick—
Overture—"Remembrances of Liberati," Nelson and his Orchestra with cornet solo by George Swanson.
Weekly—Cinema Periodical, compilation of news events including Pathe News.
Comedy—Fontaine Fox's Toonerville Trolley, The Skipper's Narrow Escape.
Scenic—Ghosts of Yesterday—Adventure Scenic.
Feature—James Oliver Curwood's Kazan with Jane Novak.

Blue Mouse—
Feature—Roscoe Arbuckle in Brewster's Millions.
Comedy—The Carter de Havens in Spring.
Novelty—Luke McLuke's Film Osophy.
Weekly—Blue Mouse News Events comprised of local events and International News.
Next Week—Dorothy Gish in The Ghost in the Garret.

ST. PAUL

Capitol Theatre—
Overture—"Selections of Italian Airs," by Capitol Symphony Orchestra.
Current Events—Capitol Digest.
Scenic—Toonerville—Prizma.



(Top) Lobby display for "Kismet" by H. S. Meyers, manager of the Palace theatre, Hamilton, O. (Bottom) Stage setting for an original "Kismet" prologue staged by Manager Meyers

This cut shows a view of the prologue number "Clay" which S. Barrett McCormick, Managing Director of the Ambassador Theatre, Los Angeles, staged for "Passion." Story appears below.

Novel "Passion" Prologue

Los Angeles Showman Stages High Class Presentation Feature

S. BARRETT McCORMICK'S initial presentation effort incident to his affiliation with the Sol Lesser-Gore Brothers interests in Los Angeles, was marked by his use of contortionable masques in which the six characters taking part in his prologue to "Passion" were dressed.

With his extreme originality and strong leaning toward the fantastic, Mr. McCormick devised a prologue that took for its theme a quatrain by Omar:

"With Earth's first clay They did the Last Man's Knead,
And then of the last Harvest Sow'd the Seed:
Yes, the first morning of Creation wrote
What the Last Dawn of Reckoning Shall Read."

Consequently, Mr. McCormick took for the theme and title of his prologue "Clay," and proceeded through a series of dances which were staged under the personal direction of Marion Morgan, to show how the basic human instincts are controlled by Passion—which is virtually the story of Du Barry.

The stage set depicted the "forest of Life" with the settings done in rather vivid colors—the trees bright and weird and set against a pitch black background. The stage floor was black as was the ceiling giving the effect of interminable space.

Three women representing the Three Virtues, and three men portraying "The Golden Lure," "Lust," and "Destruction," formed his cast.

The Three Virtues danced first into the scene. Then entered "The Golden Lure," to whom the Virtues paid heed; then Lust and Destruction. In fear, the Virtues attempt to draw away; but the Lure, Lust and Destruction pursue them.

During this dance, the castle set against the rear drop begins to quiver and crumble while the orchestra scores cues in the drums of Destruction. As the castle walls fall apart, the Scarlet Spirit of Passion is revealed rising from the works of Clay. The prelude closes with the symbols of Sin dragging the Virtues to the Altar of Passion.

Mr. McCormick's prologue is by far the most vivid and striking yet conceived for "Passion," and the fact that he introduced the contortionable masques adds extra interest to his enterprise.

The cut appearing above shows the stage setting with the prologue characters and two closeup views of players illustrating the contortionable masques.

Rouda Brings Scottish Atmosphere to the Merrill

A very Scottish atmosphere was brought to Ascher's Merrill theatre, Milwaukee, for the week's showing of "Bunty Pulls the Strings," by H. M. Rouda, manager of the theatre.

Patrons began to feel the Scotch atmosphere immediately upon entering the lobby of the theatre, for the cashiers were dressed in Highland costumes, the lobby mats were all covered with Scotch plaids and the lobby itself decorated with thistles and heather. The door-man was clad in kilts, and lassies in plaid and tartan ushered the patrons to their seats.

Mr. Rouda engaged a soloist and a bagpiper for the booking of "Bunty Pulls the Strings" and clad them both in Scotch costumes. Many of the old standard Scotch songs, such as "Loch Lomond," "Annie Laurie," "Scots Wha Hae," "Three Draps o' Brandy," Harry Lauder's "Wee Doch and Doris," etc., were sung or played on the pipes.

"Rich Girl, Poor Girl" lobby display used for the recent showing of this picture at the Superba theatre, Los Angeles

(Top) Stage setting and characters appearing in a prologue number for "The Devil" presented by the Sun theatre, Omaha, as told on the opposite page. (Center) Showing the interior of the Sun lobby decorated for "The Devil" engagement. (Bottom) Entrance to the Sun during the "The Devil" showing

Goldberg Makes 'em "Sit Up" for "The Devil"

Unusually Original and Complete Exploitation Campaign Staged at Omaha

AS soon as he had signed contracts booking "The Devil," Harry Goldberg, Managing Director of the Sun, Moon and Muse Theatres, Omaha, announced that he was going to make Omaha "Sit Up." He did. The details of that two weeks' exploitation campaign would make a fair-sized volume; here are the outstanding features:

Mr. Goldberg's enthusiastic lieutenants in the enterprize were his publicity director, N. N. Freudenfeld, and his assistant, Ralph Goldberg, the managing director's younger brother. "The Devil" was booked at the Sun Theatre for the week of March 13. The main idea for advance work was to give the citizens of Omaha a free foretaste of their own theatre Devil every day for two weeks prior to the opening, showing His Satanic Majesty doing "stunts" in the streets and other public places, the same to be duly announced in newspaper display advertising. Here are some sample announcements printed in The World-Herald and The Bee:

"To-morrow, Thursday, at 12 o'clock, Noon, 'The Devil' will climb the Woodmen of the World Building—Watch to-morrow's papers for other devilish tricks that the Devil will do."

"'The Devil' will perform another thrilling feat to-morrow, Friday, at 1:15, at the Nebraska Clothing Company. This is the Devilish feat—tied hand and foot, suspended in midair (upside down) 'The Devil' will release himself and climb the rope to the top of the building.—Saturday, at 1 o'clock 'The Devil' will make the Sun red."

"'The Devil' will even make the Sun red. Nothing is beyond his power. Saturday at 1 p. m., 'The Devil' will again thrill thousands at The Sun Theatre. Saturday night at dusk 'The Devil' will leave by aeroplane from the Ak-Sar-Ben field and fly over the roof of the Sun. 'The Devil' will throw from the plane spectacular fireworks. He will christen the Sun with his fiery rays."

"Keep your eyes on the sky to-night (after darkness), 'The Devil' and Jack Atkinson, of the Atkinson Aviation Company, will bombard the downtown district with 'The Devil's' fiery rays from the sky-Mammoth fireworks display from an altitude of 2,000 feet in the air. Sunday at 1 o'clock the biggest thrill that Omaha has ever known will take place at Ak-Sar-Ben field. Watch Sunday papers."

The judgment of the Sun Theatre management was amply justified. Their "personal Devil" and his open air "stunts" were daily awaited by multitudes. And the thousands crowding the streets were never once disappointed. "The Devil" was on everyone's lips—and the line at the Sun Theatre box office grew longer day by day.

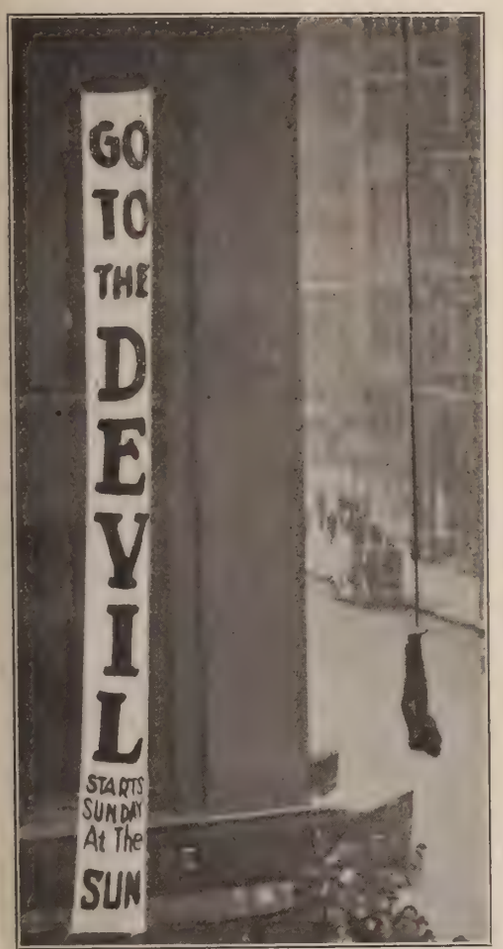
Mr. Goldberg's display newspaper advertisements for the opening were specially designed works of art.

Neither did Mr. Goldberg's house staff neglect any of its opportunities. The lobby and foyer displays conceived and executed by Harry Goldberg, attracted crowds to the front of the theatre for several days prior to the opening. In addition to striking posters, Mr. Goldberg built up a spectacular head of "The Devil" for one side of the lobby. It was outlined in green electric bulbs, and had eyes of red electric bulbs, which glanced about with a startling effect.

An elaborate prologue with ingenious light effects was credited to Mr. Freudenfeld. The prologue was played before a fancy drop hung in 1, with a centre door flanked by spirals of incense rising from urns. A table held "The Devil s" record book as in the picture. Beside the chair back of the table appeared the Butler, as the footlights glowed red. The Devil—George Arliss, in high hat, monocle and opera cloak over evening dress—entered, was relieved of his hat, gloves and cloak by the butler, and introduced himself as "one that lurks in your home and in your neighbors' homes, ever whispering in your ears evil thoughts and evil deeds." As he writes in the book he continues in similar vein. A spotlight concentrates upon him. Finally, as he talks he is enveloped in flames. He disappears in the flames, saying:

"My friends, I warn you again—look out for the Devil—for he may be here among you tonight."

This was the finishing touch of two weeks intensive preparation for the raising of the Sun Theatre on "The Devil" picture.



Illustrating one of the "The Devil" exploitation stunts pulled by the Sun theatre, Omaha, as told in the accompanying story.

Novelty Herald Invented by MacDonald

H. K. MacDonald, manager of the Fox theatre, Springfield, Mass., dug up one of the old fashioned geletine mimeographing outfits and used it for getting out a unique herald on "Know Your Men."

The herald, written in long hand, was in the form of an alleged personal letter from Pearl White, reading as follows:

"To whoever picks this up. If you are a woman, take heed—profit by my example! What's happened to me can happen to you.

"When the crisis of your life arrives, and you are faced with the big decision—(as I was)—don't act until you are sure you "KNOW YOUR MEN! On this rests all: KNOW YOUR MEN!

"PEARL WHITE."

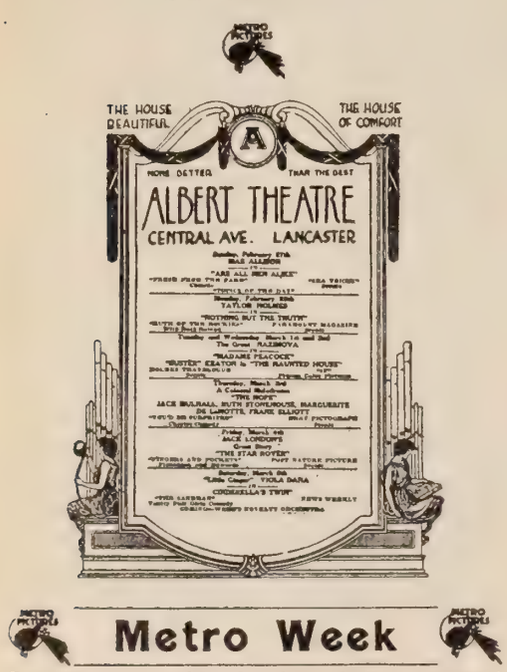
Special electric sign built for "The Devil" showing at the Sun theatre, Omaha.

"Outside the Law" lobby decorations and ballyhoo by the Colonial theatre, Wheeling, West Virginia

Lancaster Exhibitor Gets Out Unique Program

When Manager Robert B. Albert of the Albert theatre, Lancaster, N. Y., celebrated Metro Week, Feb. 27th to March 5th, he got out a very attractive program including a four-page color insert on Nazimova in "Madame Peacock." This highly colored book was given out in the theatre a week in advance and during Metro Week. The big feature of the program, however, was the front page which was some of Mr. Albert's own art work. He drew the attractive border for the week's bill and with the use of some Metro trademarks and the line "Metro Week" at the bottom produced a high satisfactory cover.

The Albert is one of the most attractive theatres in Western New York and Mr. Albert is always attracting attention to his house with unusual exploitation stunts. Several months ago he staged an airplane flight to exploit a picture. He is now planning to bring Webb's Novelty Jazz Band to the Albert as a special attraction.



Program cover used by the Albert theatre, Lancaster, N. Y., as described in the above story

St. Paul Getting Results with Puzzles

From St. Paul comes an idea which may prove of interest to publicity men throughout the country. It is a puzzle stunt which B. C. Ferriss, publicity director for the St. Paul Finkelstein & Rubin theatres, gave to the St. Paul Daily News.

Each week this paper receives a star portrait of a well-known player, from the F. & R. publicity department. This portrait is cut with the shears into 10 or 12 pieces. The pieces are then laid flat and so mixed as to disguise the identity of the player, and then photographed. Uusually a cut two columns wide and seven inches deep is made. This cut appears on the children's page with the announcement of the previous week's winners. Three prizes are offered by the newspaper to those solving the puzzle, the prizes being passes provided by the F. & R. publicity department, and good for the picture in which the star is to appear.

The greatest value of this stunt seems to us to lie with its position on the children's page of the newspaper. Children have shown a great interest in the puzzle, and at the same time are becoming more and more familiar with the various stars, and therefore increase their interest in motion pictures. These children, it must be remembered, are the photoplay fans of the future.

Phonograph Tie-up Goes Over Again

The phonograph tie-up was used in an effective manner by A. E. Nathan, Paramount exploiteer for the Buffalo territory, when "The Restless Sex" played the Universal theatre, Auburn, N. Y. Nathan arranged the tie-up, obtained the material and dressed the window.

It offered an unusual feature in the huge head of Marion Davies. This was by cutting out the head from the 24 sheet and draping the shoulders with velvet. By the able co-operation of Mr. Schwartzwaider, of the Universal theatre, another window, in a book store, was also obtained to help the showing.

"Free Apples" Exploit De Mille's "Forbidden Fruit"

One hundred boxes of apples were distributed in Seattle, Wash., as part of the exploitation campaign on "Forbidden Fruit," when the picture played at the Coliseum theatre in that city. There were 150 apples in each box, which makes it a simple matter to estimate how many people were reached by the campaign.

The free-apple movement was initiated by A. M. Vogel, Paramount exploiter for Paramount Pictures in Seattle. It took quite a while to arrange the tie-up; but when it was consummated it assumed such immense proportions that the entire city talked about it. The Wenatchee Fruit Exchange was "sold" on the idea as an advertising stunt and agreed to supply and distribute the apples. In each apple a little card was stuck. The face read: "Cecil B. DeMille's 'Forbidden Fruit,' Coliseum Theatre, Beginning March 12. It's a Paramount Picture." The reverse read: "This is Not FORBIDDEN FRUIT. It is the Acme Brand. Ask for it by Name. Wenatchee Fruit Exchange."

A week before "Forbidden Fruit" began its run, the manager of the Coliseum dressed his girl ushers as summer vacationists with straw hats, pumps and silk stockings. Each of the girls carried a long wicker basket from which the fruit was distributed. Outside the theatre the apples were distributed in factories, office buildings, public squares and clubs and restaurants.

The stunt was a tremendous impetus in arousing mouth-to-mouth publicity, and the best part of it was that it didn't involve a cent of expense to the Coliseum theatre.

Attractive cut-out used in a window display on "The Restless Sex" showing recently at the Universal theatre, Auburn, N. Y.

Riesenfeld's Presentation for "Sentimental Tommy"

Hugo Riesenfeld has supplied a prologue and epilogue for Sir James M. Barrie's "Sentimental Tommy" at the Criterion Theatre that are unusual in two respects; they are beautiful and distinctive and yet, they go almost unnoticed because they become a part of the picture.

The prologue is a sort of Scotch songfest, with settings especially painted for the production by Herbert Schulze. Josiah Zuro, of The New School of Opera and Ensemble, staged the whole thing under Mr. Riesenfeld's guidance. Betty Andersen starts off the number with "My Lassie." In the numbers that follow Fred Jgel, tenor, and the double quartette play an important part. Principals and ensemble singers are all dressed in the costumes of the period, costumes that recall American colonial days, not the Scotch highlander kilts and cap. Following "My Lassie" comes "Highland Lad My Love Was Born," "Bonnie Doon," "Charley Is My Darlin'" and "Ay, Wakin' Oh."

Coming after a scenic that shows some remarkably beautiful bits of highland and lowland of Scotland, the effect is really charming, especially when costumes, voices and backgrounds blend so well.

In the epilogue all the singers of the prologue appear and in addition the two star solo dancers of the Riesenfeld theatres, Paul Oscard and Vera Myers, become the principals. To the tune of "Bonnie Bells of Scotland," "Robin Adair," "Flow Gently, Sweet Afton," "Who'll Be King but Charlie?" the dancers present charming minuets and other simple dances of the period—while the chorus sings and the Criterion orchestra plays the accompaniment.

Village Theatre Gets Out Excellent Folder

Exploitation which gets well out of the beaten path has been used with good results by The Village Theatre of Wilmette, Ill.

It consists of six page text booklet under the title of "Making a Movie," and containing a lot of information concerning the technical part of picture making, a strip of new film cut from a reel of "Parentage," some advertising for the above mentioned picture and a lot of other interesting information concerning the fifth industry.

The idea was not to sell any particular production, as much as to impress Wilmette people with the magnitude of present-day picture making and to counteract the effect of some people who were expressing dissatisfaction at the so-called "lurid movies."

The booklet has been gotten up with a fine lot of text matter of really interesting nature to any fan. It does not argue about things or make claims, but just gives facts. It is a sort of "What the Picture Patron Ought to Know."

Two views of the presentation number which is being presented at the Criterion theatre, New York, in conjunction with "Sentimental Tommy" opening last Sunday for an indefinite engagement

Window in a Boston department store during the engagement of "Forbidden Fruit" at the Park theatre

Boston Store Lends Window to Exploit Picture

Double significance attaches itself to the department store tie up which S. G. Sladdin, Paramount exploiter for Boston effected when "Forbidden Fruit," was having its run at the Park theatre, Boston.

In the first place the department store showed a gorgeous display of laces, silks, velvets and jerseyettes advertising the Park theatre and "Forbidden Fruit." Quite a spread had been made in the newspapers of the expensive gowns worn by Agnes Ayres in this production; and the window dresser of Houghton and Dutton used the posters to mention that the gowns used by Miss Ayres in "Forbidden Fruit" could be reproduced by the store.

Even more significant than the arrangement of the display is the fact that Sladdin's invasion of aristocratic Tremont street marks the first occasion that a department store in the Puritanical Hub has unbended sufficiently to agree to a tie up with a motion picture theatre.

The upset to ironclad tradition may be expected to make the exploitation path a bit easier in the Hub in the future.

Wendt Hires Telephone Operators to Advertise Picture

While the mailing list has always been considered a good friend of exhibitors in getting a personal touch in their advertising, Harold F. Wendt, publicity director of the Rivoli, Toledo, has hit upon a different method of reaching possible patrons.

After spending considerable money for newspaper ads, teasers, street stunts, auto tags, window cards and throw-aways, in exploiting A CHILD FOR SALE, he decided to spend a little more in a different direction. So he handed each of the two operators in one of the leading hotels a sum of money and told them to call each and every phone subscriber, asking the person who answered the call but one question: Are you going to see A CHILD FOR SALE next week at the Rivoli? These operators did this between regular calls and the speed with which they worked on this side work was astonishing. Of course they didn't bother when a line was busy or when no answer was received, and after one day these girls had covered a good portion of the big book.

Another Showman Pulls Stunts for "County Fair"

From Fresno, Cal., comes a story of the way Managing Director George F. Sharp of the Liberty theatre put over "The County Fair."

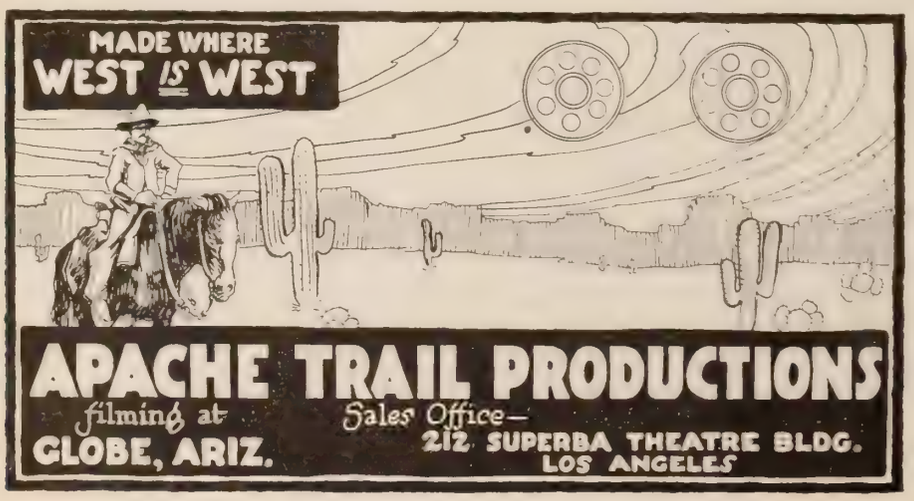
Realizing the importance of effective publicity campaigns and the box office value of original tie-ups with newspapers and other interest creating institutions, Mr. Sharp conceived the idea of exploiting this picture in a manner that would convey to the people of Fresno the same spirit that the real old time county fair brought to any community.

The street was draped in a festive garb giving one the impression of a gala celebration. Flags and banners galore floated to the breeze. An ancient quadruped sleepily drew about the streets, a decrepit wagon loaded with straw and milk cans and bearing a sign to the effect that the day of days in the county had come to the Liberty theatre. The ushers wore the well known denim jeans and coarse straw hats, bandana handkerchiefs and made quite a hit with the patrons.

There was an effective tie-up with some of the merchants whereby a County Fair page of advertising appeared in the newspapers. The Liberty ad occupying the centre of the page and the advertising of the merchants grouped around it.

A novel feature of lobby display was instituted by putting up cards inviting the people into the side-shows, such as the wild man and the greased pig, etc. Each distinct feature of the picture, such as the big horse-race, was advertised as a feature not to be overlooked when attending "The County Fair."

The box office proved that the results were worth the effort, and the interest of the general public proved without a doubt the value of Mr. Sharp's novel exploitation campaign.



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

C.B.C. Plans Innovation in "Screen Snapshots"

An innovation is to be made in Screen Snapshots, the fan magazine of the screen, beginning with an early issue, announces C. B. C. Film Sales. It is announced that "high spots" of current musical comedy successes will henceforth be shown in each issue of this single-reel release, and that the prettiest girls from each of the productions from which bits are chosen, will bow and smile at their admirers, from the screen.

This new feature of Screen Snapshots comes, it is said, in answer to the requests that have been received recently by Jack Cohn, who, in conjunction with Louis Lewyn, is the producer of Screen Snapshots, from Broadway producers, asking whether or not it would be possible for Mr. Cohn to include in his screen offering various musical comedy bits, and some of the pretty girls these productions boast.

Mr. Cohn declares himself delighted at this opportunity to give film fans an added treat by showing them real Broadway stage favorites at the price of admission to a film theatre.

New Syracuse Exchange Has Big Product

Thos. W. Dooley of Syracuse, formerly executive head of Dooley Exchange, Inc., has opened up a new exchange, the Exhibitors Film and Service Co., at 565 South Salina St., Syracuse, from whence several brand new features will be released with special exploitation by M. G. Ward, formerly publicity director for Gardiner Pictures, Inc. These features include "The Fighting Kentuckians," "Welcome Children" and other powerful dramas.

Short subject releases out of the Exhibitors will be many and varied. The latest release, the Kineto Review, bids fair to become the most popular periodical Up-State, it is stated.

Touraine Film Offers "His Better Half"

The new two-reel comedy, "His Better Half," featuring Flora Finch, produced by the Film Frolics Pictures Corporation and distributed by the Touraine Film Company, is said to get away to a quick start.

Vaudevilles' big headliners, the Berlo Sisters—now the New York Hippodromes incomparable "water nymphs," should add increased box-office value to this out-of-ordinary comedy.

New Music Service Ready

Active Supply Co. to Offer Synchronized Music Scores April 1

AL FRIEDLANDER, sales manager of the Active Supply Co., of New York City, which company is the distributors for New England, Philadelphia, Washington and New York for the Synchronized Music Service, announces that this musical service will be available for exhibitors by April 1. Other offices are to be opened in all the key cities.

This service, it is said, will be available for every type of theatre, from the largest supporting symphony orchestra, down to the smallest theatre with simply a piano. The first production for which the company has prepared a musical score is "The Kid." This is already in use.

A central theme will run through all the scores, and the music will be simplified so that all musicians can readily play it. The scores are timed. On the margins appear notations of the change of scenes and all the subtitles, so that a leader can readily follow the film closely. This is expected to be of value in cities where a film has been censored, as a notation on the margin of a score will make it a simple matter to bring the orchestra up to the film when an elimination is noted. Black arrows on the margin call attention to an approaching subtitle.

Arrangements have been made with all the national distributing companies for the reviewing of pictures three months in advance of publication. This gives ample time for the perfect preparation of the scores.

The scoring will be done by Carl Edourde, director of music at the Strand theatre, New York City; James C. Bradford, for seven years director of music at the Broadway theatre, New York, and the composer of three hundred scores for the large distributing companies, and C. J. Breil, composer of the musical score for "The Birth of a Nation."

Baum, of Equity, on Trip

Sales Manager of Equity and Joan to Visit Many Western Exchanges

LOUIS BAUM, sales manager for Equity and Joan Pictures, left New York this week for a three-month tour of the Western exchanges that will take him to the coast. Baum's first stop will be at Chicago and his last at Los Angeles.

Baum's trip is something more besides a selling-trip. His main purpose will be to study the business conditions in the independent field, and to investigate the state of the buying market. A survey of the field in which Equity and Joan distribute their product is part of the policy of those organizations. Baum believes in meeting the exchangemen, who have bought Equity and Joan product, as often as possible, so that he might keep close tab on the success of the pictures sold. On his previous tours to exchanges, Baum was always eagerly welcomed.

Although Equity and Joan make it a point to render every aid in the way of exploitation and advertising, it is their conviction that what the independent buyer needs at this time above any other is selling co-operation. As a veteran salesman and exchange manager, Baum's help has come in handily during all his travels to the key cities. Baum, it is known, does not believe that the sale of an Equity or Joan picture terminates the interest of the producer in the distributor. He believes in close co-operation with buyers up to the very last run of a picture.

Many exchangemen have written to Baum asking for details on the various Equity and Joan releases. While most of the territory is sold on this product, there are a few remaining districts still open. Before closing any deals with buyers by correspondence, Baum is anxious to meet his customers face to face and to ascertain which buyers are in the best position to handle Equity and Joan releases. The pictures that Baum is especially interested in are "Whispering Devils" and "Keep to the Right" released by Equity and "The Invisible Ray" serial, "She Played and Paid," a feature, and the twelve two-reel Billy West comedies.

Frivol Films to Make Comedy Series

The Frivol Film Company will start work on their first two-reel comedy soon at the Victor studios in New York. These comedies will be directed by Charles Burner, and will star Harry Williams.

Court Declares Kremer Company Solvent

Late Tuesday Justice Newburger, sitting in Part One, Special Term of the Supreme Court, rendered his decision in the case of Victor Kremer, President of the Victor Kremer Film Features, Inc., denying the motion of the plaintiff for a receivership for the company.

The action was brought by Jacob Shenfield, a former employee of the Kremer corporation, and the allegation made, states Mr. Kremer, was that the company was either insolvent or about to become so through the mismanagement of the business.

Justice Newburger in his decision said that even if all that the plaintiff, Shenfield, said were true there was no ground whatever upon which to base an action of the kind, according to a statement from the Kremer office.

Mr. Kremer states that he will shortly institute proceedings against Shenfield.

Exploitation Aids for "Things Men Do"

M. B. Schlesinger, who controls the world distribution rights on "Things Men Do," announces that every exchangeman will be equipt with the necessary exploitation facilities to make the picture a success.

A. L. Feinman, in charge of all advertising and publicity on this feature has prepared an eight-page press book printed on coated paper. News notes, advance stories, special feature articles and many other aids for the exhibitor are contained in it.

The Ritchey Lithograph Company has been retained to do the poster work on "Things Men Do." The picture will have two styles, one, a three and a six-sheet. In addition to the posters, a complete line of advertising accessories including two styles of slides, photographs, lobby display, etc., has been prepared to enable state right buyers to market the production profitably in their respective territories.

Crandall to Represent Equity at Convention

The Equity Pictures Corp. will be represented at the Rochester Convention of New York Exhibitors by Milton D. Crandall, exploitation director for Equity's Clara Kimball Young productions. In the absence of J. I. Schnitzes, President of Equity, Crandall will do the honors of meeting exhibitors and officials of the Convention. Besides taking part in the proceedings, Crandall will publicize Miss Young at Rochester.

THE following sales on the independent market were reported during the week:

"West of the Rio Grande" (Bert Lubin) to National Film Distributing Company, of Atlanta, for Georgia, Florida, Alabama, South Carolina and Tennessee.

"The Parish Priest" (Herman Garfield) to the Exhibitors' Film Exchange, of Milwaukee, for Wisconsin.

"Every Woman's Problem" (Plymouth Pictures, Inc.) to the Empire Film Exchange, of Chicago, for Northern Illinois and Indiana.

"The Evolution of Man" (Aywon Film) to the Commonwealth Pictures, of Chicago, for Northern Illinois.

"When Dawn Came" (Hugh Dierker Production—Producers' Security Corp.) to the Equity Photoplay Co., of Cleveland, O., for Ohio and Kentucky.

"Diana of Star Hollow" (Producers' Security Corp.) to the Equity Photoplay Co., of Cleveland, O., for Ohio and Kentucky.

"The Call from the Wilds" (Pacific Film Co.) to the Equity Photoplay Co., for Ohio and Kentucky.

"Midnight Riders" (Richard Kipling Enterprises) to the Equity Photoplay Co., for Ohio and Kentucky.

"Outlawed" (Richard Kipling Enterprises) to the Equity Photoplay Co., for Ohio and Kentucky.

"Battlin' Kid" (Richard Kipling Enterprises) to the Equity Photoplay Co., for Ohio and Kentucky.

Film Frolics Active Again

Loss of First Picture by Fire Does Not Discourage This Company

THE disastrous fire which recently destroyed the initial product of the Film Frolics Pictures Corporation, did not destroy the hopes or ambitions of that company, according to an announcement issued this week. The company states that a second comedy, similar to that which was destroyed has been produced.

Having suffered a total loss of the completed first negative, "His Better Half," together with the preliminary output of "first run" prints, not to mention the early takes of a second production, this successful comeback of one of the newer companies bespeaks undaunted pluck and indefatigable energy upon the part of the men behind the organization.

With a wealth of scintilating humor, entirely outside the beaten path of present day screen comedy, this much heralded two-reeler, featuring Flora Finch, is said to have met with the most favorable consideration on the part of a majority of the prospective buyers during the trade showings just prior to the fire. If the new picture will adhere closely to the lines of the first, it is said, and it is expected to meet with a big demand.

Twelve new prints are reported in the hands of representatives covering New York and nearby territory at this writing, with a release date set for week after next, with other territory to be supplied as fast as the laboratory can turn out the finished product.

Unusual Views of Dixie

Kineto Review, "Down in Dixie," Has Many Interesting Scenes

EARLY in April the Kineto Review "Down In Dixie," released by the Kineto Company of America through the National Exchanges, will be available to exhibitors. It follows "Babyhood" in the regular order of release.

"Down In Dixie" is said to be one of the most charming travel subjects in the huge Kineto library of films. It is a journey through the rejuvenated "Sunny South" of America and is at once a lesson in industrial-geography of the South and a riot of wonderful scenery.

The trip starts as the travelling party is enroute to Tennessee, through the wonders of the Cumberland Gap. Many feature motion pictures have had their "locale" down in this section of the United States and it is interesting to watch the folk who actually live there and compare them with the types that have been portrayed so often on the screen. The Cumberland folk are often referred to as "16th Century Americans," because their habits and customs and even their manner of speech is very much in the style of 400 years ago.

After watching them for awhile, the party guide takes his charges 1,000 miles away to the swampy country where irrigation and other modern engineering works show how civilization is piercing these wildernesses. It is surprising to audiences to find out how many such virgin spots there are.

From the country the sight-seeing party and the cameramen go to the city; and see how many of the old, quaint customs of the South still persist—and it is mighty delightful to see that they do.

One learns also that the South has its Nomads; bands of gypsies. They have a nice capacity for work, however, and are seen busily working on the sugar cane crop, with their youngsters following along to suck the juice from the cane.

A stirring finale is the picture of the Annual Fiddlers' Convention where it is quickly demonstrated that no age limit applies to the jazz instinct.

"Woman Untamed" Prologue Is Popular

Despite Holy Week, "The Woman Untamed," which Elmer J. McGovern offers on the state right market did big business at the Broadway theatre, Richmond, Va. The following review of the prologue for this Doraldina feature appeared in The Evening Dispatch:

"Lithe and rhythmical, Signe Paterson uncovers a series of barbaric revels done in the fierce intensity in which they had origin, mad whirls that breathe the passion of the South Seas in their hectic revolutions. Assisted by the Royal Hawaiian Quartet of instrumentalists, Miss Paterson gives the prologue to 'The Woman Untamed' and succeeds admirably in providing an Hawaiian atmosphere for the framing of the picture.

"Miss Paterson and her associates are to be congratulated for the prologue, which proves undeniably good diversion."

Bert Lubin's Feature Selling Rapidly

Bert Lubin, who is distributing the Western feature "West of the Rio Grande" announces that now 75 per cent of the territory on that picture has been sold. The latest sale is reported on another column.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

1921 MAR 28 AM 11 30

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LOS ANGELES CAL 2

HALLROOM BOYS COMEDIES

1600 BROADWAY NEW YORK NY

JUST SAW THE FIRST FEDERATED HALLROOM BOYS COMEDY RELEASE TITLED "FALSE ROOMERS" ITS A PIPPIN TELL FEDERATED MEMBERS TO WASTE NO TIME LINING UP THE BIGGEST AND BEST THEATRES IN THE COUNTRY THESE NEW COMEDIES WILL CLEAN UP SHIPPING FIRST PRINT IN A FEW DAYS

JOE BRANDT

"Mother Eternal" May Run in Key Cities

Negotiations are now under way which may culminate in an arrangement for simultaneous first run engagements, in all the key cities in the United States, of Ivan Abramson's new feature "Mother Eternal" starring Vivian Martin, the negative of which Mr. Abramson just finished cutting.

This move is, in a measure, due to the enormous amount of mail which reaches the Graphic offices daily with inquiries from exhibitors all over the country as to the earliest release date of "Mother Eternal." No decision, other than that the Broadway run of this feature is scheduled for April 15th, has been reported by the producer.

Many theatre owners mention Miss Vivian Martin as always having been a tremendous drawing card in the past. The balance of the cast of "Mother Eternal," which is all-star includes Thurston Hall, Earl Metcalfe, Jack Sherril, Vivienne Osborne, J. W. Johnston and little Ruth Sullivan.

Plymouth Plans Campaign on Picture

Fulfilling its promise to equip state right exchanges with a complete line of publicity material with which to back "Every Woman's Problem" with an aggressive sales campaign, Plymouth Pictures, Inc., national distributors of the picture announce the completion of several novel sales accessories constituting a compact and efficient publicity drive. This campaign, now available to all territorial distributors, is regarded as an enterprising move on the part of Plymouth to assist its state rights buyers to stimulate the interest of local exhibitors in "Every Woman's Problem."

One of the most interesting features of the campaign prepared by Plymouth for the exchanges is an imitation summons for jury service. The summons contains the name of the local exchange and is mailed in a plain white envelope with an imitation legal seal on the flaps.

Another phase of the exhibitor campaign is an attention-compelling broadside containing trade paper reviews of "Every Woman's Problem."

Jackie Coogan registers surprise in "Peck's Bad Boy," an Irving Lesser production

Federated Meets in New York

Signs Contracts for Big List of Comedy Subjects

ONE hundred per cent attendance is the best evidence of the wonderful spirit with which the second annual meeting of the board of directors of the Federated Film Exchanges of America, Inc., opened at the Hotel Astor, New York City, on Monday, March 21st and continued throughout the week.

The Federated Exchanges are considered the largest distributors of short material in the United States and have fortified themselves to uphold this envied position in the future in the film world by signing contracts for some of the foremost comedies to be shown on the screen during the coming year, consisting of one hundred and four one-reel and twenty-six two-reel Chester Comedies; fifty-two one-reel comedies produced by the Warner Brothers; twenty-six Hall Room Boy Comedies; thirteen Monty Banks; and fifty-two one-reel comedies manufactured by one of America's foremost producers. However, as releasing arrangements have not been completed for the last-named group the Federated will not announce his name at this time.

Knowing the popularity enjoyed by serials at this time the Federated exchanges have purchased from the Warner Brothers a fifteen episode super-animal serial entitled "Miracles of the Jungle," produced by Col. W. N. Selig. Film critics who have witnessed screening of this serial say that it is in every way superior to the wonder animal serial entitled "The Lost City," which was also produced by Selig.

The Federated have also acquired distribution rights to series of features. The first release will be "Don't Leave Your Husband," featuring Martha Mansfield and William Desmond.

The meeting at the Astor Hotel, which was in reality a continuation of one held in Los Angeles during the week of February 8th, was presided over by President Joseph L. Friedman of Chicago. Those attending were, Harry Charnas, of Cleveland, Ohio; O. K. Kahn, Kansas City, Mo.; J. Eugene Pearce, New Orleans, La.; Benjamine Amsterdam, Philadelphia, Pa.; Samuel V. Grand, Boston, Mass.; Samuel Werner, St. Louis, Mo.; H. P. Baldwin, Springfield, Mass.; L. E. Ouimet, Montreal, Canada; Arthur G. Whyte, Albany, N. Y.; H. A. Lande, Pittsburgh, Pa.; Abe Warner, New York City; C. W. Dimock, Boston, Mass.; P. Oletsky, Baltimore, Md.; and George H. Wiley, general manager, in charge of the New York office.

"Hush" Four Weeks in Chicago

COMING to Chicago's first-run theatre, the Ziegfeld, February 27, "Hush," the fifth and latest Clara Kimball Young production took possession of this theatre and held audiences that filled every seat for four consecutive weeks. In a month full of many big screen hits "Hush" competed against them all. I. Van Ronkel, head of the Favorite Players Film Exchange of 63 East Adams street, Chicago, who opened his new exchange with this new series of Clara Kimball Young productions, anticipated a prosperous run for the fifth Equity release, but even his high hopes were surpassed, it is stated. When production after production began to bid for public favor and Van Ronkel found that "Hush" had to fight against heavy odds to beat a dozen or more strong features current in Chicago's biggest theatres, he welcomed the battle as a test of box office strength.

Chicago fans were literally flooded with a host of new features and sensations. Yet "Hush" played to capacity for four weeks and turned many away at its very last showing Sunday night, March 20. Three of the largest theatres of the country opened in Chicago during the run of "Hush." The Tivoli, seating nearly 5,000, the Senate with 3,000 seats and the Roosevelt with 4,000 were enticing the public to their doors and offering features like "Passion" and "The Kid" and lavish musical programs.

The number of productions that can boast of a four-week run at the Ziegfeld or any other first-run theatre in Chicago can be counted on one's fingers, states Equity. "Chicago," claims Equity, "has the reputation as a burial-ground for legitimate productions that run for months elsewhere but die after a week in Chicago. The number of pictures that have played long runs in other key cities, but have "flopped" miserably in Chicago is legion. Among informed film circles, it is claimed that the average run of a production in Chicago is one-third as long as in New York—with some few exceptions.

"The success of 'Hush' is all the more phenomenal when one considers the theatre in which it played. The Ziegfeld is not a program-picture house. It has no franchise on any series of productions. It is not an institutional theatre, like the Randolph, Riviera or Tivoli. It is common knowledge that an established theatre will do a good business even with a mediocre picture. Its patrons are accustomed to go to the theatre habitually. Other features, besides the picture itself attract them to an institutional house, whether it is the vaudeville, music or beauty of the theatre itself. The Ziegfeld theatre has no lavish interiors to entice patrons. It has no unusual scenic displays or prologues. Every pat-

Needless to say, the noteworthy success of "Hush" at the Ziegfeld has stimulated advance bookings on the picture in Van Ronkel's territory to an unexcelled degree. From all indications "Hush" will make the nearest approach to a 100 per cent booking that any independent production has ever boosted. The rentals that Van Ronkel will gross in his district give every sign of surpassing every previous total in the independent field for the same territory.

New Film Center at Fresno

ANOTHER city devoted exclusively to silent drama appears on film lands map with the foundation of Film Art city on the outskirts of Fresno, California, according to a report received from the coast.

The Film Art Studio will be devoted to the filming of feature pictures for Russell-Greiver-Russell, the Chicago producing concern. Edwin Middleton, whose ability as a director has been well established by his work in the past, will be in charge of the productions. Such well-known stars as Jack Richardson, Lee Hill, William Laury and Eula Leigh will form the nucleus of the new productions.

Fresno is a city of 100,000 people, located midway between Los Angeles and San Francisco, on both the Santa Fe and Southern Pacific railroads. The new Film Art Studios are situated just within the city limits and are located on a tract of land that in the olden days was the mansion of the old Spanish governor. The property contains 150 acres. The studio will have a total floor space of 193,000 square feet. Within an hour's drive can be photographed at least three hundred days out of the year.

The open air stage measures 120 x 300 feet and the enclosed stage, 150 x 100 feet. Fresno has more hours of sunshine than any city in the state of California, according to the U. S. weather reports. It is expected that exteriors

The Film Art Studio will comprise besides the studios and the necessary working buildings, homes for the directors, and bungalows for the use of the various members of the company, besides which the erection of a four-story hotel is contemplated to care for visitors, and a system of information will be inaugurated whereby visitors may tour through the entire studio in company with a trained guide, who will introduce to them the finer features of film manufacture.

Film Art City will throw open its doors on July 1, according to present plans.

Parisians Copy Gowns of Equity Stars

An unexpected effect of the screen on a particular field of inductry is disclosed in a letter from the Commission Interieure Industrielle of France, received by the Equity Pictures Corporation of New York. In its communication, the Commission expresses its appreciation of the influence that this company has indirectly exerted on the improvement of France's millinery and fashion trade.

It appears from the letter, that the release by the Equity Corp. of several Clara Kimball Young productions in which this star wore Parisian hats and gowns effectively, induced patrons of her pictures to do likewise. Well-to-do motion-picture devotees, it seems make mental note of the style and material of every attractive gown displayed on the screen and proceed to order the same from their modistes, who in turn transmit the order to the Parisian costumers.

The showing of 'The Forbidden Woman'—one of Miss Young's early productions in this country and the British Empire, first directed the attentions of the French Commission to the effect that the wardrobe display in that picture exercised on the demand for imported apparel. Many orders, they state, were received by Parisian costumes, specifying the designs worn in 'The Forbidden Woman.'

Hallroom Series Popular Abroad

The Hall Room Boys Comedies, the series of which were recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, covering a period of three years, are meeting with unprecedented success in foreign film markets, according to a report disclosed this week by the Inter-Ocean Film Corporation.

Contracts between the Inter-Ocean Film Corporation and Jack and Harry Cohn, producers, conveying to the former organization the world distributing rights, exclusive of the United States and Canada, to the justly famed Hall Room Boys Comedies, were signed and executed a little less than a year ago, within that brief period a large portion of the foreign film markets have been closed for the comedy series.

M. L. Fleischman Joins with Max Spiegel

M. L. Fleischman, very well known amongst the exhibitors in Greater New York, is now associated with Max Spiegel in his enterprises and will take active charge of general managementship and booking of theatres under the control of Max Spiegel.

Arrow Film Has Sales Conferences in N. Y.

J. S. Jossey, special representative of the Arrow Film Corporation, is now in New York to attend a series of sales conferences. These sales conferences are being held daily at Arrow's offices under the direction of W. E. Shallenberger.

New State Right Producers

Burr Announces Affiliated Pictures; First Release is Named

BIGGER and Better Pictures, productions more worthy of the increasing prestige of the independent market, are the keynotes struck in the announcement made this week of the formation of the Affiliated Pictures, Inc., a new producing organization to which C. C. Burr has extended his efforts.

"I want to make it clear, said Mr. Burr, a few days ago, that Affiliated Pictures, Inc., will devote its self exclusively to the production of a series of really big feature productions for the independent market. Our initial picture will be 'Lonely Hearts' an American drama of the oil field, featuring Miss Kay Laurell.

"The story of 'Lonely Heart' is from the pen of Edgar Selwyn who, in addition to being one of the foremost producers of stage sucesses, is credited with such literary efforts as 'Pierre of the Plains,' 'The Country Boy,' 'The Crowded Hour' and more recently, 'The Mirage,' which he produced with Florence Reed in the leading role."

Anthony Paul Kelly, the adapter of "Way Down East" and the author of "Three Faces East" and other hits, is responsible for the scenario. John O'Brien, famous for Mary Pickford's "Poor Little Pepina" directed "Lonely Heart" and Capt. Caldwell, of the Hillicker Writers did the titles.

"A further announcement will shortly be made as to the distributing arrangements agreed upon, said Mr. Burr, "and I confidently believe that the formation of the Affiliated Pictures, Inc., marks an epoch in the State Rights field and that the line of demarcation between the old and the new epochs will become increasingly distinct as our productions are marketed."

Sardino Succeeds Dooley

Well Known Showman Will Head Dooley Exchanges in Upper N. Y.

A. J. SARDINO of Syracuse, N. Y., formerly owner of The International Feature Film Company of Syracuse, N. Y., Manager of the Savoy, Grand and Regent Theatres of Syracuse, N. Y., and present owner of Hippodrome Theatre, Syracuse, N. Y., has acquired The Dooley Exchanges, Inc., of Buffalo, Syracuse and Albany.

The Dooley Exchanges will distribute the produce of the Ben Fitzer productions and the Great Northway Film Corporation. The Ben Fitzer Productions are now handling the state right feature "Madonnas and Men" and other features. The Great Northway Film Corporation was recently incorporated under the laws of New York State at $350,000.

It is Mr. Sardino's aim to make his distributing company the largest and most efficient distributing Company that has ever and will ever operate in the upper state of New York. He is now negotiating with several big state right producers to handle their different productions in the above territory and it will be possible for the exhibitor to receive a complete show from any one of his three exchanges.

Some of the new product that will be released, beginning the first of April, will be eight five-reel Neal Hart productions, one-reel comedy featuring Billy Franey, one-reel comedy featuring Geo. Clark, one-reel comedy featuring Bud of Ham and Bud fame, and six Great Northway Film Corporation Productions.

J. M. Sitterly, former owner of Popular Film Exchange, special representative of Universal Film Company and Manager of Dooley Exchange, Inc., Buffalo office, has been retained by Mr. Sardino as Manager of Buffalo Exchange and also special representative of the Distributing Corporation.

Urban Subjects on B'way

Two Kineto Reviews and Movie Chat Run in Leading Theatres

ALL three of the Broadway theatres under the direction of Hugo Riesenfeld are playing Urban Popular Classics this week.

At the Criterion and the Rivoli are Kineto Reviews and at the Rialto is one of the Charles Urban Movie Chats.

The big electric sign of the Criterion heralds the news that an Urban Kineto Review is on the program. "Bonnie Scotland" is the name of this Kineto Review and from its first showing last Sunday it has drawn applause from all the audiences. It is a beautiful scenic with a Scottish flavor that lends an admirable atmosphere to the feature picture, "Sentimental Tommy." The Criterion will play "Bonnie Scotland" all during the run of the feature, so this Kineto Review will remain in this one Broadway theatre for four or five weeks.

The Kineto Review which is at the Rivoli is called "Combating the Elements." It is an unusual compilation of scenes of the angry elements. Storms, floods, fires, keep the picture at a high pitch.

The Rialto goes to the other main group of Urban pictures and chooses one of the Movie Chats—No. 31 which is out of the Second series of the Movie Chats. It has the variety which has made the Movie Chats so famous and features one of the Urban Science series, "The Germination of Plants."

C. B. C. to Re-Edit Its French Picture

Editing and re-titling of "The Nightingale of Paris," the French picture featuring Zany Mieus, the French star, which is to be distributed to the American State Right market by the C.B.C. Film Sales Corporation of New York, has been begun at the office of the latter company.

While the feature is in perfect condition for distribution at present, it is said that the foreign flavor is just a bit to pronounced and the feature is to be cut and edited and the titles changed and Americanized to give the picture a greater value for release in America.

"A Doggone Mix-Up" is Still Going Big

Reports are still coming in from all parts of the country on "A Doggone Mix-up," the Hallroom Boys Comedy which played for an entire week at the Strand Theatre, New York, and which opened to the independently produced short subject the largest first-run theatres throughout the country.

According to the Standard Film Service of Cleveland, Cincinnati, and Detroit, this comedy is still breaking records.

A. E. Stillwell Produces for the Screen

The Brownie Comedies, Inc., of which Arthur E. Stilwell is president, announces that it has undertaken the production for the screen of a farce written by Mr. Stilwell. Work was started last week at the Estee Studio, New York City. John S. Lopez is the director of the new company, while the all star cast is headed by Margery Wilson and Lorraine Manville. Mr. Stilwell is already known as a writer, playwright and railroad builder.

Salt Lake Exchange to Change Its Name

The name of the McDermond Theatre Amusement Company of Salt Lake City, Utah, has been changed to Superior Screen Service, Inc., by action of the Board of Directors.

This Exchange is buying and distributing State Right Features for the five states of Colorado, Wyoming, Utah, New Mexico, and Idaho, and also distributing Clara Kimball Young Features and other Equity subjects for the state of Utah and southern Wyoming.

Ennis Withdraws form S.-E. Enterprises

Formal announcement was made on March 23d by Bert Ennis that he had withdrawn from the partnership conducted up to that date by Jacob Shenfield and himself under the name of S & E Enterprises in New York City. In withdrawing from the firm of S & E Enterprises. Mr. Ennis announces that he will not be liable for any debts or obligations contracted by S & E enterprises on or after March 23d.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

John E. Storey, who has been made sales manager of Associated Exhibitors, Inc.

Bert Lytell Leaves for the West Coast

After completing the final scenes in "The Man Who," a Maxwell Karger production for Metro, Bert Lytell, the star of the picture, left for the West Coast studios of the company at Hollywood, Cal., where after his absence of nearly a year in the East he will start work at once upon his forthcoming picture, "A Trip to Paradise," adapted from Franz Molnar's famous stage success "Lillian." As in "The Man Who," Mr. Lytell's leading lady in "A Trip to Paradise" will be Virginia Valli.

Phoebe Hunt in Leading Role for Goldwyn

Phoebe Hunt, leading woman in the Wilkes Stock Company, at the Majestic Theatre, Los Angeles, has been chosen for the leading feminine role in an all-star Frank Lloyd Production by the Goldwyn Company of "The Grim Comedian," an original photoplay by Rita Weiman. Miss Hunt's engagement at the Majestic will end Saturday night, and production of the picture will begin immediately.

Harry Sweet's Best Is Universal's Verdict

Harry Sweet's latest comedy, "The Country Heir," is asserted by the Century Film Corporation, which made it, and by Universal, which is to release it, to be the best yet enacted by that comedian. It was directed by William Watson. Sweet is supported by Florence Lee. It is expected the comedy will be released in about three weeks.

Beban Heads for the Coast

Completes His Tour of Personal Appearance in the Windy City

GEORGE BEBAN is starting toward the Pacific Coast on his tour of personal appearances in connection with "One Man in a Million," his super-special production which is being distributed by Robertson-Cole, and is leaving behind in Chicago a record which even exceeds that made by him in any previous cities of his itinerary.

One of the greatest attributes which was paid to Mr. Beban's picture while in Chicago was given him by Samuel Katz of Balaban and Katz, managers of four of Chicago's biggest theatres. Regarding Mr. Beban's engagement in Chicago Mr. Katz wrote:

"Please accept my hearty congratulations on the screens achieved by your new photo-play, 'One Man in a Million.' This is by far the biggest attraction we have ever played.

"It might interest you to know that 'One Man in a Million' played to the biggest number of paid admissions in the theatrical history of Chicago, at the Tivoli Theatre last week. This was due, no doubt, partially to the fact that our Tivoli Theatre has a seating capacity in excess of any other motion picture house in the city.

The only open time which Mr. Beban had, has been filled by the Central Park Theatre, Chicago, and he is leaving this week for St. Paul where he will make his final stand before going to Seattle at which point he starts his invasion of the West Coast.

"FourHorsemen" Showing in Chicago

CHICAGO'S first glimpse of "The Four Horsemen of the Apocalypse," the Metro picturization of the world-famous novel by Vicente Blasco Ibanez, was scheduled for March 26 at the La Salle theatre. In anticipation of this auspicious event an elaborate publicity and advertising campaign has been conducted in the Windy City under the direction of Ned Holmes, a well-known theatrical man, and William Brill, a former Chicago newspaper writer, who was connected with the recent New York premiere.

The Chicago opening of the Rex Ingram production of "The Four Horesmen of the Apocalypse" follows the New York presentation of the picture. The seat sale at the New York showing has exceeded all expectation, says Metro, resulting in a complete disposal of all seats during the night performances of the production. An equally enthusiastic reception is predicted in Chicago, where the picture started its indefinite run on March 26.

Increased Activity in Lasky London Studio

With production entering upon its final stages on the photographing of "The Mystery Road," the adaptation of E. Phillips Oppenheim's novel, which Paul Powell is directing at the London studio of Famous Players-Lasky British Producers, Ltd., increased activity at the studio is noticeable with the commencement of work on a new production.

The latest picture, which has been started, is "The Princess of New York," an adaptation of Cosmo Hamilton's story, which Donald Crisp is directing, and which has been prepared for screen production by Margaret Turnbull.

Director Crisp has assembled a very capable cast for "The Princess of New York." Miss Mary Glynne, who has a reputation throughout England as a young actress of charm and personality, will play the title role. Opposite her, in the leading male role, will be David Powell. The cast also includes such well-known players as Ivo Dawson, Miss Dorothy Fane, George Bellamy and Mrs. Saba Raleigh.

Tom Gallery in Jimmy Wallingford Role

Tom Gallery has been selected by George Randolph Chester to create the role of Jimmy Wallingford, the leading character in "The Son of Wallingford," the Vitagraph special production which is now in the preliminary stages at the West Coast studios. The story was written especially for Vitagraph by Mr. Chester, production editor of that organization, and his wife, Lillian E. Chester, and the story will be transferred to the screen under the personal direction of the author, who recently went to the Hollywood studios for that express purpose.

A scene from episode number ten of "The Double Adventure," a Charles Hutchison serial, released by Pathe

Rothacker Outfits Studio for Sculptor

Watterson R. Rothacker has outfitted a permanent studio at the Rothacker Chicago plant for Miss Daisy Taake, the artist whose sculptor work decorates parks and public squares in a number of American cities. Miss Taake divides her time between modelling in clay, and art title card work for the Rothacker Company.

Hodkinson Press Books Being Prepared

The advertising department of the W. W. Hodkinson organization announces that campaign books are now in preparation for the J. L. Frothingham production, "The Other Woman," and the Ben Hampton picture, "A Certain Rich Man." "The Other Woman" is announced for early release.

Metro Buys Story by Geo. Kibbe Turner

"Moonlight," by George Kibbe Turner, a dramatic story for the screen, basel upon the scheming of an unscrupulous stock manipulator to possess himself of a young man's inheritance, has been purchased for motion picture production by Metro.

Holmes Travel Picture Released March 27

March 27 is the release date of another Burton Holmes Travel Picture relating to "Jerusalem." This time Mr. Holmes visits such portions of this ancient city which are comparatively modern and where one can see up-to-date Jerusalem and see what is going on in the daily life of its citizens at the present time.

Ass'd Exhibs Acquires Feature

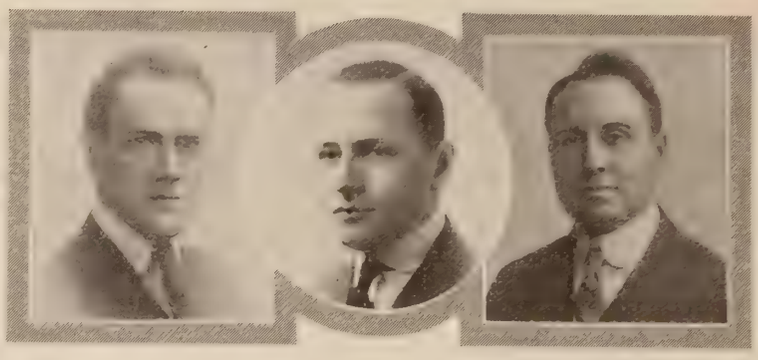
To Release Holman Day's "Rider of the King Log"

ANNOUNCEMENT is made from the offices of Associated Exhibitors that the first feature attraction to be released by the re-organized company is a Holman Day production, "The Rider of The King Log."

The executives of Associated, who were invited to see the picture when it was offered to the organization for release, were immensely pleased with the production. With this judgment confirmed by the others who saw the picture Mr. Kane decided to conclude negotiations at once. Mr. W. B. Williamson, treasurer and general manager, and Mr. H. P. Carver, representing the Edgar Jones Productions, Inc., conferred by wire with the others interested, and before the close of the business day "The Rider of The King Log" was established as the first Associated release.

"I pride myself on being conservative in my judgment and in my expression of opinion on pictures," Mr. Kane said when announcing the contract, "but this production has reached my enthusiasm and I am proud to state that Associated has secured one of the finest pictures ever given to the screen. It is a picture of the dimensions of 'The Barrier' with great sweeps of drama in the outdoors and with an appeal finer than anything I have ever seen.

"Mr. Holman Day and his staff of assistants deserve the greatest commendation for their achievement. I would be glad to know that all future Associated product will be on a par with this initial release and I am perfectly willing that exhibitors judge our future productions on 'The Rider of The King Log. We know what we have secured and every force in advertising and exploitation will be put behind the picture."



Three representatives of Associated Exhibitors' franchise selling plan. From left to right, E. S. Flynn, Ira H. Cohen and Harry L. Knaffen

The picture is from the latest novel of Mr. Day. The book has already sold out several editions. The story is of the Maine woods and the picture was actually made there. The studio in which the interiors were taken is at August, Me. Mr. Day personally supervised the making of the picture which was directed by Harry Hoyt.

Production was commenced shortly after Mr. Day's book was published fifteen months ago. It took an entire year to complete the filming of the picture. Many of the scenes were taken in summer, and the exact camera locations were cut in rock so that that company could return to the scenes in mid-winter and with their cameras in the exact positions duplicate in winter the scenes taken in summer.

Several dams constructed years ago at a cost stated to be more than $50,000 each were blown up in the making of the production. These explosions were not designed especially for the picture but the directors took advantage of their destruction to work in the action of the story. The results are declared to be spectacular. Some of the river scenes with the dams blowing up and the giant logs rolling down a river which is steadily rising in power and volume surpass anything of a like nature shown in a feature, it is declared.

The story is of a battle of lumber interests. The fight for control of the forests and the right of way on the rivers provides the action, but a strong romance and love theme runs throughout.

Poli Circuit to Present Tom Terriss Picture

"The Heart of Maryland," based on David Belasco's famous Civil War Drama and put out by Vitagraph as a Tom Terriss production, has been booked over the entire Poli Circuit, and the Capitol Theatre, at Hartford, Conn., will be the first playhouse to present it to the public. This will be some time in mid-April.

Catherine Calvert is the star of "The Heart of Maryland," portraying with grace and charm the role of "Maryland Calvert," the Southern girl whose path frequently winds between duty to the Stars and Bars of the Confederacy and love for her Northern fiancé. In the cast which supports Miss Calvert are Crane Wilbur, who plays the chief male role, Felix Krembs, Willie Collier, Jr., Ben Lyon and Bernard Siegel.

Twelfth of the Edgar Series Is Ready

Edgar Pomeroy, Booth Tarkington's screen representative of American boyhood turns detective in the twelfth episode of the series, known as "The Adventures and Emotions of Edgar Pomeroy."

Paul Bern directed "Edgar the Detective." Others in the cast are Katherine Bates, Frank Cole, John McCallum, Alberta Lee and Lou Salter.

Thomas Holding Chosen for Important Part

Pathe announces that Thomas Holding has been engaged for the leading male role in the picture version of Rudyard Kipling's story "Without Benefit of Clergy." The filling of the part, says Pathe, has occasioned much time and thought on the part of Director James Young. The part is an exacting one, but Director Young believes that Mr. Holding is peculiarly fitted to carry it through. Virginia Faire plays the leading female role. Evelyn Selbie and Otto Lederer are also cast in important parts.

Universal's Releases for April

Gladys Walton, Harry Carey and Carmel Myers on List

FOUR five-reel features, beginning with what is said to be the best Harry Carey picture in many months, are announced for release by Universal during the month of April. They include pictures starring such other favorites as Carmel Myers and Gladys Walton, and one introducing a new star to the screen in the person of "Breezy" Eason Jr., the four-year old son of Reaves Eason Sr., a Universal director.

The first April release is a Harry Carey picture called "The Freeze Out." It is a red-blooded western drama from the pen of George Hull, well known as a scenario writer and who now has turned his entire attention to the construction of Universal photoplay plots.

It was directed by Jack Ford, claimed by Universal to be peerless among directors of "western" atmosphere pictures. It is Ford's first picture with Universal since last Spring, when he directed Carey in "Marked Men," said by many to be that star's greatest picture. "The Freeze Out" shows Carey at his best, as a human, straight-shooting hero with a well-developed sense of humor.

Supporting Carey in this production are such popular players as Helen Ferguson, Joe Harris, Charles LeMoyne, J. Farrell McDonald, and Lydia Yeamons Titus.

The next five-reeler on the Universal release schedule is "The Dangerous Moment," starring Carmel Myers, and directed by Marcel de Sano. It is a Greenwich Village story written by Douglas Doty, formerly editor of the Cosmopolitan Magazine.

Supporting Miss Myers in "The Dangerous Moment" are Herbert Heyes, George Rigas, Lule Warrington, Bonnie Hill, Fred Becker, Marion Skinner, W. F. Fellows, William Fay and B. M. Turner.

The third April release is "The Big Adventure," a boy and dog story in which little "Breezy" Eason Jr. is starred. The story was written especially for the young film star by James Edward Hungerford, a popular writer.

Reaves Eason, Sr., directed this feature for his youngster. Lee Shumway and Gertrude Olmstead, the prize-winning Chicago Elks beauty, also are featured in the cast. Fred Herzog and Millie Shafer play important roles.

The last Universal release this month will be a new Gladys Walton picture. It is called "Desperate Youth." is an adaptation of F. Hopkinson Smith's popular novel "A Kentucky Cinderella." All of the vivacity and charm of Miss Walton's personality are said to have been brought out in the making of this film.

Harry B. Harris was the director. The young star had Harold Miller as leading man in the screen version of the F. Hopkinson Smith story, and a supporting cast comprising J. Farrell McDonald, Muriel Godfrey Turner, Louis Willoughby, Hazel Howell, Lucy Harris and James Blackwell. "Desperate Youth" is said to be especially notable because of the beauty and artistry of its settings and photography.

"Roads of Destiny" Is Booked by Loew

Goldwyn's picturization of Channing Pollock's play, "Roads of Destiny," based upon O. Henry's short story and starring Pauline Frederick, plaaying the Capitol Theatre this week, has been booked in the Loew theatres.

M. Leone Bracker to Do Goldwyn Posters

M. LEONE BRACKER, one of the most prominent younger artists of the country, has been engaged by Goldwyn to draw the posters for J. Ernest Williamson's story of the submarine pirates and the hunt for their buried treasure, which forms the basis of his latest photoplay, "Wet Gold." Goldwyn has acquired and will distribute this production.

Mr. Bracker is not only a magazine illustrator of note, but one of the outstanding figures among the younger American painters. He was the artist who painted the famous "Keep 'em smiling" poster for the United War Work Campaign; the War Savings Stamps poster, "Behold Your Enemy," and the "Help lest we perish" poster placed over a cradle at the aviation show held in Grand Central Palace.

The Biggest Little Star of the Screen

VIOLA DANA

in

PUPPETS of FATE

In the most colorful picture of her career, a romance that begins beneath the gay awnings and deep-turquoise skies of Italy & ends in the restless swirl of New York.

Story by DONN BYRNE

Adapted by RUTH ANN BALDWIN & MOLLY PARRO

Directed by DALLAS M. FITZGERALD

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Man. Dir.

A tense moment from Irving Willat's "Partners of the Tide," a Hodkinson release

New Francis Marion Story

Author Directs "Just Around the Corner" for Cosmopolitan Company

FRANCES MARION has completed at the Metro Studio in Sixty-first Street the taking of "Just Around the Corner," a Cosmopolitan production, which she is directing from a scenario made from a collection of stories by Fannie Hurst. Miss Marion, it will be remembered wrote the scenario for "Humoresque," the highly successful Cosmopolitan production of Fannie Hurst's story.

In "Just Around the Corner" Miss Marion has written another story of mother love, the theme of which was so delicately handled in "Humoresque." This time, according to an announcement by George B. VanCleve, general manager of W. R. Hearst's film interests, Miss Marion is taking a different phase of the same theme. The story differs greatly from "Humoresque," but it lacks none of the penetrating pathos and human emotion that made that production such a tremendous success, it is declared. In "Just Around the Corner" Miss Marion is making a picture which deals with plain everyday people, who are familiar to all of us. The story takes place in a tenement house, and deals with the kindly, sympathetic folk who make up the Birdsong family. Much care and attention was given by Miss Marion to the selection of types for her characters.

The leading part is played by Lewis Sargent, famous for his interpretation of "Huckleberry Finn," who in "Just Around the Corner" has opportunity to display the same boyish charm that distinguishes his characterizations, and at the same time his part requires pathos. Miss Sigrid Holmquist, Swedish screen actress, plays the heroine, and her beauty and charm are displayed to great advantage. Others in the cast are Margaret Seddon, Zyllah Shannon, Edward Phillips, Madame Rosonova, Peggy Parr and Fred C. Thomson.

Many N. Y. Bookings on Cabanne Feature

ONE of the most comprehensive Greater New York bookings ever reported by Robertson-Cole, has just been secured on "What's a Wife Worth?" the second William Christy Cabanne super-special production, which has just been released. More than a score of New York theatres, the great share of them being Fox and Loew houses, have just closed with Robertson-Cole to show "What's a Wife Worth?" immediately.

The Fox houses, which have booked the picture, are the Audubon, Academy of Music, Star, Nemo, Jap Garden, Standard, 103rd Street, Crotona, Jamaica, Folly and the Comedy.

In Brooklyn the Stone Theatre, Sheffield Garden, and other houses have booked "What's a Wife Worth?" The Loew houses concerned are the 116th Street, Seventh Avenue, New York, 42nd Street, Bijou, Hoboken, Spooner, Burland and Victory theatres.

Rothacker Sends a Big Shipment Abroad

One of the largest foreign shipments of industrials film ever made left the Rothacker Chicago laboratory this week. The prints went to all parts of the world. Ten different languages were represented in titles.

This picture, which was produced by the Rothacker Industrial Division, will be used by an American manufacturer to help create a foreign demand for his product.

Kohn Discusses Conditions

Sets Forth Observations Made on His Recent Tour of Key Cities

MORRIS KOHN, Realart's president, has just returned from an extended tour of the key cities of the country. Discussing conditions as he found them, Mr. Kohn said:

"On the West Coast, in San Francisco and Los Angeles particularly, the conditions are very favorable. Things are booming right along and business seems excellent.

"In the northern section, around Seattle, and in the Northwest and Middle West states, business seems to be about twenty-five per cent below normal. This, I believe, is due to the general readjustment which the motion picture business is going through.

"Speaking with exhibitors, I found that they are not in the frame of mind where they believe that the end of the motion picture is in sight, or that the millenium is approaching. Far from it. They are convinced that the business is on a sane, healthful basis and that once we become adjusted to new conditions, the entire industry will ride on to a continued success and permanence.

"Every exhibitor," continued Mr. Kohn, "seems determined to bend his mind toward the improvement of local conditions. In many instances, this improvement takes the form of the erection of bigger, better motion picture theatres or the general physical improvement of the older houses. It is in either case a healthful, progressive sign.

"The censorship problem," he added, "while a vital and serious one, has not unduly alarmed the average exhibitor. He finds, with his local board, that there is a tendency on the part of the agitators to accept as fact the statement of producers that they are cleaning house from the inside. The tendency, I observed, is to lay off and permit the industry to work out its own salvation."

"Reputation" Set for April

Bookings on Priscilla Dean Film Accepted for Dates After Apr. 15

Priscilla Dean as she appears in "Reputation," as a musical comedy prima donna. This new Universal Jewel production is to be released soon

"REPUTATION," the new big Universal - Jewel starring Priscilla Dean, will be ready for release about the middle of April, it is announced. Bookings already are being accepted for dates after April 15th, it is understood.

Cutting and editing of the new feature has just been completed at Universal City by Stuart Paton, the director, assisted by Frank Lawrence, Universal's film editor, under the personal supervision of Mr. Laemmle and Mr. R. H. Cochrane, vice-president of Universal.

"Reputation" is from the story "False Colors" by Edwina Levin, which ran serially in Ainslee's magazine. It is a drama of stage life and contains a dual role in which Miss Dean is said to do the best work of her screen career.

One of these parts is promised to be the most striking screen character ever evolved. It is that of the London Flame, England's most popular musical comedy prima donna. The part was drawn to combine all the vivacity of such of her former roles as "The Wild Cat of Paris," the "Wicked Darling" and "The Virgin of Stamboul," with the cleverness and charm of her characterizations in "The Exquisite Thief" and in "Outside the Law," her latest success.

"Reputation" is Stuart Paton's first big Universal-Jewel picture under his new contract.

"Reputation" is said to have the strongest cast ever assembled for a Universal picture. Miss Dean is supported by Niles Welch, one of the most popular leading men in the cinema field. Rex Roselli, Spottiswood Aitkin, William Welsh and Harry Van Meter also have important parts in the production. Others in the cast are James McLaughlin, Al Garcia, Harry Carter, Kathleen Myers, Joey McCreery, Alice H. Smith, Francois Dumas, Joe Ray and little May Giraci.

Pathe Announces April 10th Releases

Pathe announces the following for release on April 10th: "Hazardous Heights," the twelfth episode of "Double Adventure," starring Charles Hutchison; "The Message Stone," episode fifth of "The Avenging Arrow," starring Ruth Roland; and "Rush Orders," in which "Snub" Pollard is featured, with Marie Mosquini, Hughie Mack and "Sunshine" Sambo assisting him in this Rolin comic.

A Pathé Serial
RUTH ROLAND
in
"The AVENGING ARROW"
by Arthur Preston Hankins
Produced by
RUTH ROLAND SERIALS, Inc.
At The ROBERT BRUNTON STUDIOS Inc.

RUTH ROLAND

in

"The Avenging Arrow"

The Problem of the Empty Seat

If the regular crowd just covers your overhead,
then the empty seat is your missing profit

ONE of the greatest of America's statisticians probed the motion picture business the other day and said: "The empty seat represents the greatest single loss to the exhibitor today."

You can fill those seats occasionally by a spurt of showmanship or the showing of a great special.

You can fill those seats regularly by making your theatre a habit with your patrons.

Take the poorest day of the week and put in a really big serial sponsored and presented by the greatest serial house in the business.

You will make a bad day good; you will fill your seats for fifteen weeks and you will make your theatre a habit.

Ruth Roland **gets them in.** She is the world's greatest serial star. "Ruth of the Rockies" shattered all records. From her first serial, "Who Pays?" down through "The Red Circle," "Hands Up," "The Tiger's Trail" and all the rest, her serials have been very successful.

Now comes "The Avenging Arrow," her latest, a true-blue story of adventure and romance, without a shadow of the underworld in it.

It is your big opportunity for an appeal to men, women and children. It is Romance. It is Outdoors. And it is clean-clean-clean.

Dust off the empty seats and polish up the glass on the box-office front for the most constructive move you ever made.

Book it now for the star
Book it now for the picture
Book it now for your patrons
Book it now for present and future profits

A scene from "Proxies," a Cosmopolitan production, and a Paramount picture, directed by George D. Baker. It will soon be seen at the Rivoli in New York

"Proxies" Booked for Rivoli, April 10

"PROXIES," the latest Cosmopolitan production, described by Cosmoplitan as "the fastest moving comedy drama ever screened," will be shown for the first time at the Rivoli theatre, New York City, beginning April 10. According to an announcement by George B. Van Cleve, general manager of William Randolph Hearst's film interests, "Proxies" is in a class by itself for its skillful blending of mystery, thrills, fights, love and regeneration.

"Proxies" was screened from a story by Frank R. Adams in the Cosmopolitan Magazine. The scenario was written by George D. Baker, who directed the picture as well.

Norman Kerry and Zena Keefe play the featured roles. Raye Dean, Jack Crosby, William H. Tooker, Marie Shaffer, Paul Everton and Robert Everton complete the cast.

"Proxies" will be distributed by Famous Players-Lasky Corporation.

"The Pretenders" to Be Cabanne's Third

Word from the Robertson-Cole Studios in Los Angeles to the effect that William Christy Cabanne's production being made under the title "The Pretenders" for this company is almost completed indicates that there will be three of these Cabanne super-special productions on the market within a very short time.

Robertson-Cole has just released "What's A Wife Worth?" the second Cabanne production, while the first one, "The Stealers" has been playing for some little time. The human qualities of the two of these pictures which already have been released by Robertson-Cole also are being imparted to the third picture, now in the making, according to word from the Robertson-Cole Studios.

These three pictures are the fruits of Mr. Cabanne's years of experience under the best masters in the industry, and his own years of directorship.

Best Circus Film Yet, Is Claim

Bert Leo Supervises Production of the Realart Release

"THE best representation of 'Big Top' conditions as yet placed in a motion-picture" is the verdict circus authorities returned on "The Little Clown," Realart's latest Star Franchise production with Mary Miles Minter.

Bert Leo, one of the most famous of circus clowns and inventor of the renowned "Mother Goose" act which he used for years with Ringling's Hagenbeck-Wallace and the Barnes shows, declared he considered the picture the acme of circus realism. Together with Rex Roselli, manager of the Al G. Barnes show, Mr. Leo supervised the filming of the circus scenes which form an important feature of the production.

"Circus people feel that in the past their life and customs have been incorrectly depicted on the screen," explained the famous clown, For that reason we were very glad to render technical advice during the making of Realart's "The Little Clown." The resultant picture, we feel, is the best representation of 'Big Top' conditions as yet placed in a motion picture."

"I particularly enjoyed my association with the picture," continued Mr. Leo, "because Avery Hopwood, who wrote the play, has made his circus characters just what they are—one big family enjoying all of the joys and sorrows of travelling thousands of miles together.

"Mr. Hopwood's long association with the show business made his situations fundamentally sound. Mr. Roselli and I, however, were able to iron out the little details, which, if incorrectly mirrored, would bring censure from all over the country.

"The director, Mr. Heffron; the star, Mary Miles Minter; and all of the supporting players threw themselves enthusiastically into the parts and they look on the screen just what they purport to be—the attaches of a small circus."

The matter of supervising the circus scenes was no simple one for it included every detail—even the language used by the players. The average picture-goer is so adept at reading lips that the actors had to be tutored in the utterly different jargon of circus people.

"For instance," said Mr. Leo, "we call an actor a 'kinker,' because acrobatics and riding require 'kinked' muscles. A train loader is a 'razor-back' and a clown a 'joy.' Clowns joining a circus for their first season are called 'First of Mays,' because it is on that date that newcomers sign their contracts.

"Candy salesmen are 'candy butchers' and elephant tenders 'bull men.' We call the sideshow the 'kid top' and aerial acts 'casting acts.' Horses trained for trick acrobatic riding are 'rosinbacks'—due to the fact their backs are covered with powdered rosin. That, incidentally, is why white horses are always used in this act—so that the rosin won't show.

"One thing, particularly, that we cautioned Director Heffron to guard against in this picture, was any scene showing players climbing around on circus wagons. This has been seen so often in other circus pictures. It may be 'cute' but it isn't circus; circus people simply don't do those things."

Mr. Leo and Mr. Roselli were in their element during the making of "The Little Clown" as Realart rented an entire circus for the "Big Top" scenes in the picture. The Escalante circus camped on the Hollywood lot for several days. Thousands attended the show because it was all free and as a result Director Thomas Heffron was able to obtain some unusual crowd scenes.

The leading male role is carried by Jack Mulhall, who in addition to his screen experience, is also an accomplished horseman and capable of performing the difficult feats required of him in this picture. The supporting cast includes Lura Anson, Winter Hall, Helen Dunbar, and Cameron Coffey.

Ingram Special Opens in West

METRO'S brilliant Los Angeles premiere of "The Four Horsemen of the Apocalypse" on Wednesday evening, March 9, proved almost as worthy of position in film history as did the actual making of this masterpiece of the screen, declares Metro, in a statement just issued from the headquarters of that organization.

Because of the unusual interest in this Rex Ingram production, the entire picture industry, from producers and stars down to the most humble extra, sought to gain admission to the Mission theatre, where it is scheduled for an indefinite run. Although the admission price for this showing of "The Four Horsemen" was set at $5—a precedent in Los Angeles—there were not half enough seats to supply the demand, it is declared by Metro. Hundreds of men and women stood before the playhouse in a spring shower in the hope that they might wedge themselves with the throng.

With the exception of "Doug" and Mary—who were in Mexico—practically every producer, star, director and player of the screen either was in the audience or attempting to obtain a seat, says the Metro statement.

Among those most readily recognized in the darkened house were:

Mayor Meredith P. Snyder and staff, William S. Smith, president of the Motion Picture Producers' Association, who was host at a party following the showing; Nazimova, Gloria Swanson, and members of a party who were her guests at a supper following the showing; George Melford, director and producer; May Allison, Viola Dana and Alice Lake, Metro stars, joined forces in an after-theatre gathering; Sol Wurtzel, representative of William Fox studios on the coast.

Eighteen-year-old Alice Terry, who plays the leading female role in Metro's big production, "The Four Horsemen of the Apocalypse"

Za Su Pitts, Tom Gallery, Shirley Mason, Bernie Durning, Max Linder, Gareth Hughes, Dallas Fitzgerald, Herbert K. Somborn, T. Daniel Farwley, Joseph Swickard, Stuart Payton, William D. Taylor, Herbert Rawlinson, Jack Ford, Irving Thalberg, Bridgetta Clark, Nigel de Brulier, Arthur Hoyt, Virginia Warwick, Wesley Ruggles, Phil McColloch, William Johnston, Mitchel Lewis, Ann Sampson, Paul Bern, Mac Sennett, Marcel de Sana, Brodwitch Turner, Sid Franklin, Jackie Saunders, Theodore Kosloff, Natacha Rambova and Douglas Gerrard.

This list is not offered as anything approaching a chronicle of the notables who were present at the premiere. These are the names only of those whose faces were picked out of the throngs as they entered the darkened theatre just before the opening of the performance. Alice Terry, the youthful featured player whose name has become familiar to theatregoers almost over night because of her brilliant work in this production, was not present at the opening. She was called to San Francisco because of the serious illness of her mother and was unable to return to the film capital in time to participate in the triumph of those who participated in the making of the picture.

Neither was Mr. Ingram nor Miss Mathis present to receive the congratulations of the audience. They were called to New York to attend the Eastern premiere of their production and, according to telegraphic advices, found it impossible to start on their return journey in time to greet their co-workers at the Mission.

Reviewers were unanimous in their characterization of "The Four Horsemen" as one of the greatest screen productions of all times.

Sees Depression as Benefit

Taught the Exhibitors Greater Caution, Belief of John E. Storey

THAT the tension brought about by economic conditions during the past six months has actually been of benefit to the motion picture business in some important respects is the conclusion reached by John E. Storey, Sales Manager of Associated Exhibitors, Inc., in an analysis of conditions. Mr. Storey is of the belief that economic necessity compelled the exhibitor to exercise greater caution in the selection of product and in that way productions of real merit came into their full value.

"As a result of the necessity of better showmanship to maintain profits the exhibitor has become a discriminating buyer," Mr. Storey states. "With the boom days in general business at an end every business man found himself under the necessity of doing keener and better work, of doing more careful buying, better advertising, and better merchandising generally. Although the motion picture business did not feel the depression as did other industries the exhibitor could not help being influenced by his environment and he developed the quality of caution.

"The producers of good motion pictures cannot quarrel with that development. The stronger the caution of exhibitors in buying pictures the better it will be for the producers of good pictures. Too often in the past have we seen exhibitors oversold with product which kept good pictures out of his theatre when they were released.

"The experience of these past few months should be a pretty good guide to producers in the next year. The condition fits in exactly with the policy established by Associated Exhibitors, Inc., for the mediocre picture is out of the schedule of Associated releases.

"As a conspicuous example we may cite the case of George Arliss in 'The Devil.' That picture hit the market at a time when the bump of caution was most developed in the buying market of the exhibitors. They were hard to convince but when they were once shown, 'The Devil' was booked everywhere.

"It was not that exhibitors were chary about the price. They are paying today prices consistent with the ability of their theatres to pay and earn a profit. They are always willing to pay that price for a picture that will get that profit. The thing they are afraid of is buying a picture, even at a low price, that will keep people out of their houses and will lose them prestige."

New Gasnier Subject Ready

"Good Women" Based on C. Gardner Sullivan Story Released Shortly

Eugene Besserer and Rosemary Theby in "Good Women," a Robertson-Cole super-special directed by Gasnier

ROBERTSON-COLE announces the early release of "Good Women" produced by Louis Gasnier, the director of "Kismet," "Good Women" was produced from an original story by C. Gardner Sullivan, and is acted by a strong cast. The story is based on one of the mooted questions of the day—that of how far the marriage relation is governed by the laws of convention, states Robertson-Cole.

The central figure in the picture is a woman who tries out the experiment of intimate love without marriage, and who is able to give to the world the answer to the problem.

The cast includes Rosemary Theby, who had a very important part in "Kismet," as well as Hamilton Revelle, who also was seen in the Gasnier-Skinner production. Earl Schenck who also has played leading parts, is another who has a big part in "Good Women," while Arthur Stuart Hull and William P. Carleton play the other leading male roles. Other women in the cast are Irene Blackwell, Rhea Mitchell, and Eugenie Besserer. This is a cast which is bound to attract the following of several stars, declares Robertson-Cole, for more than one of its members have frequently been featured or starred in various productions.

In the months which have succeeded the release of "Kismet," and during which Gasnier has been working on this new super-special, countless inquiries have been coming in to the Robertson-Cole sales organization from various parts of the country, asking when the next Gasnier production was to be released. This is considered by Robertson-Cole officials to be indicative of the interest exhibitors feel in the work of the director of "Kismet."

Master Films Moves into New Studio

Negotiations were completed this week whereby Master Films, Inc., producers of "Torchy" comedies, starring Johnny Hines and released by Educational Exchanges, will take over the Fifty-fourth Street Studios for their exclusive and permanent producing home.

A scene from the unusual picture, "The Cabinet of Dr. Caligari," obtained by Goldwyn for a showing at the Capitol theatre in New York

"Caligari" Film at Capitol

Goldwyn's European Acquisition to Be Presented Week of April 3

THE Goldwyn headquarters in New York reports that keen interest has been aroused over "The Cabinet of Dr. Caligari," which opens at the Capitol Theatre, New York, on April 3rd. Goldwyn officials declare that this picture, judging from the advance reports, will prove another screen epic imported from Europe this season.

Following the spirit of modern art, the picture employs the method of impressionism in the unfolding of a story that might have been written by Edgar Allan Poe. The story is worked out on a strange plane of emotion—strange, at least, to the films if not to fiction or to the drama. In order to maintain this plane daring liberties have been taken with the backgrounds and sets in the picture. The definite, rigid lines of convention have been abandoned for fluent, impressionistic forms, so that the mood of the characters is expressed no less by what surrounds them than by their own interpretation of their feelings. This in itself would be a radical departure from anything that has heretofore been done on the screen.

An effective advance publicity campaign has been carried on for the past three weeks through the newspapers and the distribution of 100,000 circulars in the Capitol programs and in cafes and tea rooms.

The advertising is distinguished by its dignified presentation of the facts about the production, without display or illustrations and with no exaggeration in the statements concerning the picture. Consistent space was taken in the newspapers over a period long enough to impress New York theatre-goers with the importance of the picture.

Irene Castle Back on "Lot"

To Begin Production Within Week Under Direction of E. Hollywood

FINAL negotiations have been completed for work on the Irene Castle production, according to an announcement from the Hodkinson home office. Director Edwin L. Hollywood announces that camera-work will be begun within the next week. The first production will be made here in the East and will be the picturization of a Clarence Buddington Kelland novel which recently appeared in "Everybody's Magazine." Eve Unsell is at present engaged in writing the continuity. An announcement concerning the cast will be made very shortly.

Mrs. Castle danced on the screen in some of her early productions but was not satisfied with the results obtained, it is stated, insofar as she claimed that while the rhythm of the dance was perfect at the time it was executed at the studio and to the music of the studio orchestra it was different when the picture was played at various points in the country where the music of the theatre failed, perhaps, to keep properly synchronized with the picture. It is said by Hodkinson officials that this objection has been overcome through a new system of preparing the music cue sheet which insures perfect synchronization.

There are added points of appeal in the fact that she will be given an opportunity also to show before the camera all those diversified athletic accomplishments which have assisted in making her famous. She will ride horseback; she will swim, and she will ski in her new picture. The locale of the picture ranges from "the great outdoors,"—which, in this instance, happens to be a Northwestern Lumber Camp,—to the palatial home of a New York millionaire.

Fine Reports Received on "East Lynne"

THE W. W. Hodkinson headquarters reports that Hugo Ballin's production "East Lynne" has surpassed all expectations for its success and that it "has stood up under the severest tests." From all sections, according to W. W. Hodkinson, congratulatory wires and letters are reaching the home-office testifying to the success being achieved by its new release.

Thomas A. Rigler, of the Park theatre, Hannibal, Mo., wires: "Played 'East Lynne' pre-release four days to biggest business ever done in our theatre. Give us more pictures like this."

Mellinger Bros., of Cumberland, Md., in a communication to S. A. Galanty, the Hodkinson representative in Washington, D. C., declares: "'East Lynne opened to capacity business. Picture was big success."

The Hodkinson headquarters also reports that word has been received from Chicago stating that "East Lynne" will run simultaneously at the Capital, Davenport, Ia., and the Fort Armstrong at Rock Island, Ill., two houses recently opened and reputed to be among the most beautiful houses of the Tri-Cities district.

Bayard Veiller Directs "Woman Next Door"

Bayard Veiller, chief of productions at Metro's West Coast Studios, will direct "The Woman Next Door," in which May Allison is to be starred. Among the principals are, Albert Roscoe, Frank Elliott, Irene Hunt, Stanley Goethals, Dana Todd and Wilton Taylor. Stanley Goethals is the four-year-old player who was the sensation of "Outside the Law" a recent Universal production.

Three Salesmen Named by Ass'd Exhibitors

Announcement has been made by Phil L. Ryan, manager of franchises of the Associated Exhibitors, of the selection of the first three representatives of the Associated franchise selling force who will carry the plan to the exhibitors of the country. The men selected have earned the confidence of exhibitors in every territory during several years of experience in the industry and are said to be thoroughly qualified for the task in hand. They are H. L. KNAPPEN, E. S. FLYNN and IRA H. COHEN.

The representatives are men who have sold film in every state in the union, and who have held important executive positions in the field for some of the most important distributing organizations.

Borzage Starts New Production

To Make Fannie Hurst Story for Cosmopolitan Productions

FRANK BORZAGE, who directed "Humoresque," has begun work for Cosmopolitan Productions on "Back Pay," another Fannie Hurst story, which Frances Marion adapted for the screen. Miss Marion stopped work on "Just Around the Corner," a Fannie Hurst story which she adapted, and which she has been directing for Cosmopolitan Productions, in order to write the scenario for this new picture.

Seena Owen, whose last picture, "The Woman God Changed," Cosmopolitan Productions will release soon, is taking the leading role of Hester Bevins. Matt Moore takes the leading male role of Jerry. In "Back Pay" there is only one other important character, who has not yet been cast, and Mr. Borzage said that he is glad of the opportunity to handle a small cast. His last Cosmopolitan picture, "Get-Rich-Quick Wallingford," to be released in a few months, required the management and direction of a large cast of principals and numerous supers.

Matt Moore, who plays the part of Jerry in "Back Pay," played in "The Passionate Pilgrim," a Cosmopolitan success, and also played the leading role in "Straight Is the Way," a Cosmopolitan Production, which has been delighting audiences since its release early in March.

A scene from "Buried Treasure," Marion Davies' latest Cosmopolitan production, released by Paramount

"Back Pay" is the story of the redemption by means of true love of a girl who has taken the line of least resistance in her struggle for a livelihood. Its theme is of great heart interest, and it is a distinct departure for Mr. Borzage to go from "Get-Rich-Quick Wallingford," a comedy, to this drama of modern life which Frances Marion has handled deftly in her scenario.

The theme of "Back Pay" also differs essentially from Mr. Borzage's tremendous success, "Humoresque." "Back Pay" presents a problem that any girl might have to solve, and at the same time the drama of the situation around which this problem is woven is so intense that the story holds the interest throughout. The heroine, Hester Bevins, when she is told that the wages of sin is death, remarks that then she has a lot of back pay coming to her, and that is the basis of the picture's title.

Mr. Borzage plans to take his most difficult scenes first. These are the scenes in a war hospital in this country after the hero has returned from France. In these scenes Miss Owen's great power as an emotional actress will have ample opportunity. The part of Jerry also requires great acting from Matt Moore.

Altogether "Back Pay" offers Mr. Borzage and his cast opportunities which are as great as those which he worked out to such advantage in "Humoresque."

The basis of the story as written by Fannie Hurst displays the same power of emotional writing for which she is famous.

Educational Drives for Record

"EDUCATIONAL product in 75 per cent of the theatres of the United States by July 1st," is the slogan adopted by the entire home office and field forces of Educational Film Exchanges, Inc. This campaign has been begun under the direction of President E. W. Hammons prior to his announcement of the complete production plans for the next year.

July 1st marks the close of the first fiscal year of Educational Film Exchanges, Inc., the distributing organization. The first exchanges were opened at that time in 1920 though the entire system was not in complete operation until some three months later. However, the drive will apply to all offices. It will include the entire product now being distributed, but will not consider either new product or pictures under renewals of contracts with present producing units.

According to statements from Educational its product now dominates the first-run theatres of the country and especially is booked by every circuit of importance. This applies to every series of pictures in every city of importance. This campaign has been carried through the smaller cities, but now the chief effort will be centered in obtaining bookings in such smaller localities as all of the product has not been placed, and this policy has been encouraged by the voluntary contracts on the part of exhibitors who have run part of the series and have demanded the rest.

Mr. Hammons is this week on a tour of a number of the principal offices including Washington, Pittsburgh, Louisville, Cincinnati, Cleveland and Detroit and in each of these places he will talk over with the branch managers the business of the year and the plans for the future. Henry Ginsberg, domestic sales manager, has in the past week completed visits to the Boston, New Haven, Albany, Buffalo and Toronto, Canada, offices and will shortly leave on a trip to all of the other offices than those to which Mr. Hammons will go, with the exception of the Pacific Coast.

First year contracts with all the producing units carry first-run releases of every series well up into July. Announcements have already been made of the renewal of the contract for Torchy Comedies which will bring twelve in the next year and for twenty Mermaid comedies, twelve of which will be made by Jack White and Lloyd Hamilton with their own producing company and eight featuring Jimmie Adams and made by Astra. Other contracts have been signed, but announcement has been withheld pending the completion of some details.

A scene from "Torchy's Big Lead," a Torchy comedy featuring Johnny Hines and released by Educational

One of the many laughs from "Now or Never," the new Harold Lloyd comedy to be released by Associated Exhibitors through Pathe exchanges

Educational Product in All Canadian Circuits

Canada has now met the record made in the United States of having every important motion picture theatre circuit book Educational product, according to announcement made by Educational Film Exchanges, Inc. This statement was made following the return of Henry Ginsberg, domestic sales manager, from Toronto where he has been conferring with local officials of Canadian Educational Films, Ltd.

The four principal circuits operating in Canada are the Allen Theatres, the Famous Players Theatres, the Loew houses and the Griffin Circuit; the last named confining its attention to a number of Ontario cities. In such cases where one circuit dominates a city it has booked the entire Educational product, and at points where there is competition the product has been divided up, so that there is now one hundred per cent representation.

$4,000 Boudoir Set in "Enchantment"

A feature of the settings found in Cosmopolitan's production, "Enchantment," starring Marion Davies, is declared to be the boudoir of the affluent young lady played by Miss Davies. Cosmopolitan points out this setting as an instance of the care with which it arranges its settings to harmonize with the characters and the atmosphere of the star. The cost of the boudoir set is said to be $4,000.

In "Enchantment" Miss Davies is supported by Forrest Stanley. Arthur Rankin, Tom Lewis and Edith Shayne are also in the cast. The picture is being directed by Robert G. Vignola. Famous Players-Lasky Corporation will release "Enchantment."

"Puppets of Fate" Is Released March 28

Donn Byrne's story, "Puppets of Fate," with Viola Dana as the star, was Metro's release for March 28. Besides the star, the cast of "Puppets of Fate," includes Francis McDonald, Jackie Saunders, Fred Kelsey, Thomas Rickertts and Edward Kennedy. Adaptation to the screen was made by Ruth Ann Baldwin and Molly Parro. Albert J. Kelley directed the picture.

Better Serials Demanded

Brooks, of Pathe, Believes Small Towner is Now Discriminating

"FEW and remote are the audiences left for cheap and sensational motion pictures. Fewer still are the "hoakum" serials that can be disposed of anywhere, at any price. Audiences, even in the small towns drawing their audiences largely from the rural districts have developed along lines of taste even more rapidly than picture production has."

This significant statement represents the conviction of Edgar Oswald Brooks, Pathe Serial Sales Manager, after a tour of the Southwestern territory and talks with exhibitors catering to all classes of audiences.

Mr. Brooks has just returned to the Pathe Home Office after three weeks spent in visits to exhibitors in Indiana, Western Kentucky, Southern Illinois, Missouri and Iowa. He was pleased to discover that even in localities where present economic conditions are disturbing, and depressing for general business, no concessions are made in favor of cheap inferior pictures.

"It was the same story everywhere," said Mr. Brooks. "It appears that no screen audience is so small or so remote from any big city centre of culture that it has not developed in taste and ability to discriminate between good and bad pictures along with the rest of the world. This applies with special force to serials—the unchallenged popular leader in picture entertainment but only when they are serials with logical stories rationally and capably filmed. It is getting to be an old story that this means the Pathe Serial, which, from the beginning, has been the best among serial.

"The fact that Pathe serials, owing to their constantly increasing quality value, are being more and more heavily booked by the biggest and finest theatres in the country, causes no alarm in the mind of the small exhibitor. He realizes that his patrons are just as discriminating as those who crowd the foremost picture palaces of Chicago, St. Louis, Louisville or New Orleans."

A Strong Paramount Cast

Mitchell Lewis, Milton Sill and Ferguson Support Betty Compson

ONE of the strongest casts ever assembled on the screen at one time will be seen in "At the End of the World," the picture which, as has been previously announced, will mark Betty Compson's first appearance as a star under the Paramount banner.

Among those who have already been selected to support Miss Compson are Mitchell Lewis, Milton Sills and Casson Ferguson. Mr. Lewis in his stage career played with William Faversham, Nazimova and others. His six feet of height lends strength to the description that he is a man of unusual physique. Milton Sills' recent work in Paramount productions: "Behold My Wife" and "The Faith Healer" have increased his popularity to the extent where he requires no further introduction. Casson Ferguson, a Southerner who has derived a large part of his education in Paris, has played in many recent Paramount pictures, excelling in juvenile types.

The appearance of Miss Compson as a Paramount star is not the only new feature which will mark "At the End of the World," on which production work was commenced last week. Another feature will be the evolution of Penrhyn Stanlaws, world famous artist, as a full fledged director of motion pictures, this being the first production in which he has taken complete charge.

"At the End of the World" is peculiarly suited to Miss Compson's emotional style of acting. The story is an adaptation of the famous European success by Ernest Klein which has been scenarized by E. Bingham.

"Without Limit" on B'way

George Baker's Production Well Received by Capitol's Audience

NEW YORK put the seal of its approval upon "Without Limit," a George D. Baker production for S-L Pictures, released by Metro, when a crowded house received it favorably at its Broadway premiere at the Capitol theatre on Sunday, March 20. "Temple Dusk" was originally published in the Saturday Evening Post.

In Boston, Cleveland and other cities "Without Limit" was heralded as the picture which supplied a convincing answer to those advocating a rigorous censorship on the productions of the screen, declares Metro. It was praised by the critics as a picture which put over a forceful message in a way not only highly entertaining but in such a manner as to make a deep impression, says the statement from the Metro headquarters.

Because of this reception accorded "Without Limit," announcement is made by S-L Pictures of an energetic campaign now being conducted to have the picture exhibited in every part of the country where its story and entertaining message will be used by the exhibitor to prove that motion pictures of the highest calibre do not need the restraining and ofttimes destructive censorship to make them acceptable to the public.

Mr. Baker adapted the story for the screen.

New Stories Bought by Universal Film

UNIVERSAL announces the purchase of several new stories by prominent writers, and a playlet from the pen of Wilbar Daniel Steele. The playlet is called "Ropes" and was published recently in Harper's Magazine.

"Three in a Thousand," a tale of humor, mystery and melodrama by Ben Ames Williams, has been bought for Frank Mayo's next starring vehicle. The title refers to the three most beautiful and accomplished women in a thousand. Universal casting heads have selected Jean Calhoun, Jacqueline Logan, and Ruth Ashby for this trio. The picture will be directed by Fred LeRoy Granville.

"Renunciation" a forceful western story by Peter B. Kyne, will be picturized by Universal with an all-star cast under the direction of William Worthington. Grace Darmond has been selected for the leading feminine role.

Another new Universal picture soon to go into production is "The Scarlet Shawl," by Johnston McCully, author of "The Mark of Zorro." It will be used as the next starring vehicle for Carmel Myers. Jack Conway will direct.

Allies' Patrol Seen in Pathe News 24

Following its first exclusive pictures of the allied armies occupying German territory, Pathe News in its issue No. 24 vividly illustrates the chief features of pending efforts to come to some sort of settlement with Germany. French, English and Belgian troops are seen patrolling the streets of several cities beyond the Rhine, including Dusseldorf, the city first occupied on March 8th, and from which relays of airplanes hurried the Pathe News films to catch the Olympic at Liverpool. While the German people and the rest of the world await the outcome, the movements of French and English ministers seeking a solution of the perplexing problem are shown.

Betty Compson, who has just signed a five year contract to star in Paramount pictures

EXHIBITORS HERALD

"Heart of Maryland" a Fine Achievement

Vitagraph's Screen Dramatization of David Belasco's Stage Success Should Prove a Distinct Hit. In Settings, Lighting Effects, Costumes and Backgrounds Shows Exceptional Care. Fine Cast Headed by Catherine Calvert. Tom Terriss Directed

ABANDONING the trite technicalities that have made pictures of the Civil War boresome to an extreme by long drawn out battle scenes, galloping horses and pursuing troops, and long shots of historic personages, Vitagraph's version of the famed Belasco stage play, "The Heart of Maryland," employs only those elements making the artistic, permanently-interesting screen feature.

Romance and history have been deftly woven with the result that the completed pictorial canvas stands as one of the superior achievements of current motion picture history. It is a picture that carries as much entertainment value and interest upon a second viewing as with the first—criterion enough of its worth.

The picture patronage has made it known universally that present times are not far enough removed from the World War to give a chance to any features laying the stress upon that conflict that this one does upon the War of the Rebellion. With the Civil War it is different. Its perspective has glorified its romance and sentiment and made it perennially popular material for the screen. There is always a generation coming on to be instructed in the historical events surrounding its era. The picture that can meet this need and at the same time offer the amount of real entertainment value — wholesome and spirited—that this one does, has success assured for it

The Cast

Maryland Calvert	Catherine Calvert
Alan Kendrick	Crane Wilbur
Lloyd Calvert	William Collier, Jr.
Bob Telfair	Ben Lyon
Nanny McNair	Victoria White
Colonel Thorpe	Felix Krembs
Tom Boone	Warner Richmond

The public has been educated to appreciate the difference in the degree of screen mechanics with which pictures are now handled. They will find much to praise herewith from the technical viewpoint alone. The lighting is exquisite and photography charming. The patronage is also intelligent in the matter of plot strength and it will enjoy the intricacies of the one employed in this feature. It is many-sided, and commands close attention to follow it. But it is made to proceed smoothly and rapidly and without the least confusion.

It is reasonable to believe that the picture took six months in the making. Details have been given careful attention and the restored buildings, uniforms and costumes that are claimed to have come from Southern sacred keeping for use in the picture, lend it realistic and charming touch. The backgrounds in the Southern country are beautiful.

There are a number of thrills that include importantly the heroine's swinging from a bell clapper in a belfry to save the life of her lover whose life is threatened, he being accused of being a spy. A relieving touch of humor is effectively employed to make the proper contrasts in the character of the old colored servant employed about "The Lilacs," the Calvert plantation.

* * *

Maryland, the character taken by Catherine Calvert, is a Southern beauty and her sweetheart marches with the rebel army of the North. Her brother is a Southern soldier and through him she acquires valuable information regarding the movements of enemy troops, which she imparts to her lover. He, in turn, without realizing until later that he has misused the confidence, broken only to save himself, suffers through a situation that entangles the trio, another soldier who is in love with Maryland, and a rascally traitor.

Miss Calvert scores in character roles of this sort and she is engaging in every way as Maryland Calvert. Crane Wilbur is her able support and the role of the brother is carried capably by William Collier, Jr. Others of the cast are Felix Krembs, Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond and Victoria White.

The picture is a Tom Terriss production and its director is entitled to compliment. It offers unlimited exploitation possibilities that will have the added value of being seasonable around the time of the patriotic holidays.—I. F. D.

Adv.

Goldwyn Starts New Features

PHOTOGRAPHY will be completed at the Goldwyn studios this week on the forthcoming Reginald Barker Production, "The Old Nest," from Rupert Hughes' successful novel of the same title. Roland Rushton, the well-known stage director, was recently added to the cast for an important role, bringing the total number of players in the cast up to twenty-one, the largest number of principals ever used in one photoplay at the Goldwyn studios.

"The Grim Comedian," Rita Weiman's original scenario, went into production this week under the direction of Frank Lloyd. Goldwyn has borrowed for the leading male role in the photoplay Jack Holt, one of Paramount's best known leading men. The leading feminine role will be played by Phoebe Hunt, who left the speaking stage to create the part on the screen. This is her first motion picture role and she reports that she is fascinated by the work. Others in the cast are Gloria Hope, Mae Hopkins, Bert Woodruff and Laura Lavarnie.

An original photoplay by Mary Roberts Rinehart, famous novelist and playwright, will go into production soon under the direction of E. Mason Hopper who directed Goldwyn's picturization of Mrs. Rinehart's novel, "The Empire Builders" under the screen title of "It's a Great Life." Her original scenario is tentatively called "A Glorious Fool." J. G. Hawks, managing editor at the Goldwyn studios, is writing the continuity.

Tom Moore starts on Friday on the Charles Kenyon original, "Beating the Game." Victor Schertzinger will direct. Moore's previous picture "Made in Heaven," from William Hurlbut's comedy, was shown in preview at the Neptune Theatre, Venice, where it scored a hit.

Gouverneur Morris' second original, "Ace of Heart's," is progressing rapidly under the direction of Wallace Worsley. The author is on the set daily in collaboration with the director.

Alice Duer Miller, novelist and playwright, arrived at the studios this week, accompanied by Maron Frances Lee, continuity writer, to collaborate on the film version of Mrs. Miller's story, "The Woman Who Hated Politics."

Lambert Hillyer, well known as a director and a scenario writer, having recently written and directed several of the William S. Hart pictures, has been engaged by Goldwyn to write the continuity for Katherine Newlin Burt's story written directly for the screen, "The Man from Lost River."

Will Rogers is in the midst of filming the "Romeo and Juliet" episode of his new comedy, "Doubling for Romeo," written by Elmer L. Rice, under the direction of Clarence Badger, and the studio is a riot of color with the fifteenth century Italian costumes called for by the dream scene of the Arizona cowboy. In this scene Will Rogers appears for the first time in tights despite his five years with the Ziegfeld "Follies."

Alfred Weiss, vice-president of the Goldwyn Distributing Corp., who has just celebrated his twenty-fifth wedding anniversary

Pathe Rolls Up a Heavy Score

"BRUNET MONTH," closing on Thursday of this week, when final results are tallied, is certain to stand as a great tribute to the President of Pathe, on the anniversary of his fourth year at the head of the eminent distributing organization, declares a statement just received from the Pathe headquarters.

No idea of the winner in any of the four divisions could be obtained at closing time, so heavy was the influx of contracts on the closing days. A week before the termination of the competition, indications were very plain then that there would be no "repeats" by the victors in November. However, these four branches came to the front in the last week with such force, as to place themselves in a splendid position of "coming back."

As an indication of the returns to be expected from "Brunet Month," one branch notified the home office on March 21st, that on that date it already had more contracts than for the entire month of November, and guaranteed to show a one hundred per cent increase over that period, which heretofore was the greatest in the annals of Pathe.

Other branches have made reports that were very flattering to their selling ability, and to the Pathe product, and it would not be surprising if every office returned a record that it has never before attained.

Conditions allied themselves most favorably with the "Brunet Month" drive. In those sections of the country where admittedly the situation was precarious for the motion picture industry, a decided change for the better set in early in March. This was particularly true in the automobile and manufacturing districts which had been severely hit by the changing economic conditions. Branches like Detroit, Boston, Indianapolis and others profited greatly by the newer conditions, and undoubtedly they will figure prominently in the ultimate outcome.

Winners of "Brunet Month" Drive Doubtful

In all probability, it will be the second week in April before the winners in the Pathe competition will be known. The flow of contracts in the last week was so strong and continuous that the accounting departments were virtually overwhelmed.

One thing has been conclusively proved by Brunet Month. That is that the exhibitor is still getting his goodly share of business whenever he plays pictures that have a popular appeal. The showman with the courage to thoroughly exploit his attractions, is not having any difficulty filling his house at every performance.

It has been very noticeable, too, that exhibitors are running stronger than ever to programs comprised in a large measure of short subjects. This fact is reflected in the greatly increased business the Pathe short subjects department will have to report for March.

Current Paramount Issues

Dorothy Dalton and Mae Murray Pictures Released on March 27

DOROTHY DALTON and Mae Murray take their places again as star and featured player respectively in the two pictures listed for general distribution on the Paramount release schedule for March 27th.

In appearing as the star of "The Idol of the North," the picture to be released on this date, Miss Dalton returns to the role of a daughter of the great Northwest, her characterizations of which have marked the heights of her greatest popularity.

The story of "The Idol of the North" is an original script prepared by J. Clarkson Miller especially for Miss Dalton with a view to giving adequate scope for the abilities with which she is peculiarly endowed.

In the stellar role Miss Dalton is ably supported by a cast composed of Edwin August, E. J. Ratcliffe, Riley Hatch, Jules Cowles, Florence St. Leonard, Jessie Arnold, Marguerite Marsh and Joe King.

By contrast the picture in which Mae Murray is featured, "The Gilded Lily," centers around cosmopolitan life, featuring a galaxy of Broadway cabarets and night life. In centers where it has been given a pre-release showing this Robert Leonard production has already won the sobriquet of being the companion piece to "On With the Dance," the initial picture featuring Miss Murray which won such favorable notice on its release.

The small but capable cast for this feature includes Lowell Sherman, Jason Robards, Charles Gerard and Leonora Ottinger.

Clara Beranger, skillful scenarist who adapted such successes as "Dr. Jekyll and Mr. Hyde," "The Firing Line" and "Civilian Clothes" for the screen is the author of this original which was prepared especially for Miss Murray.

Harvey O'Higgins Joins Realart on Coast

Realart's West Coast scenario staff now includes six writers. The newest addition is Harvey O'Higgins, the dramatist whose plays "The Dummy," "On the Hiring Line" and "The Argyle Case," have won him a wide reputation. Mr. O'Higgins is now at Hollywood and at work on his first original photoplay.

The following writers are now with Realart: Elmer Harris, supervising director; Percy Heath, American author of "Sari," Douglas Doty, former editor of Century Magazine; Alice Eyton, Edith Kennedy and Mr. O'Higgins.

"In securing Mr. O'Higgins," said General Manager J. S. Woody, "we feel that Realart has most completely fulfilled its pledge of 'Perfect stories, perfectly played.' Mr. O'Higgins is one of America's most capable writers. He tells his tales with a wealth of dramatic sense and a keen knowledge of the public's taste.

"Mr. O'Higgins has made an especial study of the motion picture and its reaction upon the American mind and has developed the principles of photodramatic appeal to a high degree."

Stahl to Produce "King Lear" for Mayer

Paul C. Mooney, general manager of the Louis B. Mayer offices, announces that John M. Stahl will produce "King Lear" for Louis B. Mayer, to be released through First National. Arrangements for actual production are nearing completion.

"A Small Town Idol" Opens New Theatre

Mack Sennett's feature comedy, "A Small Town Idol," featuring Ben Turpin and a big comedy cast, had the distinction of opening Joseph Erber's new theatre in East St. Louis, Illinois.

Three scenes from three Fox productions. On the left Eileen Percy in "The Blushing Bride;" in the center Pearl White in "Know Your Men," and on the right Harold Goodwin in "Oliver Twist, Jr."

New Briefs Concerning Fox Film Activities

WILLIAM FOX announces that "Over the Hill" is to open at the Philharmonic Auditorium in Los Angeles, beginning the first week in May. Johnnie Walker, who created the role of the "black sheep" son in "Over the Hill," has gone to Hollywood, Cal., where he will appear in several Fox productions. This Fox special is now nearing its eighth month as a Broadway attraction. It is at present playing at the Broadhurst theatre.

The title of William Farnum's latest picture for Fox is "His Greatest Sacrifice." J. Gordon Edwards directed the work.

Dorothy Walters, who has appeared in the part of the Irish mother in "Irene," has been engaged to support Pearl White in a Fox picture now in the making. J. Searle Dawley is handling the megaphone.

Jack Dillon has been added to William Fox's directorial staff. He will direct William Russell.

Pearl White plans to leave for Europe about April 12 on a vacation tour.

Ad Display for Short Subjects Increases

One of the most significant developments of its recently completed survey of exhibiting and exchange conditions through this country and Canada is reported by Educational Film Exchanges, Inc., to be the increased lobby and poster display and general advertising accorded one and two-reel comedies and short subjects generally. The demand for paper and photos has been tripled in the past six months, it is shown.

Educational is now issuing one and three sheets on each two-reel comedy, 11x14 lobby photos, press books, advertising aids and 8x10s to those theatres especially desiring them.

A. P. Premieres in Los Angeles

GOING further in establishing Los Angeles as the world's premiere show place for motion pictures, F. B. Warren, general manager of the Associated Producers, Inc., announces that in the future all the productions of the Associated Producers will have their premiere at the New Symphony theatre, Los Angeles, California.

This plan has been in mind ever since the formation of the Associated Producers, but the complete details were worked out at a meeting held several weeks ago between Thomas H. Ince for the Associated Producers and Dr. H. B. Breckwedel, who is managing director and owner of the New Symphony theatre.

The remodeling of the New Symphony establishes it as one of Southern California's most beautiful motion picture houses and there Los Angeles will see world premiere showings of the films of the Associated Producers. The stage has been enlarged to permit the presentation of special prologues and novelties, and the entire house has been redecorated at a great expense.

The A. P. directors, all of whom are producing on the Coast, have always felt that, since the advent of the silent drama, Los Angeles has fostered, encouraged and financed the greatest motion picture productions in screen history, and realizing that if the premieres were held on the Coast where they could be personally supervised in all presentation details, that it would be no trouble at all to eliminate all flaws and defects. This naturally would result in New York receiving a perfect picture, and the producer would not have to rely upon criticisms via telegraph before altering the picture.

The formal opening of the New Symphony theatre held February 22nd, was by invitation exclusively, the feature being Thomas H. Ince's production, "Lying Lips," featuring Florence Vidor and House Peters.

Dr. Breckwedel arranged a splendid program for the occasion, his orchestra of twenty pieces rendering some superb selections, all of them quite in keeping with the theme of the picture. All of the Los Angeles film colony attended this opening and paid homage to the new cinema institution of Associated Producers production.

"Lying Lips," which is now running in its fifth week has played to capacity business throughout the engagement. It remains for another week and will then be succeeded by Allan Dwan's production, "The Forbidden Thing." The Dwan staff is preparing a special exploitation campaign in conjunction with Dr. Breckwedel, so it is very likely that "The Forbidden Thing," will enjoy as long a run as "Lying Lips."

From now on the entire output of the Associated Producers, Inc., will have their premiere presentations at the New Symphony theatre. As these will include productions from the studios of such masters of the silent drama as Marshall Neilan, Thomas H. Ince, Maurice Tourneur, Allan Dwan, King Vidor, Gardner Sullivan, J. L. Forthingham, and J. Parker Reid, Jr., the Los Angeles motion picture enthusiasts are indeed to be envied.

The policy of the theatre will be indefinite and exclusive first-runs of the Associated Producers productions, the length of the run to be based entirely upon a set drawing power as established by one picture.

Paramount Winner Announced

AT the opening drive in its advertising and publicity campaign on "Experience," George Fitsmaurice's latest Paramount picture, the Paramount publicity department has just staged one of the biggest publicity exploits ever given to any one picture. To select girls who would compete for the role of "Beauty" in Fitsmaurice's picture, beauty competitions lasting three weeks each, were conducted by the Daily News of New York and the Detroit News of Detroit.

The Daily News, which has a circulation daily of nearly 500,000 copies, opened its competition in New York on February 21 and every day until March 14 carried a two-page spread, amply illustrated with photos of contestants, on its search for a girl who would play the role of Beauty. Each story set forth the name of "Experience" and told the nature of the picture. As a result of this tremendous publicity, more than 6,000 girls sent in their photographs as candidates for the role, it is declared.

On Monday, March 21, after a thorough examination of all the photographs had been made by a committee of judges, Miss Edna Wheaton of New York City, an eighteen-year-old music student who had come to the metropolis from Ithaca, was announced as the most beautiful girl in New York City.

The Detroit News opened its contest with a double-column display head story on the front page of its issue of February 16, and every day thereafter carried a front page story on the progress of the contest. On each Sunday during the contest it carried a full-page layout of contestants in its rotogravure section, and, in addition to this publicity carried posters on all its billboards and delivery wagons announcing the quest for Beauty to play in "Experience." In every story and in all the Detroit News advertising the title of "Experience" was prominently featured.

Miss Juliette Henkel, seventeen years old, a student at the ultra-fashionable Liggett School, and the niece of Julius H. Haas, president of the Wayne County and Home Savings Bank, was selected.

On Monday, March 21, both Miss Wheaton and Miss Henkel arrived at the Paramount studio in Long Island City to meet Mr. Fitsmaurice and compete for the role of Beauty. The Detroit News sent a staff correspondent, Mrs. Buda Stephens-Baker, to New York to report the activities of Miss Henkel, and Mrs. Baker telegraphed a column story to her paper each day.

William Vogel Sails on European Tour

William M. Vogel, foreign rights distributor for the First National Charlie Chaplin comedies, the Hodkinson productions and Chester scenics and comedies sailed on the Aquitania Tuesday, March 22nd for Europe. London is his first objective. He also has appointments in Paris, Brussels, Antwerp and will also visit Berlin in behalf of his interests in the Atlantic Cinema Corporation of which he is a director. During his absence abroad, the sales activities in his New York headquarters will be in charge of Albert K. Greenland.

Spirited Lion Hunt in International No. 24

Exclusive pictures of the Duke of Connaught's expedition to India are included in International News No. 24, released March 25 by Universal. They were taken by U. K. Whipple, official photographer with the Duke's expedition.

The series of "shots" show the Duke on a wild animal hunt in the jungles. The pictures were obtained by Whipple from the back of an elephant, upon which his camera stand had been mounted. The pictures show the Duke's party in the Bengal wilds, the preparations for the hunt, the "beating" parties rounding up the beasts, and the spirited chase of a lion as it makes it escape.

"Now or Never" Is Setting New Records

Maintaining his place in the finest theatres in the country Harold Lloyd is establishing a new record for prices with the first of his new series of comedies for Associated Exhibitors, declares a statement from Pathe. His initial picture is "Now or Never," a comedy full of thrills and the word from all branches in which exhibitors have seen it is to the effect that in this picture Lloyd has reached his best mark in production. It is a three-reel picture and in practically every case exhibitors are booking it as a feature.

Cecil Owen Realart's Casting Director

Cecil Owen, Broadway actor, producer and manager is now casting director in Realart's eastern studios. Owen will be remembered for his stage roles with Jane Cowl in "The Crowded Hour," "Lilac Time" and "Information, Please," and for his screen appearances with Ethel Barrymore, Violet Mercereau and others. He produced Earl Carroll's "The Lady of the Lamp" and "Daddy Dumplin's."

Joe Bloom on Visit to Hodkinson Office

Joe Bloom, Hodkinson supervisor of the Middle West Division, paid a flying visit to New York on Tuesday, March 22nd, where he remained just over night and then hastened out to get back on the job again. Mr. Bloom was more than optimistic about conditions in his territory and the prestige held by the Hodkinson organization.

Helen Norten in the role of Anne Boleyn, in the Paramount production "Deception"

Paramount to Release "Deception" Soon

UNDER the title of "Deception," Paramount will shortly release what it describes to be a tremendous production depicting the absorbing life story of Anne Boleyn. This will tell in dramatic fashion the romance of loves behind a throne. Directed by Ernest Lubitsch, the famous Bohemian director who staged "Passion," "Deception" is said to be the most stupendous production to have reached these shores from the Old World.

Playing the leading role of Anne Boleyn is Helen Norton one of the most famous of European stage and screen stars, who has been called "The second Bernhardt." In "Deception" she is said to have her biggest role.

Although the exact date for the first appearance of "Deception" has not yet been fixed, it is understood that the picture will be given its American premiere in the near future in New York under the direction of Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, New York.

All of the immense buildings and historic settings in the life of Anne Boleyn before and after her intrigues with Henry VIII of England have been reproduced with remarkable fidelity, Paramount declares. In addition to the street scenes of mediaeval London, Lubitsch reproduced Westminster Abbey which plays an important part in the development of the plot.

Fox Sets April 10 for Release of "Skirts"

William Fox announces that "Skirts," the big six-reel comedy, will be released April 10 and that in it Clyde Cook, the contortionist comedian will appear as the central figure among the fun-makers. The cast will include the army of Fox Sunshine Widows and the Singer Midgets.

Educational Supplies All Except Feature

For the fifth consecutive week the Strand Theatre, Seattle, last week bore out the claim of Educational Film Exchange, Inc., that it supplies "everything for the program except the feature." Kinogram is the regular news service used at the Strand and during all these weeks both the scenics and comedies have been selected from Educational product.

For instance, the program at the Strand last week included "Blondes," a single reel Vanity comedy featuring Patricia Palmer, Mary Wynn and Francis Feeney, and "Voices of the Sea," one of Robert C. Bruce Scenics.

At the Liberty, the other leading Jensen and Von Herberg house in Seattle, the bill included "Moonshine," a two-reel Mermaid comedy starring Lloyd Hamilton, and "Out of the Past," a scenic.

New Harry Carey Feature Under Way

Production work of Harry Carey's new starring vehicle, "Christmas Eve at Pilot Butte," was started last week at Universal City under the direction of Jack Ford. The story, written by Courtney Ryley Cooper, originally appeared in the Red Book Magazine. E. J. Clawson wrote the continuity.

Irene Rich and Barabara LeMar will play the leading feminine roles, and the rest of the cast will include Edward Coxen, George Seigmann, George Stone, Helen Field and Charles Insley.

"First Born" Shown in New Loew Theatre

"The First Born," Robertson-Cole super-special starring Sessue Hayakawa, has just received noteworthy engagement, being the second picture to be shown at Loew's State theatre, Indianapolis, Ind., which was opened only two weeks ago. Not only did the Indianapolis papers give "The First Born" favorable reviews, but the management of the theatre reported to Robertson-Cole the most satisfying results of the week's run.

No. Carolina Is Moved Westward for Picture

Asheville, N. C., has been transformed into the Indiana community of Canaan for the filming of "The Conquest of Canaan," in which Thomas Meighan will star for Paramount, according to Thomas Geraghty, supervising director of Paramount's eastern productions, who has just returned from the South where he inspected initial work on the new production.

An entire village has been laid out in Asheville, to reproduce the setting and atmosphere of Canaan as the town has been perpetuated in Booth Tarkington's well known novel.

Residents of Asheville have accorded a tremendous reception to the popular star and R. William Neil who is directing the picture.

A scene from Eva Novak's latest feature, "The Smart Sex," released by Universal

Fox to Open Office in Copenhagen, Denmark

William Fox has placed another dot on his office map which shows that Fox Films encircle the globe. This dot was made at Copenhagen, where Arthur G. Gregory will open Fox offices from which the entire Scandinavian field will be covered. When Mr. Gregory has the new branch office in working order he will open other branches in Norway, Sweden and Finland.

The opening of the Scandinavian office, which will become an accomplished fact about the first of May, will give Mr. Fox personal supervision over his releases through a large portion of the continent.

Wyndham Standing for Lead in 'Ave Maria'

Hugo Ballin has announced that his leading man for the production that is now under way under the working title of "Ave Maria" will be Wyndham Standing, who has but recently returned from abroad. Mr. Standing is an artist well known to the followers of the silent drama. Perhaps his greatest screen accomplishment was his splendid performance in T. Hayes Hunter's picturization of Basil King's "Earthbound."

The leading feminine role will be in the hands of Mabel Ballin. Other members of the cast include John Webb Dillion, Jules Cowles, and Geo. Bancroft. "Ave Maria" is well under way at the present time.

Late Cardinal Shown in Kinograms

Pictures of the late Cardinal Gibbons, taken on the occasion of his late public appearance, are included in the issue of Kinograms, released through Educational, for the first half of the week. There is a splendid portrait of the dead churchman included.

Visitors are shown thronging the White House which has been opened to them again for the first time in years. There are some striking views of the launching of the newest super-dreadnaught, the Colorado and from San Francisco come pictures of the landing of the body of Lieut. Langdon, U. S. N., who was killed by a Jap sentry at Vladivostok.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

ANOTHER star has enlisted in the corp of Actors' Equity Association, Motion Picture chapter, Hope Hampton, the charming star of "The Bait," "Love's Penalty," and who will be seen in a First National release, screen version of Fanny Hurst's famous story, "Star Dust," adapted for the screen by Anthony Paul Kelly. Miss Hampton, as a star is truly eligible, despite the fact that her career as an actress began only a year ago.

Seena Owen, who played the leading feminine role in the Robert G. Vignola production of "The Woman God Changed," will be seen in "Back Pay," a Cosmopolitan production under way, directed by Frank Borzage.

The screen mourns the temporary loss of a popular actor by right of par excellence in his profession, Montagu Love, who has after an absence of more than five years, returned to the speaking stage. The play offering the necessary allurement, is "The Survival of the Fittest," at the Greenwich Village Theatre. During Mr. Love's career as a picture star, he built for himself a reputation upon a firm foundation, that of such work as few artists of the picture world may boast of when it comes to versatility and admirable technique. The screen, it is hoped, will claim him ere long.

James Kirkwood arrived in New York, from California, with safety, after completing his work in the leading role of George Melford's production of Sir Gilbert Parker's "The Money Master." Mr. Kirkwood's trip East is said to be a combination of business and pleasure. He stopped for a week at his old home in Grand Rapids, Michigan, but finally arrived upon the scene of his former activities, and started in shaking hands with brother "Lambs" and "Players." But before leaving, Mr. Kirkwood signed on the dotted line guaranteeing his services to Jesse L. Lasky, for the leading role in "The Great Impersonation."

We recall Mr. Kirkwood's delightful work when he laid down the megaphone to play the leading role in Allan Dwan's "The Luck of the Irish," which Mr. Dwan agreed to produce, providing Mr. Kirkwood would play the principal part. His appearance seems to have marked his disappearance as a director, and made him an actor much in demand, since he is to be seen in "Man, Woman and Marriage," which is

Anna Q. Nillson, rapidly increasing her fame as a leading woman

Allen Holubar's contribution to First National's Big Five, "Heart of a Fool," and "The Scoffer," the latter both Allan Dwan productions, "Love," with Louise Glaum, and in Marshall Neilan's "Bob Hampton of Placer," scheduled for early once-over. Mr. Kirkwood's recent popularity as an actor has made him of the opinion that it is worth forsaking the directorial end of motion pictures indefinitely.

Charles Mussett, who recently completed work in "The Magic Cup," a John S. Robertson production for Realart, interpreted the role of the leader of a band of crooks. Shaking the atmosphere of the underworld tricks from his work, he is now playing a small town father of a small town young man, in the First National release, "Star Dust," starring Hope Hampton, under the direction of Hobart Henley.

Shirley Mitchell, who is said to be one of the youngest, if not the youngest motion picture actress in New York City, made her debut this week at the Fifty-fourth Street Studio of the Master Films, where the newest "Torchy" Comedy is being prepared for future release via the Educational Exchanges.

Never was a young actress better chaperoned nor did any one ever begin their career under more kindly auspices. She played opposite her uncle, Johnny Hines, famous for his screen characterization of "Torchy," Sewell Ford's red-headed office boy creation and was directed by Charles Hines, another uncle. Her mother, a former Griffith Vitagraph player represented and exhibited the maternal interests.

Shirley, who is just six months old, was difficult to direct owing to her limited knowledge of dramatic values but Uncle Johnny's grimaces and Uncle Charley's ingenuity, aided and abetted by rattles, bells and other nursery nicknacks, were equal to the occasion and Shirley is assured of further engagements.

Marie Louise Walker, best remembered for her screen work with the Mr. and Mrs. Sydney Drew comedies and the Frank Powell productions, but who some time ago forsook the silent drama for the legitimate stage, showed her worth recently when on two hours notice she undertook the stellar female role in the Century Theatre attraction, "In the Night Watch."

Miss Walker who, up to the closing of the company in San Francisco recently, had been leading woman of George M. Cohan's production of "The Acquittal," had been negotiating for the leading woman's part in the play in question and had read it and had also seen the play, but had never had a full rehearsal.

Jeanne Eagels, who regularly appears in the part, was taken suddenly ill and a hurried call was made for Miss Walker who, without a rehearsal and with an improvised wardrobe, hurriedly gotten together, went on and played the difficult role without any noticeable omissions of lines or business.

The feat comes pretty near to creating a record in stage annals and her performances for the balance of the week, considering the short time given her, were most creditable.

ABOUT DIRECTORS

CHARLES MAIGNE, former special director for Famous Players, announces that he is completing arrangements for his own producing company, for which plans are already under way. Rights to several notable work, which Mr. Maigne contemplates putting into screen plays, are being negotiated for and within the course of a short time full details of the new Charles Maigne Company, will be announced to the trade.

Jerome Storm has completed work on the Katherine MacDonald production, which he directed for First National release, and expects to complete cutting and editing within two weeks.

This MacDonald production, which as yet is without a title, is said to be of an entirely different nature than any in which the star has appeared and is replete with the human quality for which Mr. Storm is celebrated. The director's insistence upon "type" is carried out in the large cast, which includes among its principals Roy Stewart, Bertram Grassby, Helen Raymond, Betty Ross Clark, Joseph Girard, Vincent Hamilton, Lillian Rich and Winter Hall.

Mr. Storm has made no announcement of his plans following the completion of the MacDonald picture, but it is understood that he expects to commence work on a special production sometime in May or June. His remarkable achievements as director of Charles Ray, Enid Bennet and Miss MacDonald demonstrates his ability as a director of both male and feminine stars. He is now anxious to produce an all-star special from a story which he long has had under consideration.

Players' Income Tax

A tip to motion picture players, producing companies et al, as to the New York State Income Tax to be filed not later than April 15:

Costumes, except those of a period other than today, used in pictures, may not be deducted from return.

Silk stockings, evening slippers and such articles of attire are not deducible.

Failure to receive an income tax blank does not excuse from responsibility for tax.

Hugo Ballin has added to his carefully chosen cast for "Ave Maria," Wyndham Standing recently returned from Europe. Mr. Ballin is now making pictures for Hodkinson release. Mr. Standing will, of course, play the leading masculine role while Mabel Ballin will be the heroine of the story which was written by a Dominican nun.

Standing's part in the drama, the first he will have essayed since his return from a holiday in England, is ideally suited to him. Had Sister Eileen, the deceased author of "Ave Maria," known him on the screen she could not have created a character more closely identified with the actor's personality and temperament. His finesse, his underlying simplicity and unassuming masculinity—all are embodied in his role, that of a young Englishman who comes to America to manage a steel mill and later finds himself involved in a complex psychological problem.

John S. Robertson's production of Barrie's "Sentimental Tommy," now playing at the Criterion theatre, has won the unanimous praise of the critics. Josephine Lovett, who adapted this classic for the screen, has also been hailed for her splendid work. It was a delicate task that Director Robertson had to perform in filming his big special, but it has been performed to the delight of all. Mr. Robertson is now finishing work on his latest picture, "Footlights," starring Elsie Ferguson, which Miss Lovett adapted.

Jack Noble, director, and one with an enviable reputation as an artist, is also an ex-army officer and a Virginia "nobleman." Besides, Mr. Noble recently became a member of the Motion Picture Directors Association and was one among the first to purchase a box for the Third Annual Ball. A list of early reservations was printed in various publications, and in some way, Mr. Noble's name was omitted. A friend he had invited to share the Noble box, approached the director, asking if he really were a member of the M.P.D.A. Noble did not relish the joke. He is proud of his membership, and immediately demanded to know why the question. "You asked me to share your box at the ball, April 2nd, and I accepted. Then I read about all the other celebrities who will be there, but I did not see your name. What is this?" Mr. Noble immediately got in touch with M. P. D. A. headquarters and learned that his box was reserved. Whereupon, to impress the dubious friend, he also invited a few more Great Neck Missourians.

Dorothy Farnum Writes for Bennett

Dorothy Farnum, who has just signed a contract by which she will become exclusive scenario writer for all the Whitman-Bennett special film productions, is but twenty-three years of age and has been engaged in photoplay work for only about two years.

Miss Farnum's first recognition was won from Ouida Begere, with whom she cooperated in preparing a couple of important subjects. Her first regular engagement was under the Selznick management where she prepared continunities and also wrote two original stories, both of which were accepted for production with the late Olive Thomas. Her next step was to join the Cosmopolitan forces, and from there to productions bearing the trade-mark of Joseph M. Schenck. It was under the management of Mr. Schenck that she wrote the scenario on "Good References," in which Constance Talmadge scored one of her most pronounced hits.

"Life" Acclaims Vignola Films

Quoting from Robert E. Sherwood, distinguished critic, "Straight is the Way," the Robert G. Vignola production (Cosmopolitan-Paramount release) "has again hit the bull's eye of popular taste and appeal." Mr. Sherwood further states:

"The credit for this meritorious production must go, first, to Robert G. Vignola the director, and to his cameraman, nor should one overlook the fact that the original story by Ethel Watts Mumford, is satisfactorily interpreted by Matt Moore, and an entirely competent cast. 'Straight is the way,' is a picture that we can recommend to everybody without fear that our mail next day will be cluttered up with time bombs from vindictive readers, who went to see it at our suggestion."

Moss, Newcombe and McGuire of the National Motion Picture Title Company "on the job"

Realistic Effects for Titles

Some of the long felt wants of the motion picture industry are being met by the organization of specialists in lines kindred to motion picture production. Prominent among these, is the establishment of an organization which has already earned a welcome and a place of its own. It is the combined abilities of the personnel of a trio formerly known as Martin, McGuire and Newcombe, who have consolidated with other experts in their respecive lines, and assumed the "working title" of The National Motion Picture Title Company, which almost tells the tale.

As at present organized, the new company is prepared to take the typewritten title sheet from the editor of a picture, and after a remarkably short time present a negative and positive set of titles ready to be cut into the feature. Double exposures, special effects, miniature sets, in fact, everything to be desired in connection with such work, seems to have been worked out by these energetic gentlemen, to perfection. There is an impressive personnel, including besides Neil McGuire, on illustrations, Warren A. Newcombe, on settings, J. O. Raymond, on electrical effects and T. M. Stell on special effects. In addition, there are many others well known to the film industry.

The work already assigned them which has illustrated their ability and possibilities is best described by pointing to "Passion," "The Four Horsemen of the Apocalypse," "Without Limit," the production of "Vendetta," awaiting release, and other high class productions.

Jacobs and Hart Business Partners

The announcement that Arthur H. Jacobs, well known and long identified with business activities in connection with the motion picture industry, has combined forces with Max Hart, is expected to arouse considerable interest. Mr. Jacobs has for several years past devoted his efforts to business negotiations relating to the producing and managing end of the film business, and for the past twenty months has been most successful in the personal representation of stars, directors and players, including some of the leading discoveries in talent.

Max Hart may need more of an introduction than does Mr. Jacobs, so far as the film business is concerned, but to the vaudeville world, he is known as one of the most aggressive and successful artists's representative in the business. It was he who discovered the talents of such celebrated entertainers as Frank Tinney, Eddie Cantor, Bernard Granville, Will Rogers, Ed. Wynn, T. Roy Barnes and the Lee children.

Rose Franzblau, who has been associated in business with Mr. Jacobs for the past six years, will be included in the combination of Arthur H. Jacobs and Max Hart, who will concentrate exclusively in the personal representation of artists in motion pictures, musical comedy and dramatic work. Their offices will be located in new and enlarged quarters beginning May 1st.

Director and Dog Star Renew Contract

Fred Fishbach, well known as a comedy director, and "Brownie" the Century Wonder Dog, have extended their contracts with the Century Film Corporation, it is announced by Mr. Julius Stern, president of the company, who now is in New York.

Fishbach has been with the Century Company for more than a year and has made some of that company's most successful comedies. He has been particularly successful, in making pictures in which "Brownie" the clever canine, has been featured. Fishbach also made several of the first popular "Lion" comedies. He has signed for two years.

FOR RENT

Large office in new Robertson-Cole Building, 48th Street and 7th Avenue. Suitable for Display Rooms for Supplies or Accessories of Movie Theatres, or other equipment. Situated next door Theatre Owners Chamber of Commerce, Reeland, etc. Inq. Turges Amusement Corp., Room No. 905, Robertson-Cole Bldg., New York City.

A scene from William Fox's new special comedy "Skirts," with Clyde Cook in a leading role

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for April 1, 1921.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., New York City, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the "Motion Picture News," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 Seventh Ave., New York City; Editor, Wm. A. Johnston, 729 Seventh Ave., New York City; Managing Editor, Robert E. Welsh, 729 Seventh Ave., New York City; Business Managers, E. Kendall Gillett, 729 Seventh Ave., New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., New York City; Wm. A. Johnston, 729 7th Ave., New York City; E. Kendall Gillett, 729 7th Ave., New York City; Percy S. Alden, 729 7th Ave., New York City; Carll Tucket, 729 7th Ave., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. (This information is required from daily publications only.)

E. KENDALL GILLETT.

Sworn to and subscribed before me this 18th day of March, 1921.

R. G GEORGE.

Notary Public, N. Y. County Clerk's No. 448.

My commission expires March 30, 1922.

Jessen's Studio News by Wire

UNIVERSAL

Edith Roberts and her supporting company are now at Catalina Island engaged in the filming of "My Lady of the Island," under the direction of Norman Dwan.

Mabel Julienne Scott has been engaged for the leading role in "Fanny Herself," and E. A. Warren has been cast for the part of the Jewish patriarch in the story. This will be Tod Browning's next production for Universal release.

Stroheim's Monte Carlo set continues to be scene of considerable activity. The producer-director is using a thousand extras daily on the big set.

William Worthington is now editing "Renunciation," in which Grace Darmond is starred. The picture is based on a story by Peter Kyne.

Lyons and Moran have named their next comedy, "The Last Race." The exteriors have been filmed at the famous Tia Juana race track and border town gambling resorts.

Harry Burns is directing Joe Martin in "A Monkie Movie Star." The picture shows the mode of life and the training of the famous orang-outang.

Short Westerns now in production are: "Bandits Beware," starring Hoot Gibson, under the direction of Lee Kohlmar, and "The Claim Jumper," featuring Jack Perrin, under the direction of Edward Laemmle.

ASSOCIATED PRODUCERS

King Vidor's first production for release by Associated Producers will be "The Cottage of Delight." Vidor is now selecting members of the cast. He has also purchased the screen rights to "A Thing Apart," written by Lucy Stone Terrill.

Thomas H. Ince is starting production work on the C. Gardner Sullivan story, entitled, "Hail the woman." John Wray has been selected to direct the subject. The cast will include Florence Vidor, Lloyd Hughes, Madge Bellamy, Tully Marshall and Theodore Roberts. Theodore Roberts has been borrowed from the Lasky organization for this picture.

Douglas MacLean has gone East on a vacation trip and will make scenes at Washington, D. C., with the Capitol in the background for Paramount release, "One a Minute." Before departing, the final scenes were taken for "Passing Through," with William Seiter directing.

Clarence Brown, co-director with Maurice Tourneur, has left for New York with several players for the purpose of making several scenes for "The Foolish Matrons," which presents Hobart Bosworth as the featured player. The other principals in the cast are Doris May, Mildred Manning and Kathleen Kirkham.

Taking a close up of Mary Pickford for her new United Artist picture, "Through the Back Door." Seated are Jack Pickford and Alfred E. Green, co-directors. Behind the camera is Charles Rosher

LASKY

Rita Weiman is writing an original story for William De Mille who has just completed production work on "The Lost Romance," by Edward Knoblock.

Mitchell Lewis, Milton Sills and Casson Ferguson are the principal supports for Betty Compson in her new picture, titled, "At the End of the World."

William D. Taylor will direct "The Lifted Veil" next. This picture will be based on the play by Henry Arthur Jones. Ethel Clayton will be presented as the star in this production.

An oil-town has been built at the Lasky ranch for Roscoe Arbuckle's new picture, "Gasoline Gus." An oil well is being primed to serve as a gusher later. The cast includes Lila Lee, Fred Huntley, Theodore Larch, Wilton Taylor, Charles Ogle and Knute Erickson, the stage star of Ole Oleson fame.

Tom Forman leaves shortly for the East to direct Thomas Meighan in "Cappy Ricks."

METRO

Bert Lytell, Maxwell Karger and Virginia Vallo, leading woman, arrived in Los Angeles on last Sunday. The trio will complete "The Man Who," which was started in New York.

Bayard Veiller is preparing the continuity of his next production. Rex Ingram and June Mathis are preparing a script from a Balzac story.

Kathleen O'Connor and Marc Fenton have been added to the cast of "Life's Darn Funny," starring Viola Dana. Dallas Fitzgerald is directing, and Gareth Hughes has been assigned the leading male role.

FIRST NATIONAL

Charles Ray has put into production an original photoplay by Richard Andres, entitled, "The Barn Stormer." The cast includes George Nichols, Blanche Rose, Lionel Belmore, Charlotte Pierce, Florence Oberle and Wilfred Lucas.

John M. Stahl is now filming "The Child Thou Gavest Me" for Louis B. Mayer. He will produce "King Lear" next.

Anita Stewart's new screen vehicle, "Playthings of Destiny," has been shipped East. Edwin Carewe now begins the production of "The Price of Happiness," by Florence Auer. Anita Stewart is the star of this production. Walter McGrail appears in the opposite role.

The Morosco Photoplays organization will next make a screen version of the stage play, "Slippy McGee.' Charles Taylor is directing.

The De Havens have completed production work on the farce, "Marry the Poor Girl." Lloyd Ingram directed. Carter De Haven plans to come East with the completed picture for the purpose of making arrangements for its release.

B. P. Fineman has engaged Floyd Mueller as art director for the Katherine MacDonald Company. Mr. Mueller was formerly with Maurice Tourneur in the same capacity.

GOLDWYN

The complete cast for "The Grim Comedian," by Rita Weiman includes Phoebe Hunt and Jack Hunt, in the leading roles. Gloria Hope, May Hopkins, Burt Woodruff and Laura La Varnie. Frank Lloyd is directing.

Reginald Barker has completed all the scenes for "The Old Nest," written by Rupert Hughes.

J. G. Hawks is writing the continuity for "The Glorious Fool," by Mary Roberts Rinehart. This subject will be directed by E. Mason Hopper.

Richard Dix has been placed under a two-year contract by Goldwyn.

Alice Duer Miller, author, and Maron Frances Lee, continuity writer, have arrived at the Goldwyn studios to prepare a screen version of "The Woman Who Hated Politics."

Lambert Hillyer, who was William S. Hart's continuity writer and director for three years, has been engaged by Goldwyn and will direct Katherine Newlin Burt's story, "The Man From Lost River."

Will Rogers' next screen vehicle will be the stage play, "Poor Relations."

HERE AND THERE

Cliff Smith Productions, Los Angeles, are completing the first of a series of five-reel Westerns for the independent market. The first picture, "Western Hearts," was written and directed by Smith who is associated with J. O. Caldwell. C. O'D. Blanchfield, Superba Theatre Building, is business supervisor and sales manager for the company.

Apache Trail productions of Globe, Ariz., has finished the sixth of a dual series of two-reel Westerns. A special five-reel feature, "The Stray-By," will be ready for the cutting room within the week. J. B. Warner is featured.

The departments, "Exhibitors' Box Office Reports" and "Advance Information on All Releases," will for the time being appear each on alternate weeks

Picture Activities in Far East and Balkans

MAJOR JAMES A. MILLS, Balkan correspondent of the Associated Press, writing to a friend in the Lois Weber studios in Los Angeles from the Hotel Grand Bretagne Lampsa, Athens, Greece, under date of February 5, gives an interesting summary of moving picture conditions in the Near East and the activities of American cinematographers and moving picture men in the Balkans.

Major Mills, formerly private secretary to President Melville Stone of the Associated Press, was in the intelligence service of the army during the war. Recently he was decorated by the Roumanian Government for services rendered to Roumania in 1919 when Roumania was attacked by the Hungarian Bolsheviks.

The Associated Press correspondent writes:

"There are so many kings, ex-kings, queens, near-queens, princes and princesses out here that there's nothing else to report. All the pretty American Red Cross girls who used to stay at the Hotel Angleterre in Athens are gone. The only pretty girls here are the marble ones in the museums, and they've been dead some 2,000 years.

"Prince Carol of Roumania is not overly pepped up over American movie and newspaper men. He told me a story of a 'Frisco journalist of tender years who asked him when he was going to sail. Carol said: 'I shall probably leave New York on the Mauretania.' 'Where's that country?' asked the reporter.

"In Pittsburg Carol told me that two movie news photographers lined him up to be 'shot.'

"'Listen, Carol, one of the movie lads yelled at him. "Get over a bit there and turn around to the light when you're shakin' hands. Remember, you ain't in Bulgaria now.'

"It sure was a discreet remark to make—that reference to Carol's being a Bulgarian. Like calling a Sinn Feiner an Orangeman, or vice versa.

"As for Balkan movie news, here is my little dossier: Captain Merle La Voy, of Seattle, recently photographed Constantinople from an aeroplane, making a trip up from the Dardanelles. The British aviation men were very kind to him. La Voy comes from Alaska originally and went up Mount McKinley with the expedition which set out a few years ago to disprove the Dr. Cook claims. He filmed that mountain climbing stunt.

"After he finished with the Dardanelles he went over the Black Sea to Novorossiysk, where the American Red Cross has an outfit. And what do you think he did there? He aeroplaned over to Mount Ararat and filmed the mountain where Noah came down with the Ark. A French aviator accommodated him. La Voy says the Ark is no longer on top of the mountain.

"La Voy also recently filmed King Boris of Bulgaria, King Alexander of Serbia at Belgrade and King Peter who rides into Athens on a motorcycle sidecar almost daily. Peter is very old and lives at Phaleron down near the Piraeus on the Aegean. He wears a false beard when he rides into Athens but everybody knows him.

"Too bad about young King Alexander of Greece, wasn't it? His death must have been a shock to Miss Kelly of St. Paul who you remember was feted so much by him while she was a steno' with the A. R. C. in Athens back in 1919.

"Now about the picture theatres out here. There are eleven movie houses in Constantinople, besides smaller halls. The Cine-Theatrale Corporation has correspondents in Athens, Sofia and Bucarest as they sometimes buy films on a royalty basis with exclusive rights for the Balkan states.

"Usually all films are bought on a royalty basis. A single print is purchased which is projected in one or two local theatres and then used for one year at least in all the moving picture halls of Smyrna, Beirut, Trebizond and other cities of the country. Of course distribution is shot to pieces just at present with the Greek-Turk brawl in Asia Minor and the Russian bolshies snooping around the Black Sea ports.

"There is no censorship of moving pictures in Turkey except on religious pictures. The exciting films like hunting and war stories, cowboy dramas, etc., are very popular. They are known as 'American films.' Educational films as well as cartoon and animal pictures are not appreciated while people take a tremendous interest in comedies, society drama, detective drama and episodes of the late European war.

"But appreciated above all are the Italian films with performers like Maria Carmia, Pina Menichelli and Ida Borelli. Next to these come the French and Danish films. English and Russian films are unknown here. The only periodical read by film fans is the French 'Courier Cinematographique.'

"Serial films are going well here and I see some of the old timers playing around Constantinople, Athens, Bucarest and Sofia. In Elbassan, Albania, what do you think I saw? Lois Weber's old film, 'Where Are My Children?' The Albanians have families ranging in size from 8 to 15, so perhaps they missed the point of the play.

"You mention 'The Miracle Man.' I saw it first in Bucarest. I was away from New York when it was shown there. It played for a month straight in the 'Populol' theatre in Bucarest. In movie parlance, it 'knocked 'em cold.' Best I ever saw. I understand it is going marvelously well all over Europe. What is George Loane Tucker's next picture going to be?

"Coming down through Bulgaria I talked with the American consul regarding American pictures. He said there were 96 permanent motion picture theatres in Bulgaria. About 23 move from place to place giving exhibitions in various towns. In Sofia I went to a fine theatre seating 2,300 persons and another which held about 1,800. Admission charges varied from one lev to 5 leva. A lev is about three cents in American money. The Government recently put a tax of 50 per cent. on admission tickets.

"In Athens there are six really good theatres. The ships bring American films direct from New York. Athens keeps right up to date with American pictures. I talked with Minister Edward Capps, formerly head of the Greek Commission of the A. R. C. in Athens.

"He said there were five theatres on the Isle of Cyprus, four first class and two second class theatres in Alexandria and six first class and four second class theatres in Cairo. The theatres are quite modern. Italian dramas are being ousted by American and French subjects. Crude dramas and slapstick comedies go well.

"In Port Said there are three 'kinemas' and another is being put up. Detective melodramas go well in Port Said. The town is not as wild as it used to be. At Suez there are three kinemas. They like slapsticks, comedies and spectacular dramas as well as scenic and topicals. They get their films from Alexandria and Cairo. The Aegean isles nearly all have at least one picture show. They run fearfully old and 'rainy' stuff.

"Italian and German films are much cheaper than American but despite that fact the American productions are going right ahead. The exchange and Balkan coinage depreciation, however, work against heavy American importations into the Balkans. The Germans are trying to flood the Balkans with stuff they made during the war. They almost give the films way.

"Tell your friends in Hollywood that the only way to meet German competition is to send over reprints of all the old Western Indian chases, slapsticks, cowboy and athletic stuff they can. Good horsemanship lifts them out of their seats over here. Old stunt and spectacular pictures also go well.

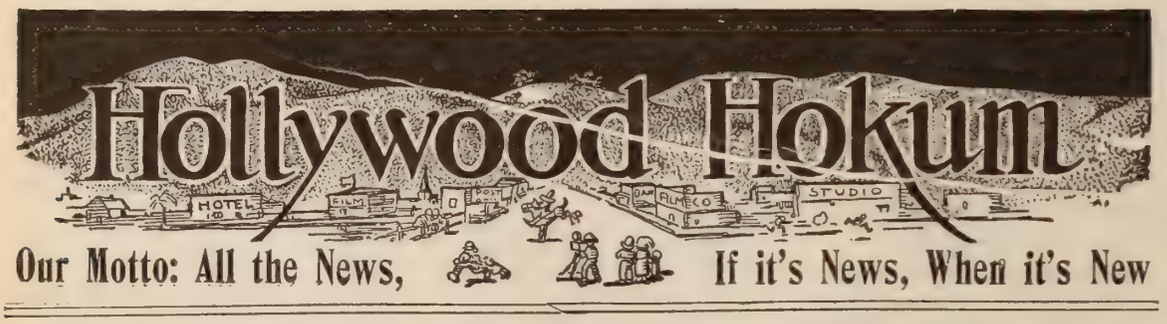
"Say, I wonder why some American producer doesn't sign up Francesca Bertini, the Italian actress. She has Pola Negri backed off the map. She is immensely popular in Southern Europe and the Near East.

"All the girls I meet, European or native, talk incessantly of Bertini, Bertini, Bertini. I saw a most beautifully produced Italian picture recently in Athens. It was entitled 'Adieu! My Youth' and reminded me ..... Maria Jacobini played the lead.

"Maciste of Cabiria fame is still going strong. He has recently appeared in 'Maciste Medium,' 'Maciste in Love' and one other of which I have forgotten the name. I don't think they will permit D'Annunzio's play, 'Leda Without the Swan,' to play Oshkosh or Kalamazoo. The censors wouldn't do a thing to it, even though you see from the title that the 'President of Fiume' put the naughty swan in the wings.

"I understand that the Famous Players-Lasky Corporation through J. C. Graham and Major Norman Holden of London have purchased the German holdings in more than 150 cinemas theatres throughout Europe. I hear that these holdings include as well the theatres of Serbia, Roumania, Turkey and other Near East points. Paramount's representative in the Near East is the Gaumont company with offices in Cairo.

"Those still pictures of a Hollywood studio set showing minarets which you sent me sure made me laugh. The builders evidently didn't know that the muezzin has to climb up inside the minaret to call to prayer. Judging from the way they tapered toward the top like a steeple not even a Moslem cat could climb up inside them.



Rex Ingram is back in town wearing the same hat.

Louis Calhern was once a newspaper reporter but now he is an actor.

E. Dick Schayer claims to be champion chess player of the film industry.

Claire Windsor has a parrot that invites everyone in who knocks on Claire's door.

Paul Bern is the youngest Goldwyn Director.

Vi Dana is playing a violin these days.

Roy Stewart is wearing soup and fish after several months in chaps.

James Kirkwood enjoyed a shave last week, the first time for nine weeks.

R. A. Walsh is back in town with Big Jim Marcus to make a couple of pictures.

Nazimova was in The Death Chamber for six days for Camille and she is still among the living.

Gareth Hughes has bought a tract of land in Laurel Canyon where he is going to build a home.

T. Roy Barnes was born in Lincoln. Yes, England, not Nebraska, so the P. A. says.

Metro people were honored this week by the visit of F. F. Dryden, President of Prudential Insurance Company.

The best alibi of the season is now out of date—all income tax returns are supposed to be in.

Eddy and Lee have found it necessary to use locations at Tia Juana for their coming comedy.

Buster Keaton claims he made a horse laugh the other day which means that Buster has a poor press agent.

Another of our film magnates is building himself a castle. The home of Norris Mumper will in the future be located on Los Feliz Road.

Press copy tells us Art Acord is hard at work on "The White Horseman." Just as though Art was a stone cutter or something like that.

Jack Hawks has gained the name of being the silent man of the silent drama.

After serving as actor for three months Jack Conway has decided to go to work again and is now directing at Ucity.

Lois Weber is back in the village and is going to bring The Queen here to work in pictures. For further announcement see advertising pages.

Jimmy Quirk has forsaken the arduous task of editing Photo Play Magazine long enough to spend a few days with his friends on the Coast.

Since Benny Ziedman has denied the rumor that he is dead he has received pockets full of telegrams congratulating him on surviving the lull.

Wedding bells rang this week—Theodore Pierce Taylor, otherwise known as Ted, and Ruth Elizabeth Wing both said "I do."

Earl Rodney, that handsome Leading Man in Christie Comedies, was once office boy in a sewing machine factory.

Speaking of a desirable job reminds us of Roland Sturgeon autoing over 2,500 miles of Southern California pavement to find ideal Ozark Mountains.

The Doctor tried to make Charlie Hertzman think he was sick. Whereupon he left the hospital and is again at his trusty Underwood at Universal City.

Watty Rothaker is still in the village completing the detail work of bringing the new Coast Laboratory to a 100 per cent efficiency point.

Dave Hartford writes that he is going to get back from New York just as soon as he can. Dave has lived out here a long time and likes the place.

Maurice Tourneur is producing "The Foolish Matrons" which has absolutely nothing to do with the subject being made at Universal entitled "Foolish Wives."

Hoot Gibson is going to show how many thrills a Texas Cowboy could get in a Movie Studio in a two reeler now in the making. He named it "The Movie Trail."

We hear rumors of Jerry Storn having walked to the altar and there was no one there to direct the scene either but Bob McKim, his wife and the Minister.

Pat Dowling is charged with publication of a paper entitled The Wash Rag. The name implies it should be read in the bathroom but it can safely be read without colored glasses.

Roy Clements is authority for the statement that thirty per cent of the Directors of today were Assistant Directors before they were Directors, all of which is important to the Assistant Director.

Universal put another one over by inviting the public to come out and see their Circus used for "The Man Tamer" and the public did go and serve as atmosphere in the circus scenes and it did not cost Universal a cent for extras.

A bevy of Eastern tea hounds whiling away their moments in our sunny clime, for want of something to do rode through a scene for Ollie Morosco's "The Half Breed" in Pasadena Glen the other day and shortly we will have a new batch of screen stars.

Lucien Hubbard received a scenario with the note "If this is not up to your standard tell me, for I have other irons in the fire and will submit something else." Whereupon Hub wrote back, "Madame, please place the manuscript where the irons are," which may be termed a cruel way of answering a lady's letter.

Tod Browning has petitioned several State representatives to introduce a Bill on Censorship

AN ACT to amend the penal laws in relation to the criminal prosecution and exhibition of motion pictures:

Seciion I. Manufacture of stills. Every publicity man making a still shall be reported to the Federal authorities for prosecution under the prohibition amendment.

Section II. Larceny. Every ingenue stealing an emotional scene from a leading woman shall be reported to the police for soblifting.

Section III. Assault and battery.

1. Every cameraman shooting scene shall be arrested for assault with a deadly camera with intent to film.

2. Shooting with a battery of cameras shall be deemed assault with battery.

Section IV. Fanslaughter. Every actor whose work knocks 'em dead shall be prosecuted for fanslaughter.

Section V. Riotous assemblage. If spectators gather in manager of said theatre shall read the riot act and then call out the militia.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's' Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 4—Tough Luck.....2
Feb. 18—High and Dry.....2
Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 18.....No. 22
Mar. 4.....No. 21
Feb. 28.....No. 20
Feb. 4.....No. 19
Jan. 21.....18
Jan. 8—.....17

STAR RANCH WESTERNS

One two-reeler every two weeks.

18—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Ladies' Pets.....2
Beat It.....2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2

CHRISTIE COMEDIES

Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....2
Mr. Fatima.....2

TORCHY COMEDIES

Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2
The Simp.....2
Nonsense (Jimmie Adams).....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1

ROBERT C. BRUCE SCENICS

The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1

SCEENICS

From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1

VANITY COMEDIES

Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1

GAYETY COMEDIES

Sand Witches.....1
Ain't Love Grand.....1
Blonds.....1
Rest in Peace.....1

MISCELLANEOUS

Hides and Go Seek.....1
In Dutch.....1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Apr. 24—The Home Stretch (Ince-MacLean)....
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
Apr. 4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.).....6839
Feb. 27—What's Worth While (Lois Weber Prod.).....5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....4933

Release Information continued on page 2482

Advance Information on All Film Releases

(Continued from page 2481)

Feb. 20—The Kentuckians (Charles Maigne Prod.).5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.).4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5504
Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....
Jan. 16—The Education of Elizabeth (Billie Burke) 4705

PARAMOUNT VANDENBERG SERIES

Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

Apr. 3—The Bell Boy.....2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2
Jan. 16— Country Hero 2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus.....

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits .....
Sept. 12—Kids Is Kids.....
Aug. 29—Never Again .....

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 24—Present-Day Prague 1
Apr. 17—Biska, the Beautiful.....1
Apr. 10—Alexandria 1
Apr. 3—Along the Riviera.....1
Mar. 27—Modern Jerusalem 1
Mar. 20—Jerusalem, the Holy City.....1
Mar. 13—In the Garden of the East.....1
Mar. 6—Constantinople 1
Feb. 27—Modern Aspects of Japan.....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway.....1
Nov. 21—Kilauea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Apr. 24—The Hoots—Cartoon by Henry D. Bailey..1
Apr. 17—Felix—Cartoon by Pat Sullivan.....1
Apr. 10—Bobby Burns—Cartoon by Earl Hurd.....1
Apr. 3—But and Susie.....1
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots".1
Mar. 20—Cartoon by Pat Sullivan, "Felix the Cat"..1
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps"..1
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots".1
Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Nobody's Girl (Billie Rhodes).....3
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

Where Is My Wife.....2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird.....3
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education.....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Grand Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray).....6
Lessons in Love (Constance Talmadge).....6
The Oath (R. A. Walsh Special—Big Five).....7
Scrambled Wives (Marguerite Clark).....6
Passion (Pola Negri-Big Five).....7,000 or 9,000
The Old Swimmin' Hole (Charles Ray).....6
Mamma's Affair (Constance Talmadge).....6
The Woman in the House (Mildred Harris).....7
The Kid (Charles Chaplin-Big Five).....6
Not Guilty (Sydney Franklin).....6
My Lady's Latchkey (Katherine MacDonald).....6
The Great Adventure (Lionel Barrymore).....6
Nineteen and Phyllis (Chas. Ray).....
The Truth About Husbands (Whitman Bennett's)....
Habit (Lewis Mayer Prod.).....

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5
While the Devil Laughs (Louise Lovely).....5
Partners of Fate (Louise Lovely).....5
The Little Gray Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

The Big Secret..... 2000
The Janitors..... 2000
Verse and Worse..... 2000
The Simp..... 2000
His Fiery Beat.....2000
Roaring Lions on Parade..... 2000
His Unlucky Job..... 2000
The Baby..... 2000
The Slicker..... 2000
Pals and Petticoats..... 2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

The Naturalists.....1000
A Rare Bird..... 1000
Flivvering 1000
A Crazy Idea..... 1000
Factory to Consumer..... 1000
The Ventriloquist..... 1000
Doctor Killjoy..... 1000
Gum Shoe Work..... 1000
The Lion Hunters..... 1000
The Glue Factory..... 1000
Cold Tea..... 1000
The Hypnotist..... 1000
The Papoose..... 1000
On the Hip..... 1000
The Northwoods..... 1000
Sherlock Hawkshaw & Co..... 1000
All Stuck Up..... 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884
The Concert (Special Cast).....
Guile of Women (Will Rogers).....4496
Bunty Pulls the Strings (Special Cast).....6255
Hold Your Horses (Tom Moore).....4610
A Voice in the Dark ((Special Cast).....4255
What Happened to Rosa (Mabel Normand).....4148
Boys Will Be Boys (Will Rogers).....
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris).....5649
Earthbound (Basil King).....6774
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny).....2
Jan. 16—You'd Better Get It (Geo. Bunny).....2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny).....2
Dec. 19—When Martin Gets Here (Geo. Bunny)....2
Dec. 5—Professional Ethics (Geo. Bunny).....2
Nov. 21—At It Again (Geo. Bunny).....2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists 1
Seein' Things on the Orinoco.....1
The Human Voice.....1
The Riveter 1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief.....1
Jan. 23—Fatherly Love 1
Jan. 16—Too Much Pep.....1
Jan. 9—Oil 1
Jan. 2—Yes, Dear 1

Release Information continued on page 2483

Advance Information on All Film Releases

(Continued from page 2482)

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....5

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6

HUGO BALLIN PRODS.

Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Broken Gate (Bessie Barriscale)....7

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

PINNACLE PRODUCTIONS

Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES

Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS

Go Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.

The Long, Long Trail....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berneas Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND. WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Fraxee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PACIFIC FILM CO.

The Call from the Wild....5
The Fatal Thirty....5
George Ovey Comedies....1

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)....5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6

BILL AND BOB SERIES

Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS

Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW

(Starring Ruth Roland)

Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2
Mar. 27—Third, The Hand of Treachery....2
Mar. 20—Second, The Enemy Strikes....2
Mar. 13—First, The Vow of Mystery....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2
Mar. 27—Tenth, A Devil's Bargain....2
Mar. 20—Ninth, The Black Whirlpool....2
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....2
Feb. 20—Fifth, The Rebels' Nest....2
Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 13—Fifteenth, Out of the Web....2
Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2

Release Information continued on page 2484

Advance Information on All Film Releases

(Continued from page 2483)

Nov. 14—Twelfth, The Secret Order.....3
Nov. 7—Eleventh, The Fatal Diamond.....2

VANITY FAIR MAIDS COMEDIES

Mar. 20—Running Wild.....1
Mar. 6—Paint and Powder.....1
Feb. 6—Oh, Promise Me.....1
Feb. 20—Prince Pistachio.....1
Jan. 30—Wheel o' the West.....1
Jan. 16—Burglars Bold.....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maids Greenwood.....2

ROLIN COMEDIES

Apr. 10—Feast Queens (Snub).....1
Mar. 27—Fellow Rounds (Pollard).....1
Feb. 27—His Best Girl (Pollard).....1
Feb. 28—Upset Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1
Dec. 19—Park Your Car (Snub Pollard).....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd).....2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd).....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....)
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

A Good Woman (Gail Kane and J. Herbert Frank).....[illegible]
Silver Mounted (Marguerite Namara).....[illegible]
The Lightning Raider (Jack Dempsey).....[illegible]
Just Human (Gail Kane-Thurston Hall).....[illegible]
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....[illegible]
Fighting Kentuckian (Walter Miller).....[illegible]
Out of the Depths (Violet Mersereau).....[illegible]
Treasure Island (Lon Poff).....[illegible]
The Eternal Mother (Florence Reed).....[illegible]
A Man There Was (Victor Seastrom).....[illegible]
[illegible].....[illegible]
[illegible].....[illegible]
[illegible].....[illegible]
[illegible].....[illegible]
Midnight Gambols (Marie Doro).....6000
[illegible] (E. K. Lincoln).....6000

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Hallbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4640
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch.....1
Moonshiner.....1
No. 13.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES

Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1

ROBERTSON-COLE PRODS.

SUPER SPECIALS

The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....6
[illegible] (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Charlie Chaplin Revue).....6
The Spitfire (Wm. Christy Cabanne's).....6
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale).....

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Seas of Splendor.....1

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Daring Danger.....2
Fighting with Terror.....2
Broken Trestle.....2

TUSUN COMEDIES

New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5

GASOLINE ALLEY

Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS

Witch's Lure.....5
A Profligate Woman.....5

NEAL HART SERIES

Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....6
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....3
Cowboy Jazz.....3

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

MIDGET COMEDIES

(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

The Daughter Pays..... 6,294
Footlight Sweethearts..... [illegible]
Four Feet Mountain Mates..... [illegible]

EUGENE O'BRIEN STAR SERIES

The Wonderful Chance..... [illegible]
Broadway and Home..... 4,850
Worlds Apart..... [illegible]

OWEN MOORE STAR SERIES

The Pure Strip..... [illegible]
The Chicken in the Case..... [illegible]

CONWAY TEARLE STAR SERIES

Society Snobs..... 5,500
Bucking the Tiger..... 5,000

MARTHA MANSFIELD STAR SERIES

The Fourth Sex..... 5,000

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon)..... 5,520
You Can't Kill Love(All Star)..... 5,500
The Highest Law (Ralph Ince)..... 5,500
The Road of Ambition (Conway Tearle)..... 5,500
The Sin That Was His (Wm. Faversham)..... 5,600
Red Foam (Ralph Ince Special)..... 5,500

SELECT PICTURES

Mothers of Men (Claire Whitney)..... [illegible]
Mormon Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... [illegible]
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... [illegible]
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

Release Information continued on page 2504

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2485-2502

Many readers will vote the lobby of the Tivoli "The most beautiful of any theatre in the world"

Tivoli Theatre Is Modelled After Famous Peace Treaty Building

Chateau of Versailles Reproduced in New Theatre of Balaban & Katz

ACCLAIMED by all Chicago as the wonder theatre of the Windy City fland the most beautiful moving picture theatre of the United States, and that means the world, the fame of the Tivoli has spread from coast to coast within the brief period since its opening and it already is the Mecca for travelers tarrying for a day in Chicago as well as the thousands of native citizens who come daily from the furthest points of the city to revel in its beauties and enjoy the splendor of its presentations and wonderful music.

Balaban and Katz, already known throughout the Central West as master showmen, gain fresh laurels by giving to the public a magnificent people's palace whose dignified elegance is uplifting and entitles it to the important place it already has taken in the civic life of Chicago.

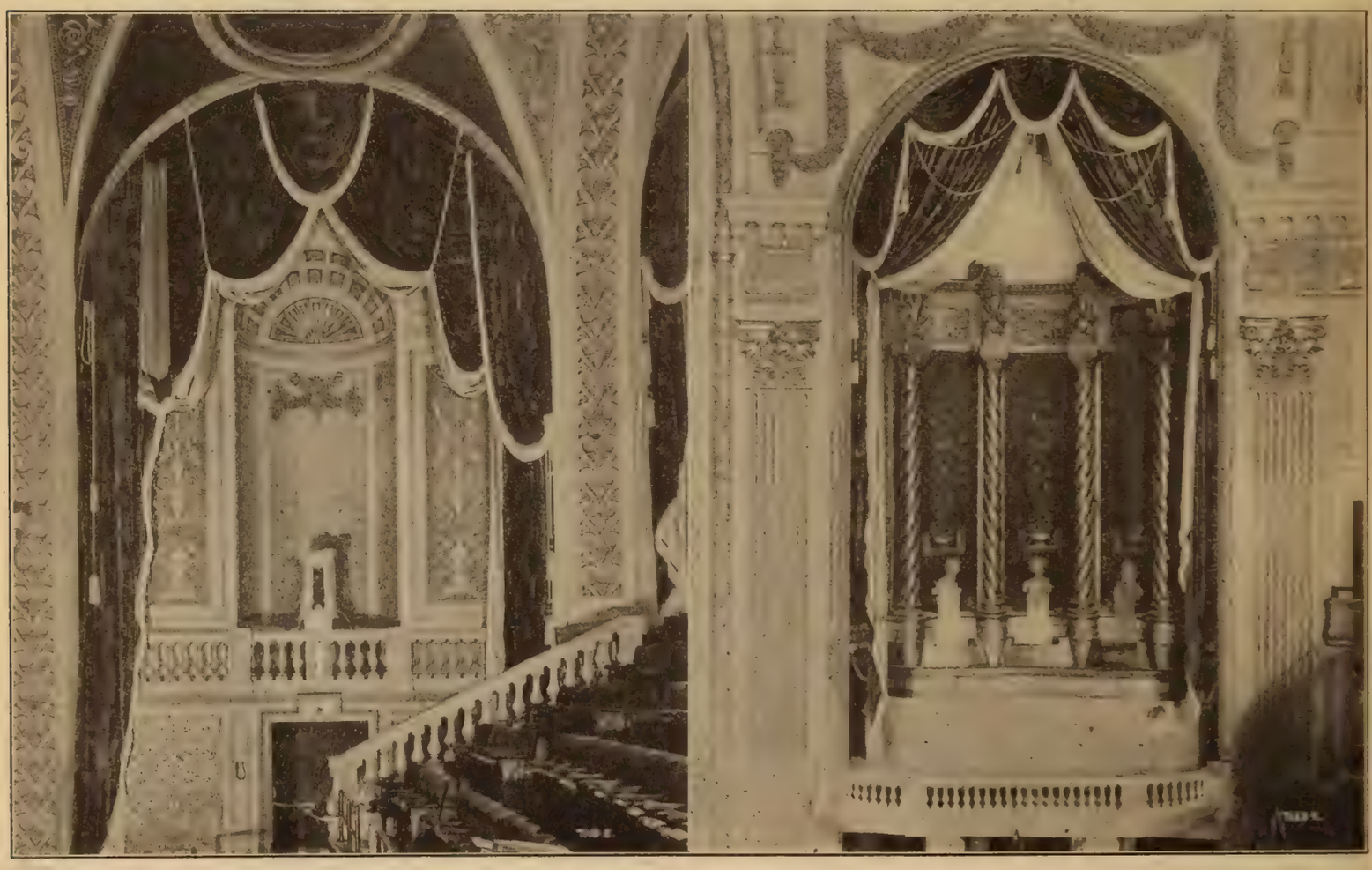
The Tivoli, located at Sixty-third street and Cottage Grove, occupies a strategic position in the center of the city's great South Side residential and business district and also is readily reached by surface and elevated cars as well as being close to the celebrated boulevard system which makes it easily accessible to motorists. It accommodates 4,500 persons and was completed after sixteen months' work at a cost of approximately $2,500,000.

Architects Rapp and Rapp modeled the entire theatre on the Chateau of Versailles, France, the historic building where the peace treaty was signed, and the great lobby of the Tivoli, which patrons pass through on their way to the auditorium, follows closely the lines of the chapel at Versailles and is a beautiful and impressive introduction to the theatre proper.

This lobby which stretches away 125 feet from the entrance to the first step of the grand staircase and in which 1,500 patrons waiting admission to the theatre may stand, towers six stories to the ornate dome which crowns it. Huge Corinthian columns support the frescoed ceiling and four dazzling chandeliers, which are said to have cost $6,000 each, in addition to large clusters of side lights made to resemble candles, furnish the illumination. Opposite the entrance and occupying the place of the altar in the Versailles chapel is the grand staircase which leads to the mezzanine promenade and higher levels, through all of which access to the theatre may be gained.

On entering the auditorium one is surprised to find that despite its great size the perfection of its design has prevented this from being the dominating feaure and that there is a real atmosphere of coziness. This result has been attained through the use of a triple ceiling which breaks the vast sweep of the auditorium into smaller units. Above the balcony is a sunburst dome, 65 feet in diameter which is silver lined to throw back golden tints from the amber lights. Below this is the mezzanine floor with its stepped horseshoe of boxes topped by a dirigible dome with an edge of hand decorated frieze. The forward unit of the ceiling is also domed, offset on each side by splendid rosettes which top the design leading into the jeweled and pillared organ settings.

Next comes the vast sweep of the proscenium arch and the stage which is 125 feet wide, 30 feet deep and in four units. The stage itself is of the revolving type, making possible rapid changes of scene.



These illustrations give a good idea how the two and one quarter millions were expended in the construction of the Tivol

TYPHOON COOLING SYSTEM

For over ten years

the Typhoon Fan Company has been specializing in the manufacture of Cooling and Ventilating Systems for Moving Picture Theatres, large and small.

To-day you will find in all parts of the country hundreds of Typhoon cooled theatres the owners of which will tell you that their success is due in no small measure to their Typhoon equipment.

There are many reasons why the Typhoon Cooling System is acknowledged to be the best for theatre use. It is so thoroughly constructed that it will outlive the average theatre. It supplies a greater volume of air at less cost for power than other systems.

Typhoons force the air into the theatre from above, through openings in the roof and ceiling. This is a decided improvement over the old method of introducing the air through small vents underneath the seats.

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64 W. Randolph Street
CHICAGO, ILL.

215 Fayetteville Street
RALEIGH, N. C.

Write for catalog "N"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.

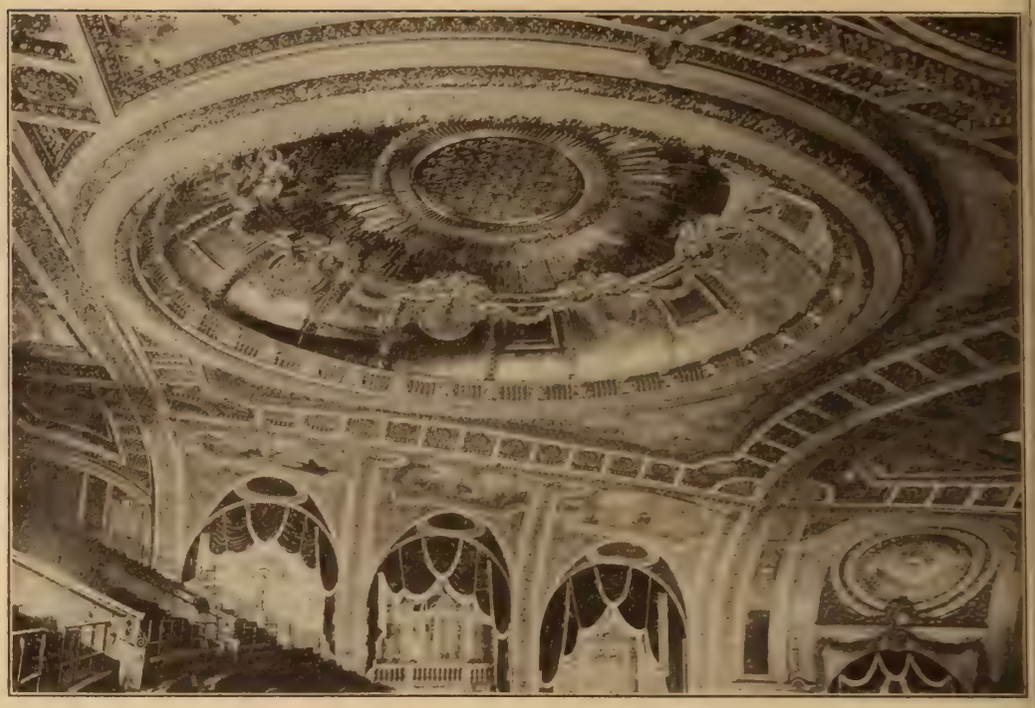
800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

12 Woodward Street
CHATTANOOGA, TENN.

Throughout the theatre the finest of silk and velvet hangings and draperies are extensively used and a collection of magnificent oil paintings, valued at over $40,000, adorn the walls of the mezzanine, corridors, etc.

The projection room is located at the rear of the balcony and is 189 feet from the screen. The room measures 18 feet deep by 30 wide and the mechanical equipment is in keeping with the importance of the theatre. The projectors installed are Simplexes fitted with type S lamp houses, speed indicators, footage registers, etc. Peerless Automatic Arc Controls, manufactured by the J. E. McAuley Manufacturing Company of Chicago, feed the projector arc lamps and assure a constant volume of illumination on the screen. An automatic stop and start rewind, the first of its type to be installed in any theatre, was furnished by the Chicago Cinema Equipment Company, which also designed the electrical switchboard for the operating room. In a separate room adjoining



The beautiful grand dome of the Tivoli theatre

Balcony of the Tivoli

the operating room are installed two special 250-ampere multiple type General Electric motors, one kept in reserve for emergencies.

The wonderful stage lighting effects for which the Tivoli already has become famous are made possible through the installation of the Major Pre-Selective System of Lighting Control which gives great flexibility as well as remarkable rapidity whenever needed and also makes the artistic blending of different colors easy.

A Minusa Gold Fibre screen is used, 26 feet in width and 21 feet in height.

The Exhibitors' Supply Company of Chicago had an important part in the projection room equipment, supplying the projectors, Peerless Arc Controls, Snaplite lenses and many other articles.

This view shows clearly the mezzanine box arrangement under the balcony at the Tivoli

Capitol Theatre at Ansonia Prepared for Summer Business

L. J. Hoffman, the aggressive exhibitor and the owner of the new Capitol theatre at Ansonia, Conn., has made his brother showmen in that section wake up and hear the birdies sing. His new theatre, designed by the E. C. Horn Sons, Theatre Architects, of New York City, is the talk of the New England show world.

Seating approximately two thousand, it has been doing excellent business, and the success is due in no small way to its owner. He left no stone unturned in his endeavor to give to Ansonians a playhouse in which they might take great pride. Designed in the Adam period; tastefully decorated, comfortably furnished and completely equipped, it stands for as one of the finest theatres in that section, and even in the immediate Metropolitan District.

Being a business man, Mr. Hoffman knew that good acoustics, excellent sight lines, comfortable seats, and a first-class entertainment were things his patrons had a right to demand, but he also realized that a theatre, warm in winter, and cool in summer, as well as perfectly ventilated all the year 'round was, to the audiences, an assurance of comfort.

That is why the Capitol theatre boasts of an excellent cooling and ventilating system as designed, furnished and installed by the Monsoon Cooling System, Inc., of New York City.

A No. 9 Duplex Set of "Monsoons" in the attic over the proscenium arch draw cool, fresh, clean air through an opening in the roof and blow it downward, through an opening in the ceiling while a No. 7 Duplex Set of "Monsoons" above the main ceiling (shown on page 2490) bring in an additional supply of pure air which is blown through a second ornamental grille in the ceiling center.

This abundant supply of pure air is circulated gently throughout the auditorium and exhausted at the floor line causing an even distribution of fresh air at all times, thus assuring perfect ventilation and cooling breezes in hottest summer weather. During the cold weather, when the theatre is artificially heated, the action of the "Monsoons" is reversed; fresh air is possible at will, and the impure air is drawn out.

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TIVOLI THEATRE

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Simplex complete with reels and lenses motor drive	250.00
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WRITE FOR OUR LATEST BULLETIN

Theatre Construction Reports from Many Cities

Buffalo

The old Sun theatre on Broadway, Buffalo, has been reopened under the name of the Lyric theatre by L. Wicks, formerly an operator at the Empire theatre. Pictures and vaudeville will be the policy.

Al. Sherry who has managed several big houses in Buffalo will on March 14 take over the Abbott theatre in Buffalo's South Park district. The theatre will be redecorated and renovated.

To forward the campaign for the elimination of alleged indecencies from motion pictures and the stage, which the National Catholic Welfare Council is conducting, all the Catholic parishes in Buffalo has organized. Each parish will supervise theatres in its own neighborhood. Charles A. McMahon, 464 Potomac avenue, is director of the Council, with headquarters in Washington. The Council disclaims intent to advocate or encourage "blue laws" or to seek prohibition of moving pictures or other legitimate entertainment on Sundays and no legal censorship of screen or stage will be urged, unless producers, distributors and exhibitors refuse to co-operate with the organization to "clean house."

Frank B. Smith, manager of the wholesale department of the Rialto Theatre Supply Company of Minneapolis, has been in Buffalo for the past few weeks rearranging things at the local branch of the company, recently taken over from "Hub" Taylor, who has re-entered the film sales end of the business. James G. Wills is manager of the Buffalo store.

The Cataract Theatre Corporation of Niagara Falls which has been incorporated with a capital of $1,200,000, will begin to build a new theatre in Niagara Falls about April 1, according to J. A. Schuchert, of Buffalo, one of the incorporators, who is also interested in several Buffalo houses. Adam C. Hayman and Arthur Killian, of Niagara Falls, are the other incorporators. The name of the new house will be the Strand, and it will have a seating capacity of 2,500. Its design will be similar to Shea's Hippodrome, Buffalo, said Mr. Schuchert. The front of the building will contain six stores. There will also be offices in the building, and the third floor will be a large hall. For the past ten years the company has owned the Cataract theatre at the Falls. With the erection of the new Strand, a policy of expansion will be inaugurated by the directors. The New Strand to cost between $600,000 and $700,000 said Mr. Schuchert.

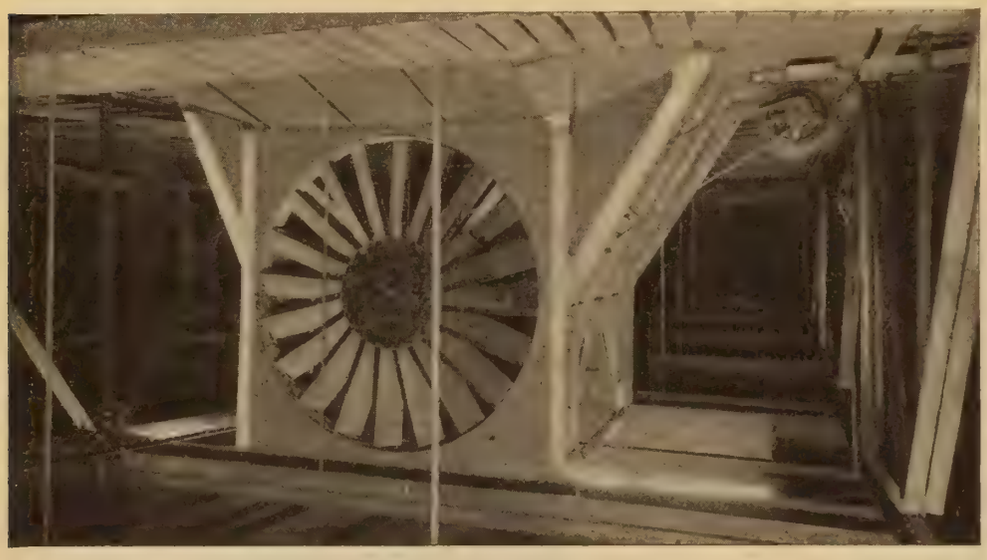
Canada

A redistribution of managers for several of the new large moving picture palaces of the Canadian West has occurred while the addition of a prominent executive from Minneapolis has also taken place. Ralph Ruffner, formerly of Seattle, who was brought to Winnipeg, Manitoba, to manage the new Capitol theatre, has been transferred to Vancouver, B. C., by the Famous Players Canadian Corporation, and now has charge of the fine Capitol theatre, which was opened there on March 12. He was succeeded at the Capitol, Winnipeg, by Charles C. Perry, of Minneapolis, a veteran showman of that place. Mr. Perry has been associated with the moving picture business for the past ten years, and six of these years were spent in Minneapolis, where he had the Strand, Lyric, and other houses.

George E. Clark, manager of the Bijou theatre in Calgary, Alberta, has been appointed manager of the new Alltn theatre in Vancouver, B. C., in succession to Oral D. Cloakey, who has been placed in charge of the new Allen theatre in Cleveland, Ohio. Mr. Clark has been acting as assistant manager of the Vancouver Allen for some weeks past. Clark's original home was in Ottawa, Ont. He is a scenic artist of note, and has arranged many clever lobby displays.

G. and R. Zakoor are building a $250,000 moving picture theatre in Chatham, Ont., on the site of the old Princess theatre, which was successfully operated for many years until the need for a large new house became urgent. The Zakoors recently entertained Mr. and Mrs. J. Kunsky, of Detroit.

Proscenium arch of the Tivoli



Monsoon Fan layout at Capitol theatre, Ansonia, as described on page 2488

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT OMAHA CHICAGO CLEVELAND OKLAHOMA CITY MINNEAPOLIS ST. LOUIS KANSAS CITY, MO.

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was the average monthly production at Kodak Park last year, all manufactured on a *quality* basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Typhoon Sales on Increase

The Typhoon Fan Company of New York reports that already wide-awake exhibitors throughout the country are beginning to realize that it is now necessary to make provision for properly cooling and ventilating their theatre, so that during the summer they may be able to supply their patrons with cool and comfortable atmosphere, which will, of course, mean that they are going to have increased attendance during the warmest days of summer.

The following theatres have just ordered cooling and ventilating apparatus for spring delivery: Hayes Amusement Co., Lenior City, Tenn.; Riviera theatre, Brooklyn, N. Y.; Rye Play House, Rye, N. Y.; Metropolitan theatre, Atlanta, Ga.; Stratford theatre, Stratford, Conn.; Rex theatre, Philadelphia, Pa.; Arrington Bros. theatre, Rocky Mt., N. C.; Wayne theatre, Wayne, Pa.; Blake theatre, Webb City, Mo.; Sheer's Amusement Enterprises, Corona, L. I., N. Y.; Loomis theatre, Peru, Ind.; Colonial theatre, Newark, N. J.; Indiana theatre, Terre Haute, Ind.; Strand theatre, Farrington, Ill.; Lyceum theatre, Terre Haute, Ind.; New Theatre, of Jos. Stern, Irvington, N. J.; Majestic theatre, Antioch, Ill.; also additional equipment for the Empress theatre, Omaha, Nebr.

The Typhoon Fan Company further reports that business conditions throughout the entire industry look very bright, and every indication points to a banner year for the exhibitor and equipment manufacturer.

Fahner Joins Columbia Printing Co.

The Columbia Printing Company of 1632-36 North Halsted street, Chicago, one of the largest manufacturers of special printed and stock tickets, has engaged Edward O. Fahner, formerly connected with the United Theatre Equipment Company and the Exhibitors Supply Company, to promote the sale of Columbia tickets.

He now is working on the installation of a new service department, which promises to be unique, and he states that dealing with the Columbia Printing Company will give one the real conception of the meaning of the word service.

The Columbia Printing Company has been engaged in the manufacture of tickets for the past ten years and their plant has a capacity of approximately twelve million tickets per week.

The Famous Cameragraph Club composed of factory employees of the Nicholas Power Co.

Further Details of Cameragraph Club Party

The Cameragraph Club of the Nicholas Power Company gave its annual theatre party and dinner Saturday night, March 26th, and the event was one of the most enjoyable of the many entertainments which have been given by this organization. Formed in 1912, the Cameragraph Club is one of the oldest organizations in the film industry. Its membership is made up of the shop heads of the Nicholas Power Company Plant with the addition of several executive heads and the chief officers of the Nicholas Power Company as honorary members.

Mr. Earl, President, and Mr. Cassard, Vice President, of the Nicholas Power Company, informally conveyed to the members their great interest in the Club and their pleasure in having an opportunity to enjoy the evening with the organization. Mr. Merkin as previously announced, has been seriously sick for several weeks and took this opportunity to rejoin his associates in the Company. His enjoyment of

While the evening was marked by its absence of formality or set speeches, the officials of the Company expressed to those present their satisfaction in seeing the progressive and optimistic spirit of the Company reflected in the activities of the Club. The success of the entertainment has already started discussion of plans to hold meetings of the Club with greater frequency and to develop the organization so that the good will it expresses shall be of the greatest possible benefit to the members and all those connected with the Nicholas Power Company.

Those present were Edward Earl, President of the Nicholas Power Company; S. S. Cassard, Vice President; A. D. Bell, Treasurer; Louis Merkin, President of the Cameragraph Club; Raymond Dengel, Vive President, William Elwood, Secretary-Treasurer; Ferdinand Elsbeck, Sergeant-at-Arms, Charles Wickerscheimer and Max Maurer, Entertainment Committee, Charles Linderer, Joseph Abrams, Gabriel Rigger, Joseph Koch, Leonard Ruess, Roman Stawicki, Harry Kawn, Theodore Horst, Percival McGuire, Herbert Griffin, William Kron, Herbert Concord, and Frank Dojahn.

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Create an actuality of cleanliness and distinctive Beauty not otherwise obtainable ...

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Summer is coming with its hot, sultry days. **PROTECT YOUR BUSINESS.** Prepare to transform your theatre interior. Your chairs, instead of having a repulsive odor and sticky finish (as is natural in summer), will continuously breathe an air of **COOLNESS, CLEANLINESS AND SANITATION.**

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Where to Get N. A. M. L. Slides

For the benefit of the new members of the League and for the information of the older ones who may wish to have special slides made we will publish again the names and addresses of the two individuals who are ready to make these slides on order and to deliver them at practically their cost.

If you are in need of a slide send your name, membership number and 40c. to either of the following:

C. B. Hutchinson,
Globe theatre, 510 North Second street,
Richmond, Va.

Chas. W. Door,
41 Sargent street, Winthrop, Mass.

National Anti-Mistrame League Pledge

As motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

(1409)	G. W. Kiser	Ashland, Ky.
(1410)	Leo P. Moreno	Beeville, Texas
(1411)	Roy Randegger	Boonville, Ind.
(1412)	Glen R. Smith	Columbiana, Ohio
(1413)	R. E. Burnett	Danville, Ill.
(1414)	Charles L. Epler	Hamburg, Pa.
(1415)	Jas. W. Bryan	Hamlet, N. C.
(1416)	Lee A. Lewis	Houston, Texas
(1417)	A. Roy Steed	Lubbock, Texas
(1418)	T. E. Bradley	Luverne, Ala.
(1419)	J. E. Merritt	Mingus, Texas
(1420)	George Moram	Milford, N. H.
(1421)	Chas. C. Hill	Mt. Vernon, Ohio
(1422)	Charles Oldham	Plainfield, Conn.
(1423)	R. W. Mitchell	Newborn, Ga.
(1424)	Burton Price	Richmond, Va.
(1425)	Robt. Williamson	Sipe Springs, Texas
(1426)	W. Ernest Fowler	Address Unknown

New Condenser Proves Its Worth

It was the privilege of this department recently to examine and test the new Paramount Condenser made in France and brought to this country by Mr. M. H. Tromba, and the results were such as to prove all the claims made for it by its makers.

The Paramount Condenser differs from the ordinary lens in the quality of glass with which it is made, and also by the class of workmanship employed in its grinding and polishing. The glass is said to be the best flint glass obtainable, and, after being made up by optical scientists, the lenses are pitched polished until the surface is practically perfect.

To make the test a set of the Paramount condensers was placed in a projector using 30 amperes. Alongside of this machine was another projector equipped with the ordinary commercial condensers. This second machine was also adjusted at 30 amperes and the two beams thrown beside each other on the same screen. There was no trouble whatsoever in noticing the difference between the screen results. Although it is difficult to gauge the amount of light by the eye, it can be safely stated that the new condensers made it possible to project at least 15 per cent more light to the screen.

It is understood that the imported condensers are somewhat more costly than the ordinary makes; but inasmuch as they do not discolor, even after months of use, nor are they so liable to break under the heat of the arc, the difference in price may be considered negligible. The office of Mr. Tromba is at 2059 Fulton Street, Brooklyn, N. Y.

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Everything for "The Movies"

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3 BIG OFFICES FULLY EQUIPPED

No. 7216 basket filled with flowers as hyacinths, tulips, maybells, etc., each $1.50; per dozen, $15.00.

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Down in Hagerstown, Md., there's an exhibitor who never worries about hot weather. He cools his house with Monsoons.

He says: "The increased business as a result of installing Monsoons paid for the system, including installation, etc., inside of ten weeks."

Read his entire letter on page 23 of our booklet, "A Better Summer Business." We'll gladly send you a copy.

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Equipment Operating Projection Questions Answered

A Study of the Reflection Characteristics of Projection Screens

By Lloyd A. Jones and Milton F. Fillius

(*Continued*)

Now it seems reasonable to demand that the ratio of the brightness on the axis to that at the extreme angle of observation shall not be greater than 4.0. This value is decided upon after consideration not only of the variation in brightness as observed from various points in the auditorium, but also from a consideration of the fact that from a given point of observation the screen may appear of unequal brightness over its area. The danger of this inequality being serious increases rapidly as the value of the above mentioned ratio in reflecting powers increases. A detailed consideration of the geometry of this problem might make this point more clear, but it is not desired to lengthen this paper to such an extent as to include a complete treatment of the subject.

In the past a Screen has been a Screen and not much else. It has taken Messrs. Jones and Fillius in their paper printed below which was delivered originally before the Society of Motion Picture Engineers to identify the absolute characteristics of motion picture screens. This paper is the most helpful that has come to our attention this year.

TABLE 3

COMMERCIAL SCREENS

10	268	256	215	168	120	64.8	34.3	21.8	16.8	14.2
11	300	284	255	206	167	93.0	52.2	26.5	17.0	13.3
12	208	203	188	161	134	85.0	53.3	33.0	22.4	18.3
13	177	174	165	143	122	85.9	53.0	33.0	23.8	17.7
14	72.9	72.2	70.8	70.5	69.4	68.0	68.1	68.8	67.0	64.0
15	286	273	229	173	129	66.0	33.0	21.4	15.2	13.7
16	311	288	234	180	125	66.0	35.0	21.7	15.6	14.0
17	230	220	200	171	141	83.1	47.4	29.6	20.3	16.0
18	208	197	177	152	127	80.6	47.9	34.3	24.3	19.9
19	186	183	169	146	120	79.8	47.9	31.3	22.2	17.6
20	66.4	66.3	65.2	63.6	62.4	61.0	60.4	60.0	59.3	58.9
21	326	308	270	204	157	76.0	38.6	25.7	15.0	12.6
22	355	339	274	207	149	71.7	35.8	21.7	15.0	12.8
23	315	298	256	203	151	77.9	38.9	23.0	16.1	13.0
24	334	323	276	215	160	82.9	40.0	24.5	16.6	13.8
25	154	151	136	112	97.0	75.1	56.0	52.9	47.0	43.0
26	193	187	154	124	98.5	72.2	58.4	50.2	45.2	40.9
27	142	137	122	103	93.6	76.4	63.7	55.6	50.8	46.8
28	71.7	71.7	70.8	69.9	69.2	68.6	67.1	66.0	65.3	64.8
29	126	120	116	104	90.7	68.8	47.1	34.3	26.5	21.9
30	183	172	157	134	107	65.0	42.1	28.8	20.9	16.8
31	244	240	177	116	75.6	45.5	40.0	39.6	41.7	43.7
32	140	138	113	91.4	78.6	60.9	54.8	50.8	50.4	50.0
33	142	138	129	109	99.0	73.4	49.5	35.7	27.4	22.5
34	292	271	216	160	108	49.2	28.4	17.4	13.1	9.7
35	78.6	78.6	74.9	73.3	71.1	68.6	65.3	63.9	62.3	59.5
36	148	136	111	93.6	74.1	50.2	34.1	26.5	22.6	19.5

TABLE 4

CLASS A

No.	20°		30°		40°		50°	
	$\frac{R_0}{R_{20}}$	R_a	$\frac{R_0}{R_{30}}$	R_a	$\frac{R_0}{R_{40}}$	R_a	$\frac{R_0}{R_{50}}$	R_a
8	3.91	305	7.62	235	11.8	194	13.8	165
9	2.61	339	6.30	270	14.4	217	22.4	183
34	2.70	209	5.94	167	10.3	137	16.8	116
31	3.22	159	5.48	127	6.10	108	6.17	96
22	2.38	265	4.96	216	9.92	167	16.3	151
15	2.21	218	4.34	178	8.70	147	13.4	134
21	2.06	253	4.30	207	8.47	172	13.2	145
10	2.23	205	4.14	159	7.82	140	12.3	119
24	2.08	253	4.02	209	8.35	174	13.6	147
23	2.08	245	4.00	201	8.10	167	13.7	141
11	1.80	212	3.20	204	5.75	172	11.3	147
16	1.69	228	3.20	184	6.03	152	9.75	130
36	2.00	112	2.96	96.4	4.34	83.3	5.59	73.2
30	1.70	151	2.82	128	4.35	110	6.36	87
17	1.63	192	2.77	165	4.85	141	7.77	121
18	1.64	172	2.58	150	4.25	128	6.07	112

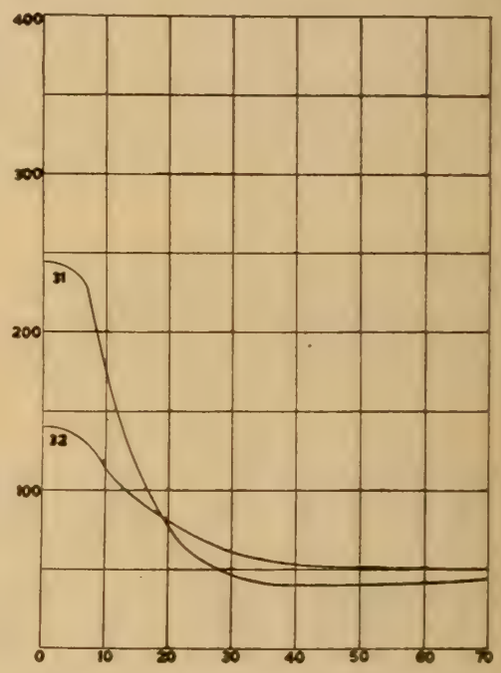

Fig. 10—Distribution curves of commercial projection screens

Assuming now that we adopt the value of 4 as the limiting value of the reflecting power ratio, it is possible from the figures in Tables 4 to 6 inclusive to choose the best screen for any one of the cases considered. For instance, assuming that the maximum angle of observation is 20 deg., it will be noted that all values in the ratio column are less than 4. Therefore from the standpoint of distribution any one of the screens in Class A will be satisfactory for use where the angle of observation does not exceed 20 deg. In order now to obtain the maximum average brightness within this angle for a minimum current consumption it is only necessary to choose that screen, or screens, which shows the highest value in the column marked R *a*. Now assuming a maximum angle of 30 deg. we find that the first seven screens are excluded since the ratio of normal to extreme reflecting power is greater than 4. Beginning with No. 11 we may then choose the screens showing the highest average reflecting power for the range 0 to 30 deg. When the maximum angle of 40 deg. is considered we find no screen in Class A which does not exceed the limiting value of 4 for reflecting power ratio. We therefore turn to Table 5, and there find that all values of the reflecting pow-

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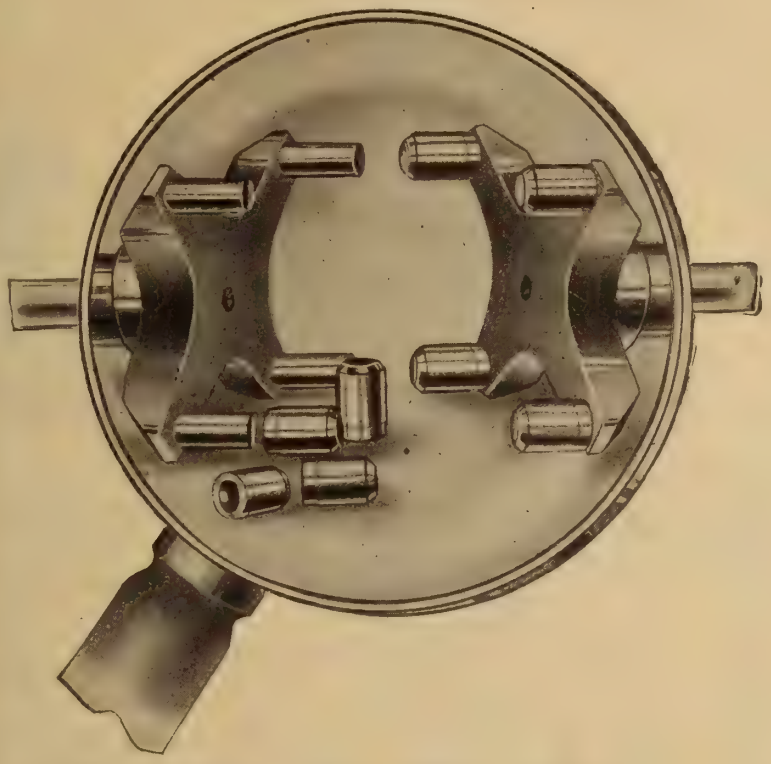
GREATEST IMPROVEMENT ON PROJECTORS IN TEN YEARS



THE FOUR PINS ARE FITTED WITH TEMPERED STEEL SLEEVES WHICH FORM A ROLLER CONTACT WITH THE CAM—THUS REDUCING FRICTIONAL WEAR TO A MINIMUM

NOISELESS IN OPERATION

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INTRODUCED 1920

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TABLE 6

CLASS C

No.	20°		30°		40°		50°	
	$\frac{R_0}{R_{20}}$	R_{m20}	$\frac{R_0}{R_{30}}$	R_{m30}	$\frac{R_0}{R_{40}}$	R_{m40}	$\frac{R_0}{R_{50}}$	R_{m50}
6	1.10	79.8	1.15	77.7	1.19	76.1	1.30	74.6
35	1.10	75.3	1.14	73.5	1.20	71.7	1.23	70.4
3	1.09	65.8	1.13	64.6	1.15	63.5	1.20	62.5
4	1.10	71.2	1.13	69.6	1.16	68.3	1.19	67.3
5	1.13	85.4	1.15	83.5	1.15	82.7	1.15	82.0
1	1.03	99.0	1.05	97.9	1.08	96.8	1.12	95.5
14	1.05	71.0	1.06	71.0	1.07	70.0	1.07	67.0
20	1.06	64.0	1.09	64.0	1.10	52.0	1.10	54.0
28	1.02	71.0	1.03	70.0	1.04	70.0	1.07	69.0
2	1.03	77.1	1.05	76.2	1.05	75.6	1.06	75.0

Motion Pictures in Industry

MUCH has been said about the advantage to industrial organization of the motion picture, as a means of education in all lines of interest to it, such as, informing salesmen about their products, and educating the workers on safety-first matters.

Their popularity among industries is well demonstrated in the recent sales of Power's Projectors and auxiliary equipment by the Pittsburgh branch of the United Theatre Equipment Corporation to many industries, among them the following:

Allegheny River Mining Co., Cadogan, Pa.; Carnegie Steel Co., Homestead, Pa.; Crucible Fuel Co., Crucible, Pa.; Elkhorn Piney Coal Co., Milwaukee, Wis.; Henderson Coal Co., Pittsburgh, Pa.; Hecla Coal & Coke Co., Hillcoke, Pa.; Huntington Lumber & Supply Co., Huntington, W. Va.; Main Island Creek Coal Co., Omar, W. Va.; Oakmont Motor Boat Co., Oakmont, Pa.; Mather Collieries, Mather, Pa.; Pocahontas Consolidated Collieries, Pocahontas, Va.; Pressed Steel Car Co., McKees Rocks, Pa.; Rockhill Iron & Coal Co., Robertsdale, Pa

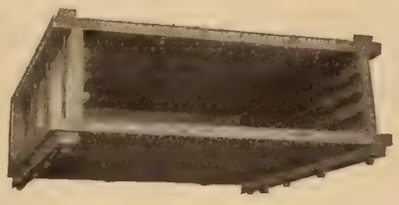
er ratio are less than 4. We may therefore select from Class B that screen which has the highest reflecting power for the 0-40 deg. range. In case of the 50 deg. limiting angle, three of the Class B screens are automatically excluded, and it is only necessary to select from the remainder the one having the highest average reflecting power for the 0-50 deg. angle.

It should be emphasized that this method of selecting a projection screen recognizes only the reflection characteristics of the screen and further that these are considered only from the standpoint of intensity. In many cases it will be found that several screens are practically of equal value when judged by this criterion. In such cases other considerations such as color, surface texture, durability, and other physical properties may be the deciding factors in the final choice. Many of the screens examined show excellent characteristics and while the screen makers are to be congratulated on many of these screens it is to be hoped that this critical examination of screen characteristics may stimulate them to greater efforts and to the production of even better and more efficient surfaces for this purpose.

TABLE 5

CLASS B

No.	20°		30°		40°		50°	
	$\frac{R_0}{R_{20}}$	R_a	$\frac{R_0}{R_{30}}$	R_a	$\frac{R_0}{R_{40}}$	R_a	$\frac{R_0}{R_{50}}$	R_a
12	1.55	179	2.45	155	3.91	135	6.30	117
19	1.55	161	2.34	141	3.88	129	5.95	109
13	1.45	156	2.06	139	3.34	121	5.37	106
33	1.43	123	1.93	111	2 87	99	3.97	88
26	1.96	151	2.67	131	3.30	115	3.70	104
29	1.39	111	1.83	100	2.68	90	3.68	79
25	1.59	130	2.05	115	2.75	104	2.91	94
32	1.78	112	2.30	99	2.56	89	2.76	82
27	1.52	120	1.86	108	2.23	98	2.56	91
7	1.26	60.3	1.42	56.7	1.65	53.5	1.84	50.4



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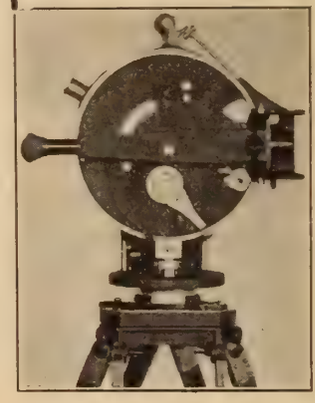

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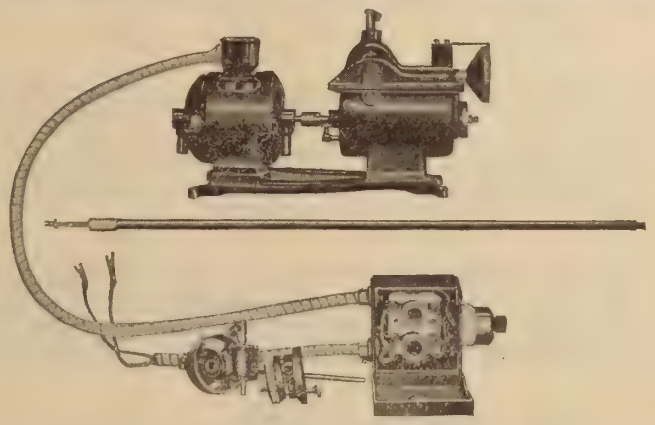

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DAYLIGHT SCREEN

(*Continued from page* 2444)

MRS. McKAY'S HOME OFFERING THEIR ASSISTANCE AND SUPPORT IN THE EFFORT—AND INCIDENTALLY WHATEVER IS DONE BY THIS NEW IMPORTANT MOVEMENT WILL SURELY CREATE A TERRIFICALLY LARGER INTEREST IN THE THEATER OFFERING GOOD MUSIC.

They were not upon a platform looking down and saying, "Thou shalt not," or, "We know it all." Quite a different attitude. They desired to find what was happening and where they could be of the greatest assistance for the good of music and the greater culture of the community.

It struck me as I was riding back from that convention, that the motion picture field has in music among ather things the biggest adjunct against censorship. . . . Let me show you what I mean. If it is true that the advocates of censorship and blue laws have a justifiable case against many of the pictures which are released—nobody could deny that the development of picture music has been toward the development of the best taste! Play upon this, enemies of censorship—use this for all it is worth. If some of the members of the industry have offended good people—others in the field are aiding the fine arts to a better place in the life of our country.

But to return for another moment to Florida. In that collection of women, not all the Tampanians were moved to action. Bertha Foster, the leading musical light of Jacksonville, the head of the Institute of Art, declared that her city would move fast. What I said about the wisdom of the Tampa movie folks in sitting at Mrs. McKay's doorstep applies to the Jacksonvillians with Miss Foster, to the Orlando theatre people with Mrs. Hirsch. This last named lady is one of the important officials in the National Federation and wants to nationalize the plans we discussed in the convention—the ideas we have brought forth in these columns of the NEWS. The national president, Mrs. Frank Sieberling, of Akron, Ohio, was present and you may be sure that the music clubs of the country know what we are all attempting in these efforts.*

But my purpose in taking the space for this little picture of the club women is to create in the minds of my readers the impression that the music clubs are worthy of cultivation. The women are in a respective state and have the time to work for you, if you are working for music—or rather using music in such a way that it is raising the national taste.

* Since these sentences were written, I am in receipt of a letter from the Ohio Teachers Association, asking me to come to the convention at Dayton this month, to "tell them about the motion picture idea as you have developed it in the News."

Concerning the Organist

The makeup man two weeks ago made a slight error in the article about the organists and disarranged the order of the matter. Refer to it, and insert the following which should have been there.

Mr. Brandt's challenge comes at the end of my article, and then after his letter are to be read those of Mr. Federlein and William Hamilton.

Mr. Brandt's letter follows:

A Challenge to Mr. Brandt

Dear Mr. Isaacson:

The theatre is going to be the great financial and artistic opportunity of the organist of the future; I have no doubt of that. But I hope you will allow me to make answer to Brandt's statements at the Music Conference, as they are again quoted in your live pages of the February 26th issue.

The two organists' associations you mention have done virtually nothing and will do nothing to prepare organists for theatre positions; how can they? The church has used organists for centuries; and though I have been a member of both these organizations for years, I have yet to see them do anything to prepare organists for church positions. That is not their business. The business of the Guild is to encourage organists to be better technical musicians; that of the Association is to make them better fellows among themselves.

Conservatories have also done the extreme minimum to fit organists for church positions; why can we expect them to fit organists for theatre positions? Schools do not fit men to be editors of magazines or presidents of banks; they merely give them the technical ground-work of the literary world or the financial world, as the case may be, and then let them dig for themselves. That is all the conservatories can do. Does the theatre want a lot of machines to grind out picture accompaniments according to conservatory training? I spent three years in the finest organ school in the world, and got not ten minutes valuable instruction in all that time to help fit me to become a church organist. The church, and the church alone, taught me that. And the theatre, and the theatre alone, will make theatre organists.

The theatre is crying to someone else to do the work that it alone can do. Perhaps a few questions may be suggestive. Has the manager time to visit his friends, visit other theatres, make up his program with ample thoroughness and leisure, hear concerts, visit the museums, live, and be a human being? His theatre does not depend upon him every minute. But has the organist a chance to do any one of these things in comfort? The fact is that the organist becomes an abject slave to his console when he takes a theatre position. And what does he get out of it? But the point is not here; I am not arguing for more money for organists till they have earned it.

Does the manager have to be a trained specialist, studying diligently for five or ten years before taking his position? And did any of us ever hear any organist worth listening to that did not work hard for at least five dull years learning his business?

Let me suggest to the theatre how to get good organists: Take a few good church organists, already trained masters of the organ, who are neither fossils nor prudes; divide the hours and the pay between six of them, not two, and let each man have one afternoon and one evening each week, with pay accordingly—any man who tries to play the organ in the theatre for money and not for the love of the game, will give something no theatre can afford to accept even as a gift, which is one of the big troubles of the theatre today. The motion picture organist must be more or less of a creator as he goes along. We can manufacture toothpicks to order, but we can't manufacture art, and when we try it by forcing an organist to work seven days a week, we rob ourselves of the full value of the salaries we pay.

Whether the pictures change once or seven times a week makes little difference with this system; it has tremendous advantages over the other, no matter how frequent the program changes. The manager will have fresh talent on tap every hour his program is running, and the organist will have an added income, and an added experience, both of which will make him all the keener for his work. It is physically and temperamentally impossible for one man to play the number of hours the two-organist system demands; visit any theatre twice in the same week and we have proof of the statement. The wonder is that the organist has stuck it out so well as he has.

So far as I know, and I have been seriously interested in the theatre organist for the past eight months, there is not one agency in America that is doing anything in a practical or professional manner to help organists train themselves for and perfect themselves in picture accompanying, excepting the work of my associates in the cooperative magazine I have the honor of editing. These men are working seriously and successfully and in a most practical way to fit organists for theatre work and help them perfect this new art. And in their behalf I make this offer to the theatre manager who is in need of an organist: If such a manager will communicate to us the exact position he wishes to find an organist for, naming the hours, the location, the salary, and the size and make of the organ we will circulate among our readers the information he thus gives, and will promise to find him an organist within one month of his request. If he wants one created over night, we cannot promise to help.

A great many of our readers want such a position; especially would they be interested in having such a position in a reputable theatre where they could work but part time, and not seven days a week—which will kill any artist.

Here is our challenge, then, to Mr. Brandt and the managers: That we can supply all the organists they can pay for. And by that we do not mean tremendous salaries, but just moderate remuneration for the work of an artist as a part-time filler for his schedule. One of the first questions, I warn the manager, that the organist will ask is "What kind of an organ have you?" If the answer is some trade make-shift that is merely a wretched trade-made box of steam whistles, no reputable musician will undertake to play it for any money the manager can offer. The manager's first consideration, then, is to buy his organ only upon the advice and specification of reputable organists.

This, then, is our challenge. Let him take us at it who will.

T. SCOTT BUHRMAN,
Editor, The American Organist.

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

The first question of union music for official discussion comes up.

Dear Mr. I:

I have your letter of March 11th and thank you very much for the considerable amount of publicity which you have given me in the papers you mention.

I have been aware of this publicity for some time for daily I am receiving requests from all over the country for positions.

The Theatre Owners Chamber of Commerce will shortly open new offices in the Roberts-Cole Bldg. and in connection thereto will establish a Music Bureau just for the purpose of supply a contact point between organists and exhibitors.

May I say that this Bureau when established will be a direct result of your recent music conference? I had no idea there were so many organists outside of New York City who were desirous of obtaining positions here. Just as soon as we are established I will ask for the lists which you have and you can rest assured they will receive proper attention.

THEATRE OWNERS CHAMBER
OF COMMERCE
WILLIAM BRANDT,
President.

Reply to yours of the 14th has been delayed on account of a mix-up in the musical situation here, which I have tried to get straightened out. I have an orchestra of seven pieces as I have written you before, playing under contract with F. S. Foss, cornetist. The orchestra is not satisfactory and even people in Lawrence, not accustomed to the best of music, complain about the music. The music is not good enough for a theatre playing first runs, with prologues, and attempting a metropolitan presentation, and getting the price we do, fifty-five cents. In order that my music may be on a level with the rest of my show it should be of a much higher standard. I have no trouble over the labor scale. Personally, I think the scale is too high for poor music and not high enough for good music. We pay $45 a week of seven days for five and one-half hours' music, with a rest of one-half hour, or five hours a day. The contractor gets $56.25, and all get time and a half for holidays.

Early in the season, or before the opening of the season, there being no leader in Lawrence, I went to the office of the Musicians' Union in New York, seeing Mr. Gumbell, I believe, and told him of my trouble. He said that if I could not find a leader in Lawrence, he would see that I got one. We could not find one here, so Mr. Foss, our contractor, engaged Mr. Burns, who had formerly been a leader at the Howard, in Boston. I then went to the District Deputy or someone in Boston who recommended my choice and said he would arrange for Mr. Burns, who had a union card in the Boston local, and a traveling card, to go to Lawrence. I then went before the local union and told them that Mr. Foss had engaged Mr. Burns. They agreed to have Mr. Burns transferred to Lawrence, which was done. Mr. Burns was admitted to the local union and now has a local card. Mr. Burns is now leading my orchestra in a manner satisfactory to me. I don't like the situation because Mr. Burns merely leads the orchestra while Mr. Foss engages the musicians and picks out the music. I cannot remedy this situation this season on account of having made Mr. Foss, the contractor, which is required, I understand, by the local rules.

Recently some trouble has been started because some man in Lawrence claims to be a competent leader, being known to be the most incompetent, demands that Mr. Foss, our contractor, be censured, or fined, for bringing Mr. Burns to Lawrence. Of course, I shall stand by Mr. Burns and Mr. Foss, because they are both honest and decent.

Now, this is exactly what I would like to have done. I want Mr. Burns to remain here, as leader, and I want to get some better musicians. Certainly, my orchestra is anything but worthy of the rest of the show. It appears to be impossible to get good musicians here, so I would like you to take up the matter with Mr. Weber, and tell him that I would be very glad to go to New York, if necessary, to go over the matter with him, if it would do any good. What I want is to give a high class musical entertainment, in keeping with the balance of my show. I am willing to pay for it, and why should I not have it?

Respectfully,
LAWRENCE RIALTO THEATRE CO.
ANDREW J. COBE, Manager.
Lawrence, Mass.

Dear Mr. Isaacson:

Received your letter of the 9th.

Will consider it an honor to serve as one of the Board of Directors, and I want to thank you for offering to nominate me. It will be mighty fine to be among those that are actively engaged in making the organization the big factor that it should be.

HAROLD FRANKLIN,
Shea's Hippodrome,
Buffalo.

Wants to Start Motion Picture Department in School

Dear Mr. Isaacson:

As we do not know to whom we should write concerning the recent convention held in Astor Hotel, January, 1921, we are writing you in hopes you can give us the required information.

The Toronto Conservatory of Music is quite anxious to start a branch of moving picture playing in connection with their course, and want all the reports or literature in connection with the recent Motion Picture Musical Convention, also any reports for advertising and for our own information.

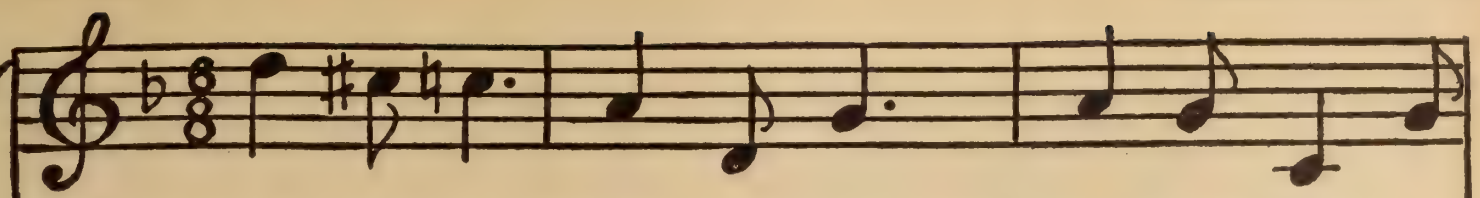
HARVEY ROBB,
Toronto Conservatory of Music,
Toronto, Ont., Canada.

Music Editor:

Please place my name among the members of the association and anything I can do out here in Detroit that will be beneficial to the interests of the organization I assure you I will be delighted to take up and work out.

Wishing success to the movement and with kindest personal regards, I am,

FRANCIS A. MANGAN.
Broadway Strand Theatre, Detroit, Mich.



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MONTANA, WASHINGTON and OREGON—H. A. Kyler Enterprises, 2014 Third Ave., Seattle, Wash.
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"OUT OF THE CHORUS"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental Ballad), Baron

1—Theme (1 minute), until—S: At Screening.
2—"Hindoo Hop" (fox trot oddity), by Levy (2 minutes and 10 seconds), until—T: "Alice Brady as Flo Maddis."
3—"Kiss A Miss" (Valse Chantee), by Baron (3 minutes and 5 seconds), until—T: "One of your million."
4—"Capricietta" (Allegro Moderato), by Varley (2 minutes), until—T: "How do you get by this."
5—Theme (40 seconds), until—T: "Oh, Ross, we've been."
6—Organ improvising (35 seconds), until—T: "The little church around." (wedding ceremony)
7—"May Dreams" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "The morning papers stirred."
8—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 5 seconds), until—T: "Flo's old stamping."
9—Theme (1 minute and 40 seconds), until—T: "The fourth day of their."
10—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—T: "An afternoon a few."
11—"Serenade Romantique" (And. con moto), by Borch (3 minutes and
13—Continue to action (2 minutes and 5 seconds), until—T: "Thanks to the many lessons."
5 seconds), until—T: "Mrs. Van Beekman was a."
12—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "True to her campaign."
14—"Humming" (fox trot), by Breau & Henderson (1 minute and 40 seconds), until—T: "My dear, I didn't know."
15—Theme (1 minute), until—T: "Flo waiting for Ross."
16—"Moorish Rose" (fox trot) (to action pp or ff), by Baron (2 minutes and 10 seconds), until—T: "Theatre, suppers and dances."
17—"Roses That Die Bloom Again" (Ballad), by Levy (1 minute and 50 seconds), until—T: "Beginning to doubt the."
18—"Coronado Land" (Waltz), by Leath (45 seconds), until—T: "Not even Flo's first."
NOTE: To be produced as vocal solo with pa. acc.
19—"Good Bye," by Tosti (4 minutes and 15 seconds), until—T: "Just toddled around to see."
20—"Dramatic Tension," by Levy (4 minutes and 15 seconds), until—T: "Ormsby's reasoning was."
21—"Dramatic Conflict" (Hurry), by Levy (2 minutes), until—T: "Open that door."
22—"Tragic Theme" (for fatal or mournful events), by Vely (4 minutes), until—T: "To Ormsby's secluded."
23—"Sinister Theme," by Vely (1 minute and 50 seconds), until—T: "In Ormsby's cottage."
24—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 45 seconds), until—T: "Getting the Lounger."
25—"Poeme Symphonique" (And. quasi adagio), by Borch (6 minutes), until—T: "After several days of."
26—Continue ff (30 seconds), until—T: "We have been very much in."
27—"Pathetic Andante" (for general use), by Vely (1 minute), until—T: "The Van Beekman prestige."
28—Repeat "Hindoo Hop" (fox trot oddity), by Levy (2 minutes and 25 seconds), until—T: "The first night of Flo's."
29—Theme ff (1 minute and 15 seconds), until—T: "Flo, we had to come."

THE END

"WHAT'S A WIFE WORTH"?

(Robertson-Cole)

Musical Synopsis by James C. Bradford.

Rose Theme: "Song of Songs," by Moya

1—"Call of the Angelus" (Church Bells "P"), by Martin (2/4 Moderato), (2 minutes and 30 seconds), until—D: At Screening.
2—"At Dawning" (Omit Prelude), by Cadman (3/4 Andantino), (1 minute), until—T: "Bruce Morrison."
3—"Marguerites" (Ballet of Flowers), by Hadley (2/4 Allegretto Grazioso) (1 minute and 30 seconds), until—T: "And then the flutter."
4—"Happy Days" (Refrain "PP"), by Streleski (3/4 Andantino) (1 minute and 30 seconds), until—T: "The memory."
5—"Meditation" (Thais con Sordini "PP"), by Massenet (4/4 Andantino) (1 minute and 45 seconds), until—T: "And then there was placed upon her finger."
6—"Notturno," by Grieg (3/4 Andante) (2 minutes), until—T: "The next day brings a visitor."
7—"Le Deluge" (Omit Prelude), by Saint Saens (4/4 Moderato), (4 minutes and 15 seconds), until—T: "James Morrison."
8—"Lily of the Valley" (Ballet of Flowers), by Hadley (3/4 Andante) (1 minute and 45 seconds), until—D: Bruce greets father.
9—"A La Valse," by Herbert (3/4 Tempodde Valse) (2 minutes and 15 seconds), until—T: "At the dinner."
10—"Rose Theme" (Refrain (4/4 Moderato) (1 minute and 30 seconds), until—D: Rose descends staircase.
11—"Nocturne" (Play first part only), by Tschaikowsky (4/4 Andante Sentimentale) (2 minutes and 30 seconds), until—T: "The next evening."
12—"Rose Theme" (4/4 Moderato) (2 minutes and 30 seconds), until—D: Rose at doorway.
13—"In the Silence of Night," by Rachmaninoff (4/4 Appassionato) (2 minutes and 15 seconds), until—D: Bruce reads note.
14—"Rose in the Bud" (Con Sordini "PP"), by Forster (4/4 Moderato) (2 minutes and 30 seconds), until—T: "Like the sobbing child."
15—"Melodie," by Rachmaninoff (4/4 Moderato) (2 minutes), until—T: "After a vain search."
16—"Violets" (Ballet of Flowers), by Hadley (6/8 Andante) (1 minute and 30 seconds), until—T: "Humiliated and hurt."
17—"Whose Baby are You?" (Dance Tempo "PP"), by Kern (2/4 Allegro Giusto) (1 minute and 45 seconds), until—T: "Believing Rose lost to him."
18—"The Heart Bowed Down" (Bohemian Girl), by Balfe (4/4 Andantino) (2 minutes and 30 seconds), until—T: "Three months had come and gone."
19—"Whims," by Schumann (3/4 Allegro Giocoso) (2 minutes and 30 seconds), until—T: "But another woman."
20—"Berceuse" (Con Sordini "PP"), by Godard (4/4 Andantino) (2 minutes and 30 seconds), until—D: Flash back—Rose and aunt.
21—"Silver Threads Among the Gold" (Con Sordini "PP"), by Danks (4/4 Moderato) (1 minute and 45 seconds), until—T: "Heavenly Father."
22—"Elegie," by Massenet (4/4 Moderato) (2 minutes and 30 seconds), until—T: "Alone."
23—"To Spring," by Grieg (6/4 Allegro Appassionato) (2 minutes and 15 seconds), until—T: "Tortured by fear of his life."
24—"Mighty Like a Rose" (Con Sordini "PP"), by Nevin (4/4 Moderato) (2 minutes and 30 seconds), until—T: "I'm afraid he needs care."
25—"Serenade," by Rachmaninoff (3/8 Sostenuto Valse Lente) (3 minutes and 30 seconds), until—T: "The passing weeks had restored Jane."
26—"Slumber Boat," by Gaynor (6/8 Lullaby) (1 minute and 45 seconds), until—T: "I'm not thinking of myself." Leaves with friends.
27—"He Who Has Yearned Alone," by Tschaikowsky (4/4 Moderato) (2 minutes and 30 seconds), until—T: "And then the torturing fear."
28—"Rock-A-Bye-Baby" (Con Sordini "PP"), Old Song (3/4 Andantino) (1 minute and 45 seconds), until—T: Please, Mister, let me see my baby."
29—"Liebestraume" (Omit Cadenza), by Lizst (6/4 Moderato Appassionato) (5 minutes), until—T: "Rose."
30—"I Love You Truly," by Bond (2/4 Moderato) (2 minutes), until—T: "Rose, forgive me."
31—"Rose Theme" (Bright) (4/4 Moderato) (1 minute and 45 seconds), until—T: "New love."

THE END

"DANGEROUS CURVE AHEAD"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love Me" (Ballad Valse Sentimental), Zamecnik

Suggested Vocal Selection for Prologue "Love Me," by Zamecnik

1—"Hindoo Hop," by Levy twice through segue to "Blue Jeans" (2 minutes), until—S: At Screening.
2—Theme (2 minutes), until—S: At the end of dance.
3—"Light Allegro" (characteristic), by Luz (1 minute), until—S: When Harley joins Phoebe.
4—"Adolescence," by Collinge (1 minute), until—T: "But I saw Newton."
5—Theme (2 minutes and 15 seconds), until—T: "One day Phoebe realizes."
6—"Capricietta" (Allegro Moderato), by Varley (1 minutes and 45 seconds), until—T: "I've got an offer."
7—Organ improvising (30 seconds), until—T: "People usually try to keep." (wedding scene)
8—"Moorish Rose" (fox trot), by Baron (2 minutes and 15 seconds), until—S: When scene of mother fades.
9—"La Comedienne" (Moderato Caprice), by Hosmer (2 minutes and 45 seconds), until—T: "After the honeymoon."
10—Theme (2 minutes and 15 seconds), until—T: "The husband has a job."
11—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 15 seconds), until—T: "The bride's only outdoor."
12—'Anvil Chorus" from "Trovatore" chorus only (played in burlesque) segue to "Vivo Finale," by Berge (From Symphonette Suite) (1 minute and 15 seconds), until—T: "Phoebe knowing the value of."
13—Theme (3 minutes and 50 seconds), until—T: "After the ammunition is."
14—"Andante Pathetique," by Borch (2 minutes and 15 seconds), until—T: "In the tears of a lonely."
15—"Dancing Nymphs" (Allegretto Caprice), by Braine (1 minute and 15 seconds), until—S: When Harley reaches office.
16—"Love Song" (Andante Moderato), by Powell (3 minutes and 45 seconds), until—T: "Being a mother like."
17—"Review March," by Berge (1 minute), until—T: "The Midnight Marathon."
18—Theme (30 seconds), until—T: "Yet babies make a man."
18—"Vampire Theme," by Vely (2 minutes and 30 seconds), until—S: When scene fades to theatre.
NOTE: Piano only.
20—"Children's Games," by J. Ascher (1 minute and 45 seconds), until—T: "Thanks to an increase in."
21—Theme (2 minutes), until—T: "In due time a second."
22—"Little Serenade," by Grunfeld (1 minute and 45 seconds), until—T: "It is a dangerous curve."
23—"Berceuse" (Lento Cantabille), by Karganoff (1 minute and 30 seconds), until—T: "But no temptation can run too."
24—"Andante Pathetique" (for general use), by Borch (1 minute), until—T: "You forgot our prayers."
25—"Impish Elves" (Caprice), by Borch (2 minutes), until—T: "Phoebe's children find it."
26—Theme (2 minutes and 30 seconds), until—T: "Phoebe fled back to the."
27—"Elegie" (And. Pathetique), by Baron (5 minutes and 15 seconds), until—T: "Of course one of the."
28—"Poeme Symphonique" (Symphonic Dramatic), by Borch (2 minutes), until—T: "Mr. Newton is waiting down."
29—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 15 seconds), until—T: "And now Phoebe has landed."
30—"Dramatic Tension," by Berge (1 minute and 15 seconds), until—T: "Cuddle them while you can."
31—"Gruesome Misterioso," by Borch (1 minute and 45 seconds), until—S: Phoebe with Newton in automobile.
32—"Bleeding Hearts" (floral poem), by Levy (4 minutes and 15 seconds), until—T: "Go away, I want my."
33—Theme (45 seconds), until—T: "East, West, Home's Best."

THE END

"DON'T NEGLECT YOUR WIFE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Dramatic), Baron

1—"Capricietta" (Allegro Moderato), by Varley (1 minute and 15 seconds), until—S: At Screening.
2—"Moonlight Shadows" (Moderato), by Baron (2 minutes), until—T: "One evening in May" (reception scene).
3—"Butterflies" (4/4 Allegro), by Johnson (2 minutes), until—T: "Langdon Masters, formerly."
4—Theme (2 minutes), until—T: "The Talbot's suite at the."
5—"Yesterlove" (And. Moderato), by Borch (2 minutes and 15 seconds), until—T: "At the season's end the."
6—"Light Dramatic Agitato" (Photoplay Series No. 14), by Luz (1 minute and 15 seconds), until—T: "The Union Club."
7—Theme (2 minutes and 45 seconds), until—T: "Madelaine grew more and more."
8—"Babillage" (Entr'Acte), by Castillo (2 minutes and 15 seconds), until—T: "Come, dear, it's time."
9—"Mountain Song" (Pathetique), by Borch (2 minutes and 15 seconds), until—S: When Madelaine sees visitors.
10—Theme (1 minute and 45 seconds), until—S: When visitors leave.
11—"Sleeping Rose" (Valse Lento), by Borch (2 minutes and 45 seconds), until—T: "The gossip grew until."
12—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "He might give you the."
13—Theme (1 minute and 30 seconds), until—T: "Then for the first time."
14—"Dramatic Agitato" (For subdued dramatic action), by Minot

(1 minute), until—S: When Madelaine sees Travers.
15—Theme (1 minute and 30 seconds), until—T: "Come, don't give that cur."
16—"Dramatic Tension," by Zamecnik (2 minutes and 15 seconds), until—T: "But already there was no."
17—"Heavy Dramatic," by Ochmler (1 minute), until—T: "Forget you, never while I."
18—"Remembrance" (Andante Pathetique), by Deppen (4 minutes and 15 seconds), until—T: "Surely you don't doubt your."
19—"Marionette" (Caprice Allegretto), by Arndt (1 minute), until—T: "Five points, in the lowest."
20—"Andante Pathetique," by Berge (1 minute and 45 seconds), until—S: When scene fades to Madelaine.
21—"Dramatic Tension," by Levy (2 minutes), until—T: "Torn by a love that can."
22—"Dramatic Tension," by Borch (2 minutes), until—T: "But I can cure you."
23—"Espana" (Spanish Waltz), by Waldteufeul (1 minute and 30 seconds), until—T: "The Golden Gate."
24—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (45 seconds), until—T: "There is that woman."
25—"In the Tavern" (Char. Descriptive), by Jensen (1 minute and 15 seconds), until—T: "The Bucket of Blood."
26—"Characteristic Spanish Tango" (45 seconds), until—S: When scene fades to Madelaine.
27—Theme (2 minutes), until—T: "Then hunt McClane."
28—"Heavy Dramatic Descriptive" (No. 18 A. B. C. Dramatic Series), (30 seconds), until—T: "In the depths."
29—"Heavy Agitato" (No. 18 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—S: When women fight.
30—Theme (2 minutes), until—T: "Now what are you going?"
31—"Morris Dance" (Characteristic Allegretto), by Noble (2 minutes), until—T: "Midnight in the Bucket of."
32—Theme (1 minute), until—S: When Madelaine sees Langdon.
33—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute and 30 seconds), until—T: "You can't have him."
34—Theme (2 minutes), until—T: "It was some time before."

THE END

"THE LITTLE CLOWN"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "May Dreams" (And. con moto), Borch

1—"Paprikana" (Allegro Mezzo), by Friedman (1 minute and 45 seconds), uutil—S: At Screening.
2—Theme (2 minutes and 45 seconds), until—T: "In the section of the."
3—"Sidus Trombonus" (trombone Polka), by Lake (1 minute and 30 seconds), until—T: "Dick Beverley, late of."
4—Theme (1 minute), until—T: "I am plain circus."
5—"Farmer Bungtown" (rube one-step), by Luscomb (2 minutes), until—S: When Pat and Dick return to circus.
6—"Birds and Butterflies" (Caprice Novelette), by Levy (1 minute and 45 seconds), until—T: "In time the news of Dick's."
7—"Children's Games," by J. Ascher (1 minute), until—T: "To Daddy Toto came pleasant."
8—Theme (30 seconds), until—T: "Can't you see that?"
9—"Flirty Flirts" (Melodious Rubato), by Levy (2 minutes and 45 seconds), until—T: "The evening show in the."
10—"Bleeding Hearts" (Andante Pathetic), by Levy (1 minute and 30 seconds), until—S: When Dick sees mother.
11—Theme (1 minute and 45 seconds), until—S: When Pat joins Dick.
12—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "Don't worry, my dear."
13—"Andante Pathetique," by Berge (2 minutes), until—T: "But if you don't want me."
14—"Butterflies" (Intermezzo Allegretto), by Johnson (1 minute and 30 seconds), until—T: "Pat finds a vast."
15—Theme (2 minutes), until—T: "Duties of a hostess."
16—"Summer Showers" (Caprice Novelette), by Logan (1 minute and 45 seconds), until—S: When Pat enters bedroom.
17—Theme (2 minutes), until—T: "I am going fox hunting."
18—"Hunkatin" (half tone one-step), by Levy (2 minutes), until—T: "Oh, yes, Miss Sainte Germaine."
19—"Mamselle Caprice" (Caprice Allegretto), by Baron (45 seconds), until—T: "Sorry, Miss Hypashun."
20—"Hunting Scene," by Borch (2 minutes and 30 seconds), until—S: When Mary takes Chico.
21—"Phantom Visions" (Grotesque characteristic), by Stevenson (1 minute and 45 seconds), until—T: "A fox taking to a tree."
22—Theme (3 minutes), until—S: When Pat joins Dick.
23—"Adolescence," by Collinge (1 minute), until—T: "As the time for the Hunt."
24—"Frivolette" (Intermezzo Novelette), by Baron (1 minute), until—T: "On the evening of the Hunt."
25—"La Petite Duchess" (Gavotte Novelette), by Baron (1 minute and 45 seconds), until—T: "Now we are entering the."
26—"Dramatic Tension" (for subdued action), by Andino (1 minute and 15 seconds), until—T: "Father is right, you'll."
27—Theme (1 minute and 15 seconds), until—T: "Of course she knows he will."
28—"Impish Elves" (Moderato Caprice), by Borch (3 minutes), until—T: "Daddy Toto!"
29—"Sleeping Rose" (Valse Lente), by Borch (1 minute), until—S: When boy doctors punch.
30—"Alabama Moon" (pa. only—to action) (1 minute and 45 seconds), until—S: When scene fades to Toto.
31—"Dramatic Recitative No. 2," by Levy (1 minute and 15 seconds), until—S: When Dick's parents arrive home.
32—"Lovelettt" (Melodious Grazioso), by Levy (1 minute and 15 seconds), until—T: "Pat receives an ovation."
33—"Andante Pathetique" (for general use) (No. 23 of Berg Incidental Series), by Borch (1 minute), until—T: "Well, kid, I'm boss."
34—"Blue Bells" (Moderato Grazioso), by Zamecnik (1 minute and 30 seconds), until—T: "Nearing the hour of the."
35—"Procrastination Rag" (Rag Characteristic), by Cobb (1 minute), until—T: "And in Daddy Toto's Act."
36—Theme (1 minute and 30 seconds), until—T: "Toto, I want to apologize."
37—Organ improvising (30 seconds), until—T: "And after a year in a."

THE END

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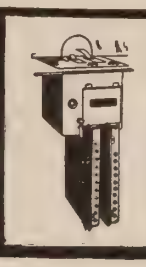

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Yale Theatre Supply House Issues Bulletin

A most interesting and snappy issue of the March number of the Yale Service Bulletin has just reached us. This bulletin is published monthly by the Yale Theatre Supply Company of Kansas City, Mo., Simplex Distributors for Western Missouri, Kansas, Oklahoma and Northwestern Arkansas.

Mr. C. D. Strubble, president of the Yale Company is editor of this breezy little newspaper and succeeds each month in filling its pages with the livest kind of copy.

This month's issue is an eight page one and contains a well written account of the opening of the Oklahoma branch of the Yale Company in Oklahoma City on its first page, while a most interesting story of Simplex Superiority appears on the same page, this story being written in the George Ade manner is highly embellished with up-to-date phraseology which cannot fail to "Hit-the-mark."

The last page is devoted entirely to a Simplex advertisement laid out in a most attractive style and deals with the high percentage of prevailing Simplex installations.

A list of general theatre supplies and equipment all of which are profusely illustrated and generously described make up the inside page of the Yale House Organ.

Mr. Strubble is to be congratulated on his ability to get up such interesting copy and there can be no question as to the popularity of the Bulletin, for each issue represents a high run of copies.

The monthly machine reports at the Simplex factory would indicate a great activity in Mr. Strubble's district all of which spells Simplex Popularity.

Argus Cleveland Simplex Sales Increase

That the Cleveland, Ohio, branch of the Argus Enterprises is an active one in the matter of Simplex distribution, is borne out in a report received at the Simplex factory wherein a great number of recent Simplex installations in the Ohio territory are listed.

Among those who recently purchased Simplex through the Argus office at Cleveland, are included several coal companies, churches, schools, clubs and theatres, which would indicate that the Argus salesmen are indeed Argus-eyed, when it comes to spotting Simplex prospects. A few of the installations listed, include the following:

Independent Order Bnai Brith, Toledo, O.; Dixie theatre, Columbus, O.; Y. & O. Coal Company, Rayland, O.; Eastwood theatre, Toledo, O.; Schott Brothers, West Salem, O.; Bloomdale High School, Bloomdale, O.; Majestic theatre, Mansfield, O.; Bandbox theatre, Ashland, O.; Mothers and Teachers Club, Berea, O.; Euclid Public Schools, Euclid, O.; Alma theatre, Sycamore, O.; Broadway theatre, Columbus, O.; Odeon theatre, Ada, O.; Crescent theatre, Hicksville, O.; Mystic theatre, Coshocton, O.

New Theatres Building

Jamestown, N. Y.

The city of Jamestown is now undergoing a blue law agitation which includes a demand for so-called better class of motion pictures. The local exhibitors, however, have assured the members of the Better Movies Committee that they are willing to co-operate with the committee in seeing that only a good class of films are shown. The exhibitors have urged that a reviewing committee be sent to theatres at an time to look over films in advance of showing The exhibitors then would be glad to meet an suggestions made and to remedy any objectionable features. Superintendent of Publi Schools. M. J. Fletcher heads the general committee, and at the meeting on March 15 the report of a sub-committee recommending that th secretary, C. F. Strafford, secretary of the Y. M C. A. affiliate with the National Motion Pictur League, was adopted. The sub-committee als recommended the appointment of a reviewin committee of nine members to review question able pictures and the appointment of a public ity committee to keep the public informed i advance of the class of pictures to be shown.

San Diego, Cal.

San Diego's newest motion picture theatre—the Rialto—opened for business on Saturda afternoon, March 5, presenting Charles Ray i "Forty-five Minutes from Broadway." Car Lundquist, house manager, and A. G. Edwards his associate in the ownership of the house, wer the recipients of handsome floral pieces whicl adorned the lobby for the opening day. Th Rialto employs a corps of neatly uniforme girl ushers.

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Feature Subjects of Short Length

"Dande Lions"
(Universal)

THIS two reeler opens with plenty of action and comedy situations and doesn't let up for one moment during its projection. And there are also a number of new gags introduced, every one of which is good for a laugh.

When the comedy opens the principal comedian is seen entering in a very brisk manner and as the weather is very hot he places a cake of ice before what resembles the propeller of a huge airplane which when "propelling" creates a sort of hurricane of cold air that not only blows the papers and props about but also the actors. The scenes derived from this huge prop are full of action and comedy situations.

In the second reel the lions are introduced to keep up the action, and they certainly do, from the time they chase the principals in and out of the various sets to the big moments when the comedy fairly scintillates. How they ever train the lions to do the various stunts is amazing. Most of the really funny situations are developed as usual with the aid of the negro boys who seem to be taking a big chance with "those there lions."

An amusing incident is when the negro cook is forced to jump upon a red hot stove in a wild effort to avoid the jaws of Mr. Lion. Although the cook is between two fires and dodges about with great agility, his brother African seizes him by the trousers and drags him about in what looks like an effort to devour him, but it is all play and the lion seems to enjoy it as much as the negro. How do they do it?

In another situation Mr. Lion fairly jumps upon the back of a negro and tears the clothes from his back amid the black boy's howlings. But as usual its all for amusement and we guess the lion knows it.

This comedy has a decided amount of interest and plenty of good situations to excite the minds of the patrons.—*FRANK LEONARD.*

"The Jockey"
(Clyde Cook Comedy—Fox—Two Reels)

PLACE your money on Clyde Cook in "The Jockey." It is a good entry and is bound to win. The star has been galloping through to success ever since he started in the field. His unique comedy style, the clever gags rich in humor and originality, the first rate titling—these all contribute toward making his releases genuinely amusing. Cook doesn't rely on old formulas. On the contrary he is wide awake searching for novel incident. The novelty of "The Jockey" is especially noticeable in the employment of horses for gag purposes. The star is a handy man around the stable and is permitted to ride a fast stepper in the race. But the noble steed runs in the opposite direction with the result that the grotesque jockey is placed back in his old stable job again.

Evidently a performing horse has been used, for he sits down on his haunches and seemingly knows how to use a healthy kick. The stable gags are immense. There is a fine bit of comedy in the star's efforts to handle a capricious horse—one which defies any man to feed or harness him. He peeks out behind the barn in several places—a stunt used with various animals ever since they appeared in slapstick comedy. There is humor here which is certainly realized in raucous laughter. The big LAUGH comes when Cook puts on the gloves with a "roughneck" pugilist with the idea of staying four rounds and winning enough money to marry the girl. It is good burlesque, with the star indulging in his inimitable acrobatic work. He wins the fight by putting the glove on his foot and knocking his opponent for a goal, although the girl assists by blinding the "pug" with a mirror reflecting the sun.

Cook returns to the race-track a conqueror and is allowed to ride Battleship, grandfather of Man O' War. This is an old plug which might have seen service on Columbus' milk route. A wicked villain tries to destroy his chance of winning by drawing a stack of hay across the track as Battleship approaches. He does stop and sniff a moment, but resumes his stride and wins—wins by a good rough neck. The old gags are dominated by an assortment which may be called fresh and up to date. There is always a surprise. Cook plays in his serious style, accomplishing his tricks with little effort. At the New York Rialto, it furnished a bigger laugh than the comedy feature.—*LAURENCE REID.*

"The People of Old Burges"
(Educational)

IN an interesting manner Educational gives us a short history of the ancient town of Burges in Flanders, in "The People of Old Burges."

In the opening scenes many views of the business section of the town are taken, among them being the main street with its rather quaint people strolling about in a manner that would suggest ease and quietness of mind. The old church with its time worn belfry is also brought into focus and as the bell rings a notation in the sub-titles tells us that it has performed these duties for centuries.

When the views shift to the town proper and show us the people in their native costumes, we get a real idea of what the picture is about. One of the most peculiar customs is the manner in which these rather ancient people harness their dogs to carts and make them perform laborious work. These animals are seen attached to various wagons and appear to be anxious to do their duty. As they are so very useful to the natives it would probably be very hard to find any stray ones about, for should they be observed, a job would be quickly found for them.

The town has its various waterways or canals in which rowing or canoeing may be enjoyed and is filled with ancient dwellings which are a delight for the eye to gaze upon. And then there is the old ladies' home which is one of the few in this world carrying respect and dignity to the old folks, and this is easily seen from the manner in which they perform their daily duties, and last but not least we are shown the various ways lace is made by the women folks.

This reel is interesting and instructional.—*FRANK LEONARD.*

Movie Chats No. 16 and Kineto Review
(Urban)

THE sixteenth issue of Charles Urban's Movie Chats takes the spectator on a pleasure jaunt along the coast of Jersey. We are skirting this picturesque strip of country on our way to France, and the English atmosphere is truly enchanting. Lighthouses situated on rocky promontorys, moated castles and walls—these lend an Old World coloring which is caught with due appreciation. The industrial side of the offering presents the making of maps of the New World since the war destroyed old boundary lines. The scientific touch is added in a microscopic close-up of human tears and the salt crystals formed from them. The conclusion offers a Canadian pony farm with various shapes and sizes of the lilliputian horses on exhibition. Some of them are no bigger than a good sized airedale dog and are easily carried in the arm. The keynote of variety is dominant in the number.

The Review deals entirely with the Nile. This river still holds an undeniable charm over the reader or spectator, due to its historical lore and the mysticism of the East. We are introduced to the Delta, given glimpses of an irrigation system which is antiquated but unique. The city of Port Said is touched upon as the gateway of the Orient. The quaint sailing craft, the air of resignation about the natives who ply up and down the river spell an enchantment. There is a shot of de Lesseps' monument—the builder of the Suez Canal.—*LAURENCE REID.*

"Rubbing It In"
(Universal)

IN order to offset a poor idea, the director of this one reeler has done what a good many directors are forced to do nowadays, namely, concentrate upon pretty sets and exteriors.

And in doing this he has succeeded, but when we come to the story there is little in it which would give entertainment outside of a few comedy situations which break the monotony and act as a relief to the continual enterings and exitings of the actors.

A young girl in her efforts to get "hitched" meets with many disappointments, for her daddy follows closely upon her heels and blocks her every movement.

She is also loved by the little fat comedian, who performs a few stunts in his efforts to gain the young lady's love but loses out until the final scenes, when crowded by the heroine's father the romantic lover escapes through a window and leaves the field open to the fat boy, who seizes the opportunity and wins the "gal."

Outside of a few comedy situations the reel is very ordinary and the comedian is far from being funny.—*FRANK LEONARD.*

"Water Trails"
(Bruce Scenic-Educational—One Reel)

ROBERT BRUCE in "Water Trails" takes the spectator on a pleasure jaunt along some picturesque rivers in Jamaica. We climb abroad a bamboo raft which is guided by natives and glide slowly along, drinking in some marvelous vistas of tropical scenery. The rivers twist about through canyons of mountains and jungle growth until the end of navigation. This is reached when waterfalls prevent the explorer from trespassing further.

These cascades tumble down in a most fascinating manner. Nature has made them really eloquent and they spell a contentment which is caught by the spectator. The reel fades out in a waterfall which being higher than the others cause it to be a "wee drop too much." "Water Trails" has Robert Bruce written all over it. —*LAURENCE REID.*

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Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
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STOLL FILM CORPORATION

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TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
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RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
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UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
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June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
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All Dolled Up (Gladys Walten)....5
If Only Jim (Harry Carey)....5
Society Secrets (Eva Novak)....5
Colorado (Frank Mayo)....5
The Fire Cat (Edith Roberts)....5
The Mad Marriage (Carmel Myers)....5
Tiger True (Frank Mayo)....5
The Torrent (Eva Novak)....5
Hearts Up (Harry Carey)....5
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Beautifully Trimmed (Carmel Myers)....5
Risky Business (Gladys Walton)....5
West is West (Harry Carey)....5

JEWEL PRODUCTIONS, INC.

Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
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JEWEL COMEDIES

A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
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THE WHITE HORSEMAN

(Featuring Art Accord.)

Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Twelfth, The Kidnapping....2
Eleventh, In Torture Grip....2
Tenth, The Betrayal....2
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Eighth, In Merciless Clutches....2
Seventh, The Amazing Uultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
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KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Eighteenth, The Lost Heritage....2
Seventeenth, The Final Reckoning....2
Sixteenth, The Cradle of Death....2
Fifteenth, A Woman in Black....2
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Eleventh, Man and Beast....2

CENTURY COMEDIES

On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2
Leaping Lions and Jailbirds....2
Fresh from the Farm (Harry Sweet)....2
Puppy Love (Brownie)....2
His Fearful Finish (Chas. Dorety)....2
The Spirit of Twenty-One....2
Fire Bugs (Harry Sweet)....2

STAR COMEDIES

Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1
Twin Husbands....1
No License (Billy Fletcher)....1
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Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....1
Won—One Fliver....1
Milk and Yeggs....1
Simple and Sweet....1
His Lady Friend (Joe Martin)....1
Chicken, Country Style....1
Fresh from the Country (Dorothy Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

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The Midnight Raiders (Jack Perin)....2
The Cactus Kid (Hoot Gibson)....2
The Fighting Actor (Art Accord)....2
The Pony Express (Leonard Clapham)....2
Big Bob (Jack Perrin)....2
The Show Down (Art Accord)....2
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The Vice of Fools....
The Prey....6
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A Master Stroke....5
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What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
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Bab's Candidate....5
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Three Sevens....

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LARRY SEMON COMEDIES

The Hick....2
The Sportsman....2
The Suitor....2
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JIMMY AUBREY COMEDIES

The Blizzard....2
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FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
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Third, The Decoy....2
First, Love or Duty....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa)....

ALICE BRADY FEATURES

Maternity....
The Trap....
A Woman Alone....
Darkest Russia....

ROBERT WARWICK FEATURES

Man of the Hour....
Stolen Voice....

"THE OTHER WOMAN"
(Frothingham-Hodkinson)

Story of Dual Personality Offers Interesting Moments

HERE is a picture which may be called a polite version of "Dr. Jekyll and Mr. Hyde," since it relies upon the conflict of a dual personality for its dramatic foundation. The treatment of the plot and characterization is approached in a manner which places its suspensive value in a dominant position. Therefore the spectator is disarmed as to its contents. The fact that the leading character is abnormal is not brought out until well toward the climax, and this development makes the picture interesting despite the flaws in the pattern. "The Other Woman" jumps over considerable ground and needs some explanation in several of the sequence for the sake of clarity. For example, there is lack of detail in the visualization of the leading character's life—the absence of which forces one to jump at conclusions. Again, the "heavy" apparently has no motive in establishing an acquaintance in business than going about the task of breaking him.

But the author's explanation that the hero has suffered from amnesia and can't be held accountable for his conduct is sufficient for the purposes of the plot. This hero, incidentally, has been picked up, a "down-and-outer," by a man who considers him a former partner in business. He is sent to a southern locality where he is idolized to such an extent that he is nominated for mayor. At the peak of his success the friend in need swoops down and advises him to leave, forget his romance and his political ambitions, because he has information that the erstwhile tramp is an ex-convict. Here is the place for some double exposure which shows the hero's other personality emerging. He suddenly remembers that he has left a wife and child in a distant city and returns to them. The "heavy," thinking his partner dead, had paid ardent courtship to the supposed widow. Then, just as the hero has brought happiness to his family his other personality dominates again, and he leaves for the scene of his triumph.

The treatment of the characterization here is first rate and the sequences do not becloud the issue. Although the hero has left at the height of success he returns without any incident being given over to his political life or the details of his romance. He is married to the "other woman"—from whom knowledge is withheld concerning her husband's dual personality. Suddenly his mind clears and, realizing his stern responsibilities, he returns home to make amends; but his wife declares that romance is over, that she will seek a divorce, thus giving him a chance to legitimatize the new born baby and save himself from bigamy. The picture, as mentioned above, is keyed in a suspensive pitch, therefore the spectator's interest is held. The offering is adequately acted by Jerome Patrick, Jane Novak, Helen Jerome Eddy and William Conklin, and is appropriately staged. It carries enough dramatic values to intrigue the imagination.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Langdon Kirven }
John Gorham } ..... Jerome Patrick
Naomi Joyce ..... Jane Novak
Avery Kirven ..... Helen Jerome Eddy
Spencer Ellis ..... Wm. Conklin
Colonel Joyce ..... Jos. J. Dowling
Bobbie Kirven ..... Frankie Lee
Chas. Beattie ..... Lincoln Palmer
Housekeeper ..... Kate Price

By Norah Davis.
Directed by Edward Sloman.

PRESS NOTICE—STORY

A photoplay of a dual personality in which a husband and father leaves his home and forgets time and place and becomes a derelict, only to recover his mentality and realizing his error, is told in "The Other Woman," adapted from Norah Harris' book of the same name. The picture will be the feature attraction at the ———— theatre next ———— and ———— with a cast that includes Jerome Patrick, Helen Jerome Eddy, Jane Novak and Joseph J. Dowling.

The derelict is picked up from a park bench and is sent by a good samaritan to a southern city where he becomes a responsible figure in the community. When he is on the point of emerging a successful man in the art of finance and romance a cloud enters his life. The very man who had brought him out of the gutter accuses him of being an ex-convict. The former has an ulterior motive for he wants to marry the supposed widow of the man. So the hero returns home, and explains his absence by relating his dual personality. The picture is rich in dramatic sequences all of which are charged with suspensive values. It is also well acted by Mr. Patrick and the others. Edward Sloman directed.

PROGRAM READER

He had left his wife and child owing to an attack of amnesia. He had no memory of his past life. Then into his life entered a good samaritan who offered him sanctuary in a distant city. There he made good until his benefactor showed the fangs of the rattlesnake and struck at the peak of the man's success. It suddenly dawned upon him that he had a dual personality. There he was in love with a beautiful girl, and far away lived his wife and child. What did he do? Did he return home or did he remain with the girl? Did he commit bigamy? Was he accountable for his actions? Did he find a way out of his predicament? See "The Other Woman," which comes to the ———— theatre next ————, with a cast that includes Jerome Patrick, Helen Jerome Eddy, Jane Novak and Joseph J. Dowling.

CATCH LINES

He fell in love with a beautiful girl who was innocent of the fact that he was married. Yet he was innocent of any wrong conduct himself. See "The Other Woman."

"SENTIMENTAL TOMMY"
(Paramount)

Exceptionally Artistic and Undeniably Human

THE anticipation raised in our mind of something exceptional in picture entertainment when the announcement came forth that Paramount was to produce "Sentimental Tommy," from Barrie's memorable stories, "Sentimental Tommy," and "Tommy and Grizel," has been realized. This achievement is a milestone in screen production for it proves that humanities can be brought forth without any display of dramatic properties. The Barrie of the play and novel becomes the Barrie of the photoplay for the first time. He literally stalks through every scene and subtitle with his whimsy, quaintness and charm. "Sentimental Tommy" is a high-brow offering. Its deft sketching, its subtleties, its imaginative weaving of romance and sentiment—these qualities will be appreciated best by those who are fanciful enough to glory in a make-believe world.

Coarse material action cannot be associated with Barrie. He scales the heights and takes the imaginative spectator with him. The coarse-fibred individual can turn to the elemental picture for his entertainment. John S. Robertson has approached these Barrie epics with remarkable appreciation. His sympathetic treatment, his intelligent handling of the theme and characterization are brought forth with truly human and artistic measures. Never does he get out of touch with the subject matter. His sequences are always in hand—all in harmony with the merciless sentimentality of the theme. Never does the action become picturey. He has his finger on Tommy's pulse and the pulse of the public at the same time. The quaint village of Thrums where the youthful sentimentalist conjures up his romantic and tragic fancies is reproduced with all the color that Barrie paints it. And against its quaint atmosphere Tommy's imagination soars in touches which conquer for their simplicity and truth.

The even key in which the picture is pitched may be realized when the tug at the heart brought about by Grizel's yearning for happiness is maintained through the scene as Tommy paints tragic consequences over his romantic fancies. This is a distinctive heart-throb. Every scene is in place and embellished with a quaint atmosphere. The costuming, the settings—these are enchanting. The picture is well balanced, too. The humor keeps apace with the pathos, the sentiment with the romance (typically Barrie treatment). And in the contents move the lifelike figures of Tommy, Grizel, the Painted Lady, Corp, Elspeth, Lady Alice and Dr. McQueen. A more fitting cast could not have been selected than which Mr. Robertson guides here. The transition from boyhood to youth is remarkably caught by Gareth Hughes, whose interpretation of Tommy is ideal. His portrayal is really remarkable for its deep insight, its quick responsiveness, its keenness of expression. He catches every shading, every subtlety. But not more so than May McAvoy. She also enriches this quaint and charming canvas with an intelligent and artistic grasp of Grizel's personality. Both these players are Barrie to the life. George Fawcett, Mabel Taliaferro and the others complete a cast that is unusually proficient. Since the picture is told mostly through medium shots one is better able to catch its charm and whimsicality.—Length, 8 reels.—*Laurence Reid.*

THE CAST

Tommy Sandys, an author ..... Gareth Hughes
Grizel, his sweetheart ..... May McAvoy
The Painted Lady, her mother ..... Mabel Taliaferro
Dr. McQueen ..... George Fawcett
Corp Shiach ..... Harry L. Coleman
Elspeth Sandys ..... Lelia Frost
Dr. David Gemmell ..... Kempton Greene
Lady Alice Pippinwerth ..... Virginia Valli
Gavinia ..... Kate Davenport
The Little Minister ..... Alfred Kappeler
Dominoe Cathro ..... Malcolm Bradley

By Sir James M. Barrie.
Scenario by Josephine Levett.
Directed by John S. Robertson.
Photographed by Roy Overbaugh.

SUGGESTIONS

Here you have a combination of names for newspaper exploitation. The author who is well known to readers everywhere, the director, who has achieved fame with his production of "Dr. Jeykll and Mr. Hyde," and the cast of excellent players, headed by Gareth Hughes and including May McAvoy, George Fawcett and Mabel Taliaferro. After you concentrate in this direction you can stage a fitting prologue of musical acts with Scotch numbers predominating. You can play up Barrie's other plays, many of which have found their way to the screen. Emphasize the playwright's knack for incorporating his stories and plays with charm and sentiment. Use quotations of the original. Play it up big. Go after the patron who remains for something extraordinary before he will attend. Send out circular letters. Play it up as a delightful journey in the land of Make-Believe.

CATCH LINES

See Barrie's exquisite play "Sentimental Tommy," on the ———— screen next ———. The most charming picture ever shown.

Come and take a journey in the land of make-believe. Come and see "Sentimental Tommy" at the ————. The finest romance ever told.

"THE ONE MAN TRAIL"
(Fox)

A Well Made, Entertaining Buck Jones Feature

BUILT upon a wholesome dramatic foundation, this Buck Jones picture appears to be one which will find as much favor among his followers as most of his past performances and more than some. The prescribed formula of kidnapping villain and helpless girl, so common in a feature whose main appeal is action, is varied enough to make the picture somewhat novel, without, however, neglecting the elements which are essential to every Western and which have a proven audience appeal. The story could, with a few changes of incident, be laid in any small town. It does not depend upon desert scenes or pursuing sheriffs for its plot. It should prove an agreeable and satisfactory diet to serve to an audience who exhibit a liking for the star or Westerns.

The girl who needs assistance in this picture is, for variety, the hero's sister. She is taken away and married by a gambler, who, unbeknown to the girl, has killed the father when he offered objection. Jones, the hero, starts on the trail to bring her home. Director Durning has not made him vow eternal hatred or bitter revenge—he merely sets out to rescue his sister from a disreputable character and bring a murderer to justice.

On his search he meets the heroine, played with an unusual amount of charm by Beatrice Burnham. His sister's husband, now deserting the sister, has designs on the heroine, and the picture works up to a climax which consists of an honest-to-goodness fist fight and some sensational riding by the star.

There is comedy relief in the early incidents which consists of cowboy horse-play. Pathos is strong when the young hero returns, eager and joyous, to his home, which has been plunged into mourning by the death of the father.

Beatrice Burnham may not be the most beautiful leading lady on the screen, but she manages to get away from the helpless, baby-faced type in this picture and gives a characterization which displays a personality of charm, freshness and zest. James Farley is the villain and helps to make the fight scenes realistic. Jones himself is a better actor in the lighter and romantic moments. He also puts some worthwhile thrills across in the climatic sequences.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Tom Merrill ..... Buck Jones
Cressy ..... Beatrice Burnham
Grace Merrill ..... Helene Rosson
Jim Crenshaw ..... James Farley

Story by Jack Strumwasser.
Scenario by William K. Howard.
Directed by Bernard Durning.
Photography by Frank B. Good.

PRESS NOTICE—STORY

Buck Jones in a high class Western picture, entitled, "The One Man Trail," will be the attraction at the ———— theatre on ————. Buck Jones is the William Fox cowboy star whose previous pictures have been shown at the ———— and have won a great deal of praise.

"A One Man Trail" is not the average Western which tells the usual tale of bandits and hold-ups which were shown on the screen when the motion picture was in its infancy. It has a gripping drama, a tender romance and wholesome comedy which are certain to satisfy the most critical audience.

The story tells of Tom Merrill, who returns home after his ranch life, to find that his father has been killed by a man who at the same time stole his sister. To bring home his sister, to force the wrongdoer to justice is Tom's job and it is a "One man trail." So he sets out alone in pursuit, over the hills and across the desert until he rights the wrong and carries his sister back to her home, and at the same time finds a true bride for himself. This story is developed with action of the most thrilling sort. Jones is the kind of motion picture star who believes in realism and is not afraid to take chances. No double is used because he is afraid to engage in the fight scenes. Indeed it would be hardly possible to find a "double" who would take the chances in riding and fighting, which this star braves for the sake of thrills.

"The One Man Trail" will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

Buck Jones, who is the star of "The One Man Trail," which will be the attraction at the ———— theatre on ————, is an excellent type of young American manhood. Clean cut, daring and fearless, Jones is a worthy idol for the American boy. "The One Man Trail" is one of his best pictures. Its story laid in the West, it affords the star many opportunities to display his ability as a rider and with the lariat. The producers have aimed, however, to produce a thrilling ppicture which has as its basis a logical dramatic story. And they have succeeded admirably in "The One Man Trail." It contains a pleasing romance, a touch of comedy, and plenty of real gripping action. The story works up to a climax which will hold the audience breathless. "The One Man Trail" will be shown at the ———— theatre for ———— beginning ————.

SUGGESTIONS

It would not be well to advertise this solely as a Western thriller. Movie fans still have memories of the old pictures of Indians and bandits riding and fighting endlessly through five reels, which were called "Western thrillers." And this feature has some wholesome dramatic situations in it. "A dramatic story of the West" would be better to bill it. Your star here has worked up for himself a following which will make themselves known at the box office, and this picture is equal to most and above some of his past performances. Beatrice Burnham will be known to some fans, and the director, Bernard Durning, has been a featured player on the screen. His name should be worth mentioning.

CATCH LINES

The search for the murderer was a one man job. The trail led over desert and mountain, but the young ranchman never faltered. See Buck Jones in "The One Man Trail" at the ———— theatre.

A thrilling drama of the West. More than thrilling. Filled with heart interest, romance, and red blooded action.

"ROADS OF DESTINY"
(Goldwyn)

Hopeless Story Enhanced Somewhat by Star's Spendid Acting

PAULINE FREDERICK strives magnificiently but hopelessly with the material supplied in "Roads of Destiny," announced as an O. Henry story and later a play by Channing Pollock. It would appear that the working over process has not improved the original for it is hard to believe that Mr. Henry ever wrote anything so pointless and commonplace. Also that Mr. Pollock has had much to do with what appears on the screen.

"Roads of Destiny" is four stories in one. Three are dreams that John Bowers has, showing what would transpire if he attempted to escape destiny by leaving his old home. The remaining story is a drama of an "invention," the "wronged girl," "lost memory" and the lover who would give up his sweetheart for the sake of his brother, all hopelessly movie stuff and with no entertainment qualifications. The dream stories are enacted with the same principal characters including the star which makes the whole confusing and ridiculous, and kills entirely the predestination idea announced as being the theme of the production.

Miss Frederick plays four emotional roles, mistress of a gambling house proprietor in Alaska, a woman of doubtful character on the fringe of New York society, a demented "wronged girl," and in the principal story one who has "loved not wisely but too well."

It is to her great credit that she makes certain scenes of each story interesting by sheer force and sincerity of emotional acting. Aside from these scenes, however, the picture is very sad and so constructed that when John Bowers wakes up for the third time after experiencing his dreams, that an audience is liable to break into laughter. In fact a Capitol theatre audience did this very thing.

Where Miss Frederick has a following, her personal work may get the production by and without doubt, her name, an interesting title, and the fame of both O. Henry and Channing Pollock will constitute considerable of a box office magnet.

We fear, however, for the production as a whole. The idea attempted is the same as that of "Eyes of Youth" except that there is no "crystal."—Length, 4955 feet.—*J. S. Dickerson.*

THE CAST

Rose Merritt ..... Pauline Frederick
David Marsh ..... John Bowers
Lewis March ..... Richard Tucker
Ann Hardy ..... Jane Novak
Mr. Hardy ..... Hardee Kirkland
McPherson ..... Willard Louis
Fate ..... Maude George
Colby ..... M. B. Flynn

Adapted from a play by Channing Pollock, founded on a story by O. Henry.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

"Roads of Destiny," adapted from a play by Channing Pollock, the famous New York dramatic critic, which in turn was suggested by a short story written by O. Henry, is the photoplay attraction at the ———— theatre for a ———— days' engagement beginning ————.

In the leading role is Pauline Frederick with John Bowers, Jane Novak, Maude George and a strong cast in her support.

The picture is founded on a theme that has the predestination idea exemplified and is really four pictures in one and providing roles, all of great dramatic strength for the star. Miss Frederick plays the mistress of an Alaskan gambling house proprietor, a woman of questionable reputation in New York society, a demented discarded sweetheart of a cad and a young girl who has loved "not wisely but too well." In each part she is called upon to give portrayals which equal in every way the role of the mother in her most recent Goldwyn picture, "Madame X."

John Bowers as the homespun hero also has a fine acting part and the picture has been produced with extreme care and attention to detail. The direction is by Frank Lloyd and screens in six reels.

PROGRAM READER

Pauline Frederick, in her latest Goldwyn picture, "Roads of Destiny," will be the principal film attraction at the ———— theatre for a ———— days' showing, beginning ————.

Miss Frederick has what amounts to four roles in this adaptation of a play by Channing Pollock suggested by a story from the pen of O. Henry, all strongly dramatic and presenting opportunities for acting equal if not superior to the role of the mother in her famous "Madame X."

In support of the star are such well known players as John Bowers, playing the role of the rustic hero; Jane Novak as Bowers' sweetheart; Maude George and M. B. Flynn. The picture has a wide diversity of locale. Miss Frederick appears as the mistress of an Alaska gambling hall proprietor, a woman of doubtful character on the fringe of New York society, an unsophisticated country girl and a demented woman who has loved "not wisely but too well." Each part gives her a distinct acting opportunity and demonstrates once again her range of histrionic ability and talent.

The production was directed by Frank Lloyd, who has given extra attention to the detail, especially in the Alaskan episodes, and provided fine contrasts of character and a true dramatic tempo. The picture will please those who admire exceptional acting.

SUGGESTIONS

There are four things to bill in this picture, the star, the title, which will be judged to suggest a real picture, the fame of O. Henry as a writer of original stories, and Channing Pollock's reputation as a dramatic critic and playwright. We would not recommend the picture farther than as a vehicle for the display of Miss Frederick's talents. For a prologue the predestination idea of the story presents opportunities. This is not a picture for ballyhoo, but contests on the theme would be suitable.

"DUCKS AND DRAKES"
(Realart)

Bebe Daniels Has a Lively Offering Here

THOSE who have been waiting for Bebe Daniels to show something just as good as "You Never Can Tell," that scintillating comedy which placed her in the foreground as a star to be reckoned with, have their wish realized in her newest release, "Ducks and Drakes." It is a comedy which packs a continuous laugh from the moment the colorful Miss Daniels picks telephone numbers at random to the time she capitulates in the throes of romance. There is a novel way of treating old material here which gives it a freshness and spontaneity—virtues that lift the piece into the realm of clever entertainment. The star plays one of those irrepressible sub-debs whose idea of a good time is in kicking over the traces, much to the discomfiture of a respectable aunt and an equally respectable fiance. When she is reprimanded and forbidden to go out, she picks up the telephone book and chooses numbers at random. If the voice on the opposite end is masculine and pleasant—well Bebe cultivates a flirtation.

The farcical pretentions keep apace for it happens that two of the voices are owned by her fiance's best friends. So they enter into a conspiracy to abduct her and teach her a lesson in deportment. The idea is perfectly in keeping with this type of heroine, and there is nothing far-fetched in its treatment. The girl is lugged out to a houseboat and the kidnappers indulge in a "free-for-all" to impress her with the fact that she is playing with fire by carrying on prosmiscuous flirtations. The scheme has its results for the heroine appreciates that her fiance is fully trustworthy. There is a pleasant surprise at nearly every turn of the feature. The men on the other end of the wire are taken unawares when they discover their friend to be her fiance. And he is surprised to learn that the girl could be so whimsical.

The director has kept the picture moving with snappy incident with scarcely a duplication of sequences. Much of the comedy scores because of its wealth of captivating subtitles. Not a scene is offered but which is punctuated with snappy dialogue or description. Although the story is a dead "give away" once Jack Holt is introduced, the spectator is too interested to be reminded of its obvious conclusion. "Ducks and Drakes" travels along merrily, not depending on risque touches for its humor, but on a lifelike idea which is colored with naive but delicious pranks. Miss Daniels is bedecked in a lavish wardrobe, having a different costume for every sequence. And she wears her finery in a manner which should invite "ahs and ehs" from the feminine patron. Her portrayal is natural and therefore charming. The comedy is handsomely staged. As an entertainment it will bring shekels to the exhibitor and chuckles to the patron.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Teddy Simpson	Bebe Daniels
Rob Winslow	Jack Holt
Aunty Weeks	Mayme Kelso
Dick Chiltern	Edward Martindel
Tom Hazzard	W. E. Lawrence
Colonel Tweed	Wade Boteler
Cissy	Maurie Newell
Mina	Elsie Andrean

By Elmer Harris.
Scenario by Elmer Harris.
Directed by Maurice Campbell.

Bebe Daniels, the piquant and popular Realart star, will appear at the ———— theatre next ———— in her latest comedy romance entitled, "Ducks and Drakes." In this adaptation of Elmer Harris' stage play Miss Daniels has the role of an irrepressible young heiress, who almost drives her guardian to distraction by her naughty habit of calling random numbers on the telephone, and flirting with all the pleasant sounding masculine voices that answer her.

The young woman has a fiance, and he, too, knows about her wire flirtations. Unlike the chaperon, however, he is far from distracted about it. Being an efficient young business man, he merely applies business efficiency to the problem, and cures her of her habit by the simple expediency of enlisting the aid of some of his men friends. The picture is told in a series of very amusing complications which permit the star to score with her individual mannerisms. The role may be said to be ideal for the expression of the star's vibrant personality. In the supporting cast are such dependable players as Jack Holt, Mayme Kelso, W. E. Lawrence and Wade Boteler. Maurice Campbell directed.

PROGRAM READER

She saw no harm in promiscuous telephone flirtations with any pleasant masculine voice that her system of picking random telephone numbers brought on her wire. How could she dream that some of these men knew each other; knew that she was flirting with all of them, and were framing up a plot to punish and cure her of her wild habit? Naturally these telephone calls led to secret meetings. And first thing she knew, reckless Teddy had more excitement in her young life than she knew how to manage. This is the brief outline of Bebe Daniels' new comedy romance, "Ducks and Drakes," which will appear at the ———— theatre next ————. Some day when you feel the call of adventure you might follow her scheme. It might lead to romance or marriage or ————. Jack Holt is in the cast.

CATCH LINES

For piquant fun and exciting adventure see "Ducks and Drakes" at the ———— theatre. Bebe Daniels is the star of this pleasing entertainment.

She was flirtatious over the telephone. Where did her adventure take her? See Bebe Daniels in "Ducks and Drakes."

"THE WHISTLE"
(Hart-Paramount)

Bill Hart Puts on the Capital vs. Labor Formula With Fair Success

THERE is a foreword attached to Bill Hart's latest, "The Whistle," which states that the purposes of the picture are not to solve the age-old problem of capital versus labor, but solely to provide entertainment. This may be a far-sighted test of Bill's showmanship, but it takes more than an apologetic statement to discount the time-worn contents of such a photoplay. A dozen forewords incorporated into one could not keep the spectator from sympathizing with the labor element for which the star is its chief sponsor. "The Whistle" is melodramatic and overdrawn, which of course keeps it from approaching human attitudes.

It is Bill Hart's way to keep it moving, however, and one does not have to wait for a thrill or three. Yet not his vivid acting is sufficient to lift it out of the rut of regulation movie channels. The title finds meaning in the plentiful supply of medium shots and close-ups of the factory whistle blowing with Bill looking at it with a gleam of hatred in his eyes. He is a widower here and when his boy is caught in the belt, vengeance takes the form of a canker in his heart. He saves the capitalist's boy from a watery grave and kidnapping him, moves to a distant city where he brings him up as his own. The plot is cut and dried and it is dollars to doughnuts before the introduction is over that Bill will have a change of heart due to sentiment and other heart-throbbing ingredients. Coincidence enters when the capitalist encounters his former employe again. The former's wife is an old sweetheart of Bill's. He notices the mother love in the scenes between the woman and the youngster and after upbraiding the capitalist for his lax conduct of his factory offers to restore the child to its parents and go to prison for abduction. This is the moment for the magnate's regeneration.

The final shot discloses Bill looking at the dreadful whistle and reconciled to the fact that its shrill music means his bread and butter. There is some suspense in the scene which shows the star rescuing the capitalist's boy when the auto in which he is riding plunges through the draw-bridge. Again he puts over one of his customary brawls (rather mild this time) with a discontented employee. It is good to see him out of chaps and with his Stetson and guns dropped for the moment. But in his search for different material, it seems as if he might have picked a story with a semblance of novelty. His acting is so rugged that it emphasizes the weaknesses of the plot. The picture may be called fairly successful because he is thoroughly in character. It should make money in factory towns.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Robert Evans	William S. Hart
Henry Chapple	Frank Brownlee
Mrs. Chapple	Myrtle Stedman
Georgie	Georgie Stone
Danny	Will Jim Hatton
Baby	Richard Headrick

By May Wilmoth and Olin Lyman.
Scenario by Lambert Hillyer.
Directed by Lambert Hillyer.

PRESS NOTICE—STORY

William S. Hart is the star of the Paramount picture, "The Whistle," which comes to the ———— theatre next ————. In this offering the popular interpreter of Western roles is seen in a different characterization. He does not ride over the plains in pursuit of bad men, nor is he a bad man himself. He does not indulge in any hard riding or fast shooting. Instead he is seen as an apostle of labor in its age-old battle with capital. Mr. Hart gives a rugged portrayal as Robert Evans who endeavors to square accounts with the magnate in whose employment he works as a factory hand. He would like to find a way out of his drab existence, but the whistle blows and he realizes that work must be done—that his motherless boy may live.

One day the lad is caught in the belt of the machinery and his life is snuffed out. So Robert Evans becomes a victim of hate against the capitalistic classes. He kidnaps the magnate's boy to bring him up as his own—intending at some future time to wreak vengeance. But it so happens that the lad's mother has never recovered her erstwhile happiness. Eventually Evans appreciates that mother love is too strong to combat. So he relinquishes his claim to the youngster. The picture is packed with effective dramatic moments which offer several thrills. Mr. Hart is supported by a competent cast.

PROGRAM READER

Has it ever occurred to you that William S. Hart is versatile? Has it ever come to your notice that the popular interpreter of Western roles is talented enough to play parts identified with your life or mine? Take his newest picture, "The Whistle," for example. Here Mr. Hart is seen as an advocate of labor's principles. He plays a common working man who makes his bread and butter by obeying the factory whistle, no matter whether it irritates him or not. How he finds a way out of his difficulties—how he brings a spirit of good-fellowship to his erstwhile employer—how he finds a regeneration of soul is told in five reels of highly entertaining drama. "The Whistle" comes to the ———— theatre next ————.

SUGGESTIONS

The best way to exploit this feature is to announce that Bill Hart is coming in a different type of picture. Tell that he is out of his cowboy role—that he has taken off his sombrero, chaps and cartridge belt and puts on the mantle of the working man. Tell that Bill acts the part of an everyday type of individual—the kind of man who stops when the whistle blows and proceeds to work when it sounds. Play up the title. Link up with the labor elements if you are located in factory districts. Play special performances for them. Play up that Hart can play any kind of part—that he is as successful in the part he portrays here as when he enacts the character of a cowboy or mounted policeman.

"THE DOLLAR A YEAR MAN"
(Paramount)

Weak Humor and Hokum Make This a Poor Effort

THE difference between Fatty Arbuckle's previous picture, "Brewster's Millions," and his present offering, "The Dollar a Year Man," in point of entertainment value is as marked as that between a three ring circus and a wagon show. The rotund star certainly had a prize winner in the first mentioned production and its forerunner, "The Life of the Party," was also something to boast of in the way of enjoyable comedy. The law of averages or the law of compensation may bring forth the fact that the good must be mixed with those—well—not so good. We reiterate that once the penalty has been paid in making something extraordinary the succeeding efforts are always brought into comparison. And "The Dollar a Year Man" falters.

Even in dismissing the previous sparkling comedies from the mind, we cannot give the latest effort anything in the shape of praise. Its sole redeeming feature is the title. Yet it is meaningless. The idea strikes us that such a title could have been worked out into some semblance of a story. In fact it carries all sorts of possibilities which could have been developed seriously or humorously. As it is the author, director and star try mightily to put it over with forced effort. Arbuckle plays a boob laundryman whose boorish manners get him in bad with his fellow club members. The Prince is expected for a visit and it devolves on the boys to kidnap Fatty and keep him away until H. R. H. has departed. This is the poorest kind of hokum. And there is such an expenditure of effort to bring a laugh that it only serves in being deadly boresome.

Where there was a good spontaneity of humor in Arbuckle's previous essays, "The Dollar a Year Man" jumps from one mild incident to another. The audience wants to laugh, but Fatty does not give them much opportunity because his bag of tricks has several holes in it. The star plays an amateur detective and the hokum takes him to a haunted house and permits him to indulge in acrobatic work. A fat man taking a fall is always productive of laughter, and Fatty scores whenever he puts over a fall or tumble. The picture should have been "slapsticked" to the limit or treated differently. At the Rialto, New York, the audience did not find much enthusiasm, but surely did explode when a regular, orthodox, two-reel comedy was shown. Arbuckle never has a chance in "The Dollar a Year Man." One feels like sympathizing with him to see him in such a weak entertainment.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Franklin Pinney, a Laundryman.....Roscoe Arbuckle
Peggy Bruce.....Lila Lee
Kate Connelly.....Winifred Greenwood
Tipton Blair, a Socialist.....J. M. Dumont
The Prince.....Edward Sutherland
Colonel Bruce, a Secret Service Agent.....Edwin Stevens
General Oberano.....Henry Johnson

By Walter Woods.
Directed by James Cruze.
Photographed by Karl Brown.

PRESS NOTICE—STORY

Roscoe (Fatty) Arbuckle will be the star at the ———— theatre next ———— in his latest comedy entitled "The Dollar a Year Man." This offering is said to be as uproariously funny as "The Life of the Party," and "Brewster's Millions," since it permits the star to flash his well known brand of humor in a story packed with original incident and action. Mr. Arbuckle plays the part of a "dollar a year man," a detective and laundryman—three parts which enable him to score with his versatility.

As Franklin Pinney, the laundryman, he believes himself a wonderful detective. The Santa Yacht Club, of which he is a member, expects the Prince for a visit. Pinney believes that he is on the same plane, so the other members decide to take advantage of his weakness for detecting plots and hatch up a kidnapping story so that the jovial Pinney would follow the scent and thus be away when the Prince arrived. How the sudden turn of events—the quick surprises spell trouble and final success, is told in this comedy which is written by Walter Woods and directed by James Cruse. In the cast are Edwin Stevens and Lila Lee.

PROGRAM READER

If you want some rollicking good fun we can't recommend anything better than a visit to the ———— theatre next ———— when you see Roscoe "Fatty" Arbuckle in his latest feature comedy, "The Dollar a Year Man." The rotund comedian has declared that this is his best production insofar as furnishing plenty of laughter. In "The Dollar a Year Man" Fatty has the role of a laundry owner, a former "dollar a year man," whose fellow club members decide to take advantage of his weakness for detecting plots and invent a kidnapping story when the Prince is to be their guest. The laundryman takes to the plot like a duck to water and it all ends by him actually saving the Prince in a haunted house from a band of anarchists. The story is well balanced with a love interest. Prominent in the cast is Lila Lee.

SUGGESTIONS

You can advertise this picture as a lively comedy which gives Fatty Arbuckle a chance to exploit his well known brand of humor. A teaser campaign pointing out the fact that Fatty is a "dollar a year man" here, whereas in "Brewster's Millions" he threw away money. You can tell that it carries numerous surprises and that it offers a full amount of laughs. Tell also that Lila Lee is in the cast. Your audiences should recognize her talent and beauty. Tell that the picture carries thrills—secret intrigues and a fine romance. Bring out that Arbuckle appears as an amateur detective. Play up the fact that Arbuckle is appearing in widely different stories. You can tell that Edwin Stevens is in the cast. Bill it as a hilarious, laugh-provoking comedy.

"THE FREEZE OUT"
(Universal)

Carey's Personality Its Chief Asset

HARRY CAREY offers another of his whimsical, homespun characterizations in this picture, which is lighter than some of his previous features and which will give fair entertainment chiefly because of the star's personality. For the story has the disadvantage of being one of the "reform" variety. And the sudden change of character, not only of one individual, but of an entire Western village, is spreading the sweetness on pretty thickly. It is an ending too natural, too patently artificial, to satisfy most audiences. Granting that no Western picture depicts the West as it really is, the change of the town's appetite from liquor to books, wanders far from truth.

The Carey touches are evident throughout. His bits of business, mannerisms and expressions give a charm to the character of a fearless aggressive man hiding beneath a panoply of almost boobish simplicity. There are no bloody and gory fights in this picture. The plot never gets deep enough to warrant them. It is simply the story of a stranger who comes to a small town, finds the only gambling resort to be crooked, and decides to open one of his own. But he meets the girl, who urges him to turn his attention to doing some good in the world. The stranger, apparently not influenced by her arguments, continues to build his gambling house. The "surprise" comes when the house is opened as a school and library instead of a saloon and gambling den. And the picture ends with the old saloon about to be opened as a church and the rough miners hastening to the library in search of knowledge.

There is comedy relief in the opening part in the schoolroom scenes which does not reflect any great credit upon the direction. The best incidents are those showing the efforts of the villains to drive the stranger out of town and thus prevent any danger to their monopoly on the gambling business. These keep the interest to an average pitch. However, after the library and schoolroom have been revealed, there is a decided lapse. The story might have ended here with a fade-out, but in order to make everybody in the picture virtuous the two villains are driven out and the saloon closed. This entails some gun play which stirs up the interest again and holds it to the end. The sub-titles accurately catch the atmosphere of the story. Helen Ferguson is a winsome leading woman.—Length, 4,400 feet.—*Matthew A. Taylor.*

THE CAST

Ohio (The Stranger).....Harry Carey
Zoe Whipple.....Helen Ferguson
Headlight Whipple.....Joe Harris
Denver Red.....Charles LeMoyne
Bobtail McGuire.....J. Farrel McDonald
Mrs. McGuire.....Lydia Yeamans Titus

Directed by Jack Ford.
Story and scenario by George Hull.

PRESS NOTICE—STORY

Harry Carey, one of the most unique and unusual of all screen stars, plays the stellar role in "The Freeze Out," the Universal picture which will be shown as the feature attraction at the ———— theatre on ————. Carey is a Western character actor who has the distinction of being at the same time an accomplished cowboy and an experienced actor. He has been on the screen for a number of years previous to which he was a popular stage favorite.

"The Freeze Out" is a story laid in the West in the days when the chief building in town was the saloon and gambling house. A stranger comes to town. He sees that the only gambling house in town is crooked, so he decides to open one of his own. And in the end, when he changes his plans, it is a girl, as usual, who is to blame.

Supporting Carey in this production is Helen Ferguson, an experienced and accomplished leading woman, who will be recognized by many followers of the screen. Others in the capable cast are Joe Harris, Charles LeMoyne and J. Farrel McDonald. The picture was directed by Jack Ford.

"The Freeze Out" tells a powerful story of a woman's struggle against evil, and the influence which she holds on a community. The picture was made at Universal City, Cal., and is replete with beautiful scenery.

PROGRAM READER

A stranger rode into the town of Broken Buckle one summer morning. He discovered that the only gambling house in town was crooked, so, being a good business man, he decided to open an opposition one. But he changed his plans. Why he did so forms the basis of "The Freeze Out," Harry Carey's latest Universal production, which will be the feature attraction at the ———— theatre on ————.

Harry Carey needs no introduction to the patrons of the ————. He has the distinction of offering one of the most unique personalities of all screen stars. A sterling character actor, he also typifies the hardy manhood of the West. In this picture he is sure to please with quaint and humorous touches. The part is one which suits him perfectly. Supporting him is Helen Ferguson, one of the best known leading women in filmdom. The picture was produced under the direction of Jack Ford, while others in the capable supporting cast are Joe Harris, Charles LeMoyne, and J. Farrel McDonald. "The Freeze Out" will be shown at the ———— theatre for ———— days beginning ————.

SUGGESTIONS

Carey remains in the type of pictures which offer him an opportunity to bring out a personality which is different from most stars. In this one he should please his followers well enough. His name is the best exploitation angle which can be used. Helen Ferguson will be recognized by many followers of the movies. Do not exploit this as a "reform" story, lest the impression be given that it is of the wishy-washy type.

CATCH LINES

Harry Carey in another of his whimsical, unusual productions. A story of the West, whose keynote is entertainment.

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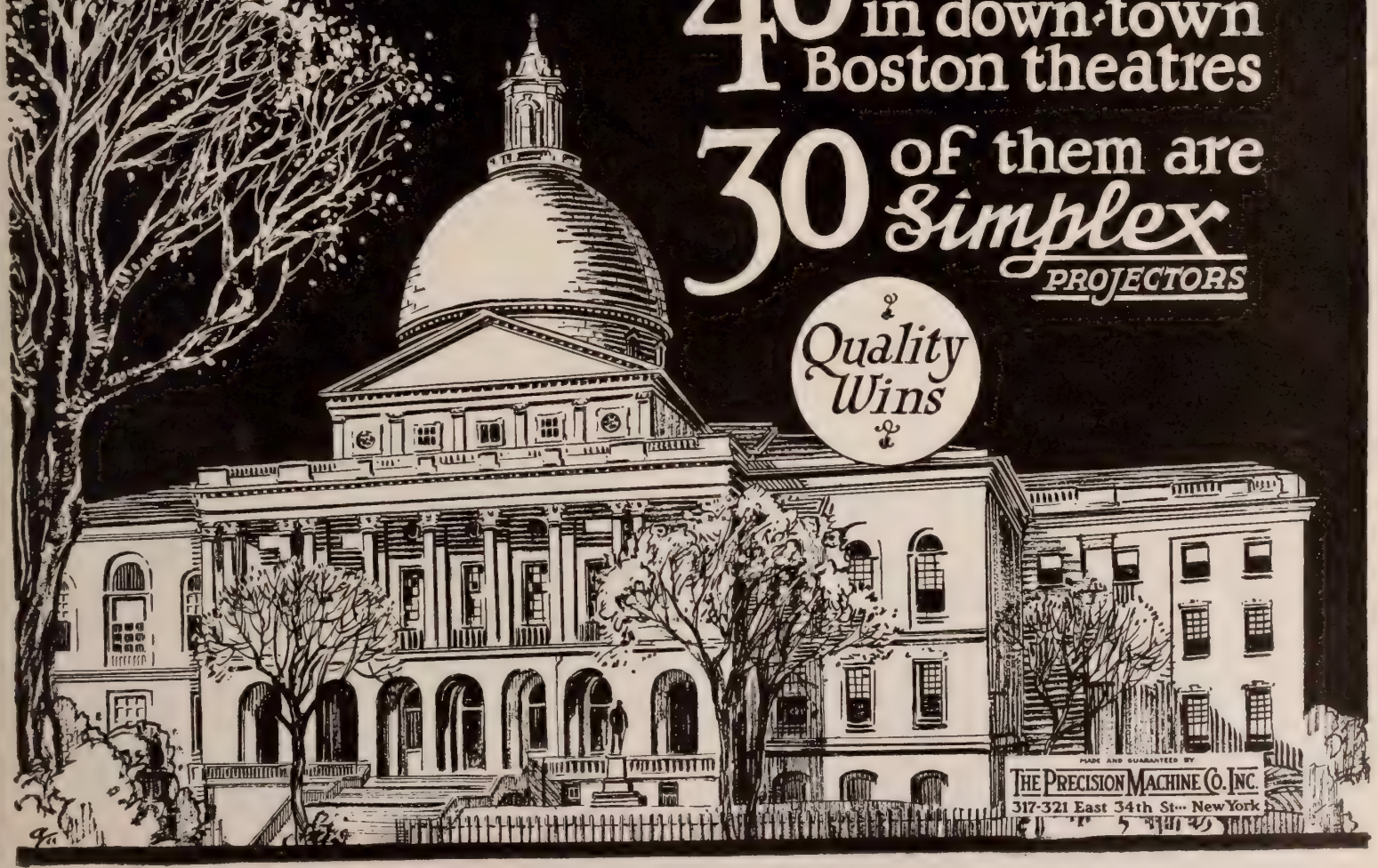

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¶ They are selling pictures to the public every week through showing the exhibitor the exploitation and advertising that have sold pictures elsewhere.

¶ They are selling pictures to the exhibitor by showing him the productions that have been worthy of exploitation and advertising. And exploitation is half the salesman's battle.

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From "The Quarry," by John A. Moroso
Directed by Tom Forman *Scenario by Frank Condon*

JESSE L. LASKY
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IN

"The City of Silent Men"

A Paramount Picture

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Written and directed by Sydney Chaplin
A Sydney Chaplin Production

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PRESENTS

SYDNEY CHAPLIN

IN

"King, Queen, Joker"

A Paramount Picture

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Sixty-two two-reel comedies a year are now being released by Educational. And—more are to come. The exhibitor gets not only Educational quality when he books these comedies—he gets Educational service. That is, ***feature*** service with ***short subjects***—one sheets, three sheets, lobby cards, slides, press books, mats and unstinted exchange cooperation.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

"Everything but the Feature"

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Robert C. Bruce Scenics Beautiful

Hudson's Bay Travel Series
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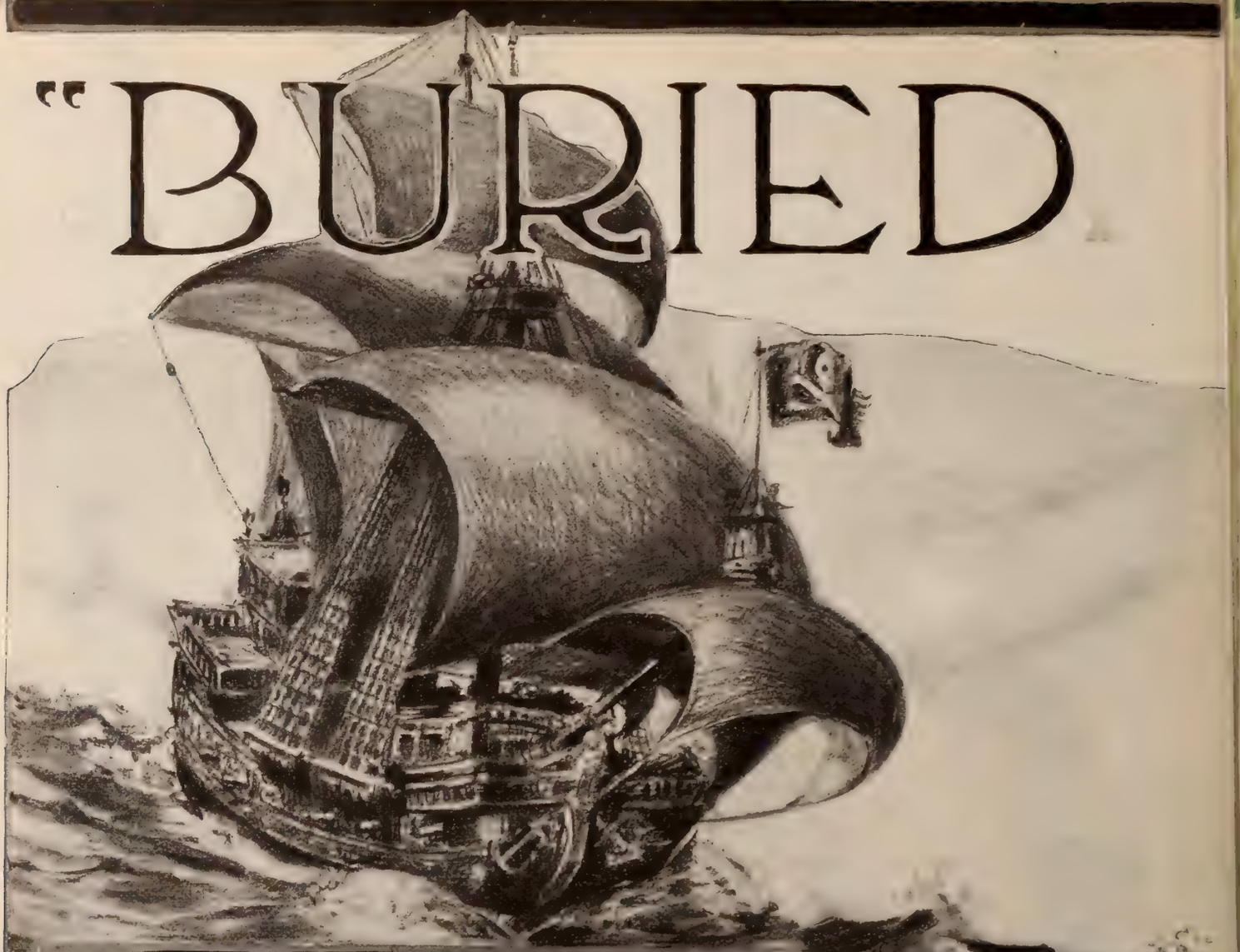
Kinograms—News

"BURIED



"Buried Treasure" after its big Criterion pre-release record—is now playing all of the Greater New York high priced Keith, Proctor, Moss houses. Is in the Randolph, Chicago, for a run.

It is a thrilling story of reincarnation,—of a beautiful, modern girl who recalls the tragedy of her love of long ago—a pirate night attack on a Spanish galleon—the terrified victims walking the plank.

In these marvelous settings and this thrilling story of "Buried Treasure," Marion Davies does the greatest work of her career.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

A Cosmopolitan
A Paramount

Released by FAMOUS PLAYERS-LASKY CORPORATION

TREASURE"

With

MARION DAVIES

The
Gorgeous
Super Feature

From a Story by
F. Britten Austen
Scenario and Direction
George D Baker
Scenes by
Joseph Urban

Production
Picture

Released by FAMOUS PLAYERS-LASKY CORPORATION

A Cosmopolitan

"PROX

"PROXIES"

The fastest moving comedy drama ever screened.

It makes people sit on the edge of their seats every minute.

The word "Proxies" itself suggests plot—the master-criminal intrigue—some one's taking the place of somebody else—situation—suspense—and real human comedy.

And fast—swift—direct—unerring—climactic action.

A Paramount Picture

Released by Famous Players-Lasky Corporation

Production

"PROXIES"

from A Story by Frank R Adams

Scenario and Direction by George D Baker

"PROXIES"

"Proxies" plays the Rivoli, New York—Week of April 10th. Watch the box-office results.

"Proxies" is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Principal members of cast: Norman Kerry, Zena Keefe, William H. Tooker, Marie Shaffer, Faye Dean, Jack Crosby, Paul Everton, Robert Broderick.

A Paramount Picture

Released by Famous Players-Lasky Corporation

This Cosmopolitan Super-Feature is Hourly Making New Box Office History

Daily wire reports on "The Inside of the Cup" predict that this super-feature is going to be as big in booking as our "Humoresque."

We predict that every motion picture theatre in Greater New York will play this super-feature.

To date, over 65 per cent of the Greater New York theatres have booked it.

Chicago, the same.

Albert Capellani again demonstrates his masterly direction in "The Inside of the Cup."

"The Inside of the Cup" is sweeping the country—and rousing the country.

"The Inside of the Cup" stands alone, photographically, morally and esthetically.

To date, we have received even more exhibitors' congratulations than were received on our "Humoresque" during its first weeks.

IT IS A COSMOPOLITAN PRODUCTION

It has the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

IT IS A PARAMOUNT PICTURE

BOOK NOW AT FAMOUS-PLAYERS LASKY EXCHANGES

DAVID WARK
GRIFFITH
presents
"DREAM
STREET"
HIS FIRST PRODUCTION SINCE
"WAY DOWN EAST"
A Dramatic Comedy
Based on Characters
of Thomas Burke.
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
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Cyrus J. Williams

presents

"Adventures of Bill and Bob"

Directed by
Robert N. Bradbury

Two real boys and their trapping exploits in the mountains

"Something New"; you have asked for it, your audiences have asked for it.

In the "Bill and Bob" series you have something absolutely new in theme and treatment.

Each picture is as fresh and as welcome as a gold piece just out of the mint.

New York's famous Strand is advertising them as "the most unique single reels we have ever shown."

You will do the same after you see them.

The adventures of two fascinating boys as they trap, in a wild and beautiful country, wolves, wildcats and other predatory animals.

We cannot praise them too highly.

One Reel Each

Pathé Distributors

LYONS and MORAN

With the whole market starving for something new and clever and hilariously funny in two-reel comedies, CARL LAEMMLE announces the first of the new Universal-Jewel Lyons and Moran Series

"BLUE SUNDAY"

SAYS M. P. NEWS:

"Universal never produced a better comedy than this one, which fairly *sparkles* with incident and comedy situations. Don't be afraid to book this one, for it is one of the *best comedies of the year.*"

SAYS WID'S:

"It's a good number for Lyons and Moran and ought to make a hit. The subject is very pertinent to the present time and the boys have built up a gag around almost every conceivable situation in connection with the bluest of blue Sundays."

The Best that the Best in the Country can show

One Gale of Laughter

GLADYS WALTON

the fascinating little flapper of "PINK TIGHTS" and "ALL DOLLED UP" in a story of East and West as thrilling as love at first sight

"DESPERATE YOUTH"

Directed by Harry B. Harris

CARL LAEMMLE
takes pleasure in presenting

that wonderful boy
BREEZY EASON

in a true-blue boy-and-his-dog picture for grown-ups which is fifty-fifty chuckles and thrills
Directed by Reeves Eason

"The BIG ADVENTURE"

UNIVERSAL SPECIAL ATTRACTIONS

PRISCILLA
DEAN

the most
Dynamic Personality
in moving pictures
in

Reputation

Now Ready!

Stuart Paton's
Tremendous Drama
of Woman against
Woman

A
UNIVERSAL-JEWEL
Production de Luxe
presented by
CARL LAEMMLE

25% of your Show

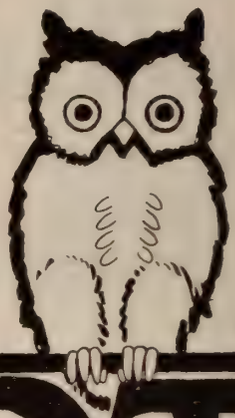
International News

If your other features cost you as little for their box-office pull as your INTERNATIONAL NEWS REEL you'd net just four times as much as you net now—while the interest of your audience would stay pegged at 100%.

WHEN you book your INTERNATIONAL NEWS REEL remember, too, that you get its scoops and beats and features at not one penny extra cost.

Released thru UNIVERSAL

When they want a two-reeler with pep and a smile in it wise birds say



"HOOT"

Play Smiling Hoot Gibson in his new

THERE'S no use talking—women folks do love a smiling face, and when you mix in a little love-making and some galloping, clean, two-fisted thrills and pack it all into two-reels you have the reason why smiling HOOT GIBSON has come to be as popular a player with your women audiences as with the men—which means money in your pocket. View the first three at your Universal Exchange today—the new TEXAS RANGER SERIES.

"TEXAS RANGER"

SERIES OF TWO REEL ACTION WESTERNS

The first three releases

"THE CACTUS KID"
"WHO WAS THE MAN?"
"CROSSED CLUES"

UNIVERSAL

A J. PARKER READ JR. Production

Louise Glaum

in

"I AM GUILTY!"

By Bradley King

This is a society melodrama with a truly tremendous punch; with a story of love and loyalty of great heart appeal and with a central situation as unusual as it is dramatically powerful. The exploitation possibilities of the story are unlimited.

"I Am Guilty!" has all of J. Parker Read, Jr's. richness of production, lavishness of appearance, color and spectacular appeal. It is released everywhere May 1.

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A WARNER BROTHERS' SUPER ANIMAL PRODUCTION, "MIRACLES OF THE JUNGLE"—AN AMAZING AND SPECTACULAR ANIMAL PICTURE—LEADS THE LIST OF EPISODE DRAMAS FOR IMMEDIATE RELEASE. PRODUCED AT THE SELIG STUDIOS.

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EXCHANGE FOR PARTICULARS

8 BIG REASONS WHY

"PARTNERS

AN IRVIN V. WILLAT PRODUCTION

MOVING PICTURE WORLD

A melodrama of the sea that should have no difficulty in pleasing most any type of audience.

In this production Irvin V. Willat makes another contribution to the screen that securely upholds his reputation as a director blessed with a thorough knowledge of showmanship.

IRVIN V. WILLAT

Presented by

HODKINSON

MOTION PICTURE NEWS

If there is one thing that IRVIN V. WILLAT can do better than most of his contemporaries, it is his ability to stage a sea picture in a thoroughly realistic manner.

The PARTNERS OF THE TIDE — Entertaining Sea Picture—perfect atmosphere —action dominates.

HARRISON REPORTS

The one thing that stands out most in PARTNERS OF THE TIDE is Director Willat's intelligent work. He should be entitled to the fame of a director of the first rank.

SCREEN OPINIONS

Spectacular production that should prove a strong box office attraction. The right kind of exploitation should make PARTNERS OF THE TIDE swell the box office receipts. It is a spectacular melodrama. In this production the exhibitor will find a number of advertising angles. His patrons will be impressed with the settings and convincing quality of the atmosphere and its strong vein of human interest.

P.t.

The picture with 8 powerful punches

EXHIBITORS are BOOKING

of the TIDE"

from JOSEPH C. LINCOLN'S GREATEST SEA STORY

MORNING TELEGRAPH

Here is a picture which ought to appeal to all audiences because, in the nature of film events, there are few of them and because it is a melodrama well done. PARTNERS OF THE TIDE is a well balanced story that is well developed and has plenty of action and suspense.

Presented by
HODKINSON

EXHIBITORS TRADE REVIEW

IRVIN V. WILLAT scores a high water mark of directorial excellence in the making of this marine melodrama. The action never falters for an instant and the story holds its interest from start to finish. This feature should prove a welcome attraction well worth the attention of exhibitors.

WIDS

There are fewer of this type of picture on the market than any other at present, and so you should be sure to get this and give them something different. You can promise them plenty of action. The box office receipts should prove worthy of any exploitation expenses.

EXHIBITORS HERALD

A melodramatic picture that runs the gamut from humorous child stuff to thrilling fights between two deep sea divers in the hold of a sunken ship. A Cape Cod story with well developed threads of human interest and plaintive humor—offers good entertainment.

The picture with 8 powerful punches

P.t.

AL and RAY Rockett

Present

Their Second Select Star Feature

"KEEPING UP WITH LIZZIE"

A Creation in Pictures of
IRVING BACHELLER'S
famous Story.

Directed by LLOYD INGRAHAM
Staged by WILL M. RITCHEY

Featuring
ENID BENNETT

And cast of Select Stars Including
Otis Harlan, Leo White
Harry Todd, Lila Leslie
Victory Bateman
Edward Hearn
Lander Stevens

Released through the
W. W. Hodkinson Corporation
W. W. Hodkinson President

A Censor Proof Picture

From the Studios of
Rockett Film Corp
Creators of
"The Truant Husband"

Another Offering

to

Territorial Distributors in whom Exhibitors have Confidence

The Successor

to

Bearcat

Same Star
Same Director
Bigger Cast

Exhibitors have the right to Demand from States Right men the kind of quality pictures that National Distributors offer them

We have the Quality Pictures

Wire us NOW. Get "DIANE" for your Exhibitors

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HERE comes the circus! Don't you hear the brassy blare of the band, the rumble of the big gilded wagons, the cheerful skirl of the steam calliope? And there is the Big Top going up like magic on the old ball grounds, there is Jumbo, the elephant, carrying tent poles with his trunk. There are the bareback riders, and the cowboys in sheepskin chaps, the flame swallower and the human octupus.

And everywhere are crowds—fathers and mothers, grandfathers and grandmothers, and flocks of youngsters. Hurrah! The Circus has come to Town!

MARY MILES MINTER

IN

"THE LITTLE CLOWN"

will bring the old-time stir of the circus to your town and to your box-office

Adapted from the play by - AVERY HOPWOOD

Directed by Thomas Heffron - Scenario by Eugene B. Lewis

REALART

PICTURES CORPORATION

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They Packed the Capitol to See It!

If you could have been there, this advertisement would be unnecessary. You'd know that a picture that could move people as "Roads of Destiny" moved the thousands who packed the Capitol would clean up at your own house.

Get it for your own house. And watch your receipts shoot skyward!

GOLDWYN Presents

Roads of Destiny

Starring **Pauline Frederick**

Directed by Frank Lloyd

By Channing Pollock

From the story by O. Henry

A Goldwyn Picture

A Personal Letter

To All Independent Producers
And States Rights Buyers—

Gentlemen:

We beg to advise you of the establishment of the Mount Olympus Distributing Corporation, a States Rights organization handling HIGH GRADE FEATURES and SHORT SUBJECTS.

States Rights buyers will find this corporation in a position to furnish productions of quality. And producers whose product reaches the standard of the requirements of our buyers will find with us a ready market, advantageous exploitation and modern methods of distribution.

All productions marketed by us will bear the name of the producer, and in addition, when bearing our personal endorsement, will be released under the trade name of—

"OLYMPIAN PRODUCTIONS"

We have ready for IMMEDIATE RELEASE the following Short Subjects.

1.

"CHARLIE CONKLIN"
Two-Reel Comedies—One Each Month

2.

"CHARACTER COMEDIES"
Two-Reel Comedies—Two Each Month
(Featuring characters to fit the situation of each story)

3.

"DIZZY DUMBBELL"
Semi-Slapstick Comedies
Two Reels Each—Two Each Month

4.

"JACQUELINE COMEDIES"
One Reel Each—One Each Week
(Farces based on married life)

5.

"DARKTOWN AFFAIRS"
One-Reel Comedies—Two Each Month
(Semi-Slapstick pictures, with charming portrayals of comic negro characters, by distinguished colored players)

In addition to the above Short Subjects, we will shortly announce a few SPECIAL SIX-REEL FEATURES under the banner of "OLYMPIAN PRODUCTIONS."

If you are interested in any of these releases, WRITE or WIRE and we will have one of our salesmen call on you with sample prints.

OR HAVE YOUR NEW YORK REPRESENTATIVE SEE A SPECIAL SCREENING.

Producers of meritorious pictures will find a ready market with us. When in New York to buy or sell, make your headquarters with us.

Mount Olympus Distributing Corporation

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110 WEST 40TH STREET, NEW YORK CITY

ROBERTSON-COLE
presents
Mae Marsh
in
Nobody's Kid
from the novel Mary Cary
by Kate Langley Bosher
R-C
PICTURES

NEAL HART

"Hell's Oasis"

From the "FIGHTING PARSON"-a western of Character

"Skyfire"

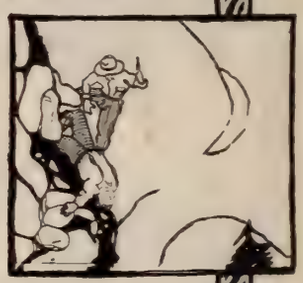
A wierd spectacular drama of the Northwest

"Danger Valley"

A Story of the Great American Desert

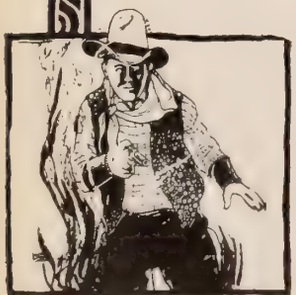
"God's Gold"

A Thrilling Romance of the Sea



The first four of a series of eight *PINNACLE PRODUCTIONS*—starring *NEAL HART* are now in the hands of the foremost Independent Exchanges.

The next release, May 15th, is a romantic picture drama of Wyoming's sheep feuds based on "BAA BAA BLACK SHEEP," Short Stories Magazine's recent fiction masterpiece. Another masterful role for *NEAL HART*.



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Dallas	Lewis Film Co.	1913 Commerce
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Minneapolis	First Nat'l Ex. Ct.	Loeb Arcade
New Orleans	Pearce Films	608 Canal
New York	Commonwealth Film Co	1600 Broadway
Okla. City	Lewis Film Co.	114 Hudson
Omaha	Magnet Film Co	1312 Farnum
Philadelphia	20th Century Film Co.	256 No. 13th
Pittsburgh	S. & S. Film Co.	414 Penn Ave
San Francisco	Co-Operative Film Ex.	107 Gold Gt. Ave.
Seattle	Greater Features Inc.	2020 3rd Ave.
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MARJORIE RAMBEAU

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This Selected Series of Six Marjorie Rambeau Productions contain the very best pictures of her career. They were chosen from her Frank Powell Productions. They have been re-edited, re-titled and snapped up to even a higher degree of excellence than they were in their original state.

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DIRECTORS
FILM ARTISTS
AUTHORS
SCENARIO WRITERS
MOTION PICTURE PHOTOGRAPHERS

1921 Edition

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To All
Exhibitors, Proprietors
of Theatres, Etc.

D. W. Griffith, Inc.

has secured a license from the American Society of Composers, Authors and Publishers for the right to publicly perform the copyrighted musical numbers of the Society in connection with the presentation of the motion picture

"Way Down East"

All concerned are hereby advised that in booking and playing this particular attraction all license fees in connection with music played incidental to the presentation thereof, as to compositions controlled by the undersigned, have been paid, and such theatres as do not now hold licenses from this Society may publicly perform music incidental to this particular picture, without further liability.

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AUTHORS AND PUBLISHERS
56 West 45th Street
New York City

NATHAN BURKAN
Counsel

Earl D. Sipe, Majestic Theatre, Port Huron, Mich. is playing First National Pictures consistently and is making money on them.—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

"An Astounding, Breath Taking

Critics of Many Cities Call Picture Massive — Stupendous — Spectacular

IT'S BREATH TAKING

"Dorothy Phillips has done something altogether breath taking in this love story of the ages. A plea for the right of women to love and be loved is pictured in a compelling manner. It is astonishingly well produced, acted and staged."—*Philadelphia Evening Bulletin.*

AN EPIC QUALITY

"An unusual picture drama, it has an epic quality. It is crowded with pageantry and thousands of actors carry on the story."—*New York Evening Telegram.*

SENSATIONALLY SPECTACULAR

"Sensationally spectacular scenes. There have been few films produced which contain such a wealth of scenes of vast compass with thousands of participants, and pictorially so striking. Moreover the big scenes have the finish which comes only through the most capable direction. Dorothy Phillips' performance is most capable and the cast is well chosen."—*New York Evening Mail.*

SCENES ARE STIRRING

"Stirring scenes of combat and striking photographic effects. Dorothy Phillips shows real feeling in her work. A picture from the woman's side."—*New York Sun.*

HUGE AND EXPENSIVE

"Dorothy Phillips is triumphantly beautiful, and the heroine's visions are huge and expensive scenes; interesting."—*New York News.*

SCENES ARE TREMENDOUS

"A spectacular portrayal of an impressive theme; a picture of especial excellence and of special appeal to women. There are scenes that are tremendous and scenes that are like rare bits of tapestry. It carries a big idea, is rich and colorful in presentation and the acting and the photography is good. Especially is Dorothy Phillips deserving of credit for convincing emotional climaxes she achieves."—*Philadelphia North American.*

A STUPENDOUS DRAMA

"One of the most talked of dramas in the history of motion pictures and one of the most stupendous cinema dramas made."—*Washington Times.*

Albert A. Kaufman
presents

Allen Holubar's Drama Eternal

Starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from the theme by Olga Linek Scholl

A First National Attraction

FIRST NATIONAL PICTURES

Jack E. Ungerfeld, Lyceum Theatre, Nyack, N. Y.
"Since I have had a franchise, I have had no occasion for complaint either on service or product. The franchise has relieved my mind of worry."—THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

Love Story of the Ages!"

Philadelphia Evening Bulletin

Never Such a Box Office Sensation; It's Jamming Theatres Everywhere

"An elaborate and impressive spectacle; a big modern story with big scenes. It is packing them in at the Strand here."—*Syracuse Post-Standard.*

STRIKING BATTLE SCENES

"A cinema of a different type; a well balanced and skillfully photographed picture and a most striking battle scene with hundreds of men and women exchanging sword thrusts on horseback."—*New York Herald.*

A LAVISH PRODUCTION

"Very elaborate scenes and a lavish production representing the expenditure of several fortunes. Some of the scenes, especially the battle scenes, employ hundreds of men and women."—*Indianapolis Daily Times.*

IT'S STUPENDOUS

"A stupendous presentation." — *Los Angeles Record.*

SPECTACULAR, MASSIVE

"The best dramatic and spectacular offering so far presented at the Stanley. The settings are massive and the picture is interesting in every foot. Dorothy Phillips has never given the screen such interesting and fine work."—*Philadelphia Evening Public Ledger.*

ELABORATE, WONDERFUL

"Certainly nothing has been spared to make this picture a success. These scenes are as elaborate as in 'Intolerance.' The star has beauty and charm. The photography and settings are wonderful." — *New York Tribune.*

MAGNIFICENTLY STAGED

"A pretentious production, magnificently staged and splendidly acted. The Amazonian battle is dramatic. The drama is spirited, is staged on a big scale with beautiful and impressive scenes. It is one of the most important screen productions of the year and will be sure to please everyone."—*Philadelphia Record.*

IT'S A TRIUMPH

"A big spectacle; a drama mirroring the kaleidoscopic conflict between the sexes. A triumph as a mark of big screen canvases."—*Los Angeles Examiner.*

Where lies cost $10.00 each

We are going to fine ourselves $10.00 for every mis-statement which may creep into our House Organ. We're determined to merit exhibitors' confidence through truth in advertising.

We mean it! We'll pay it!

Moreover, we will print your letter, and an apology in the next issue of "FRANCHISE"

Cut off and mail this coupon

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Motion Picture News

VOL. XXIII APRIL 16, 1921 No. XVII

The Shock Troops of the Industry

THIS editorial is written on the eve of the Rochester Convention of New York State.

We do not know what the convention will accomplish. We know that it will be serious and businesslike, like the Utica Convention of last year—and largely attended. It will be decidedly more serious, because, this year, New York, the most important state in the Union and in the film industry, is facing practically the certainty of a regulatory measure, if not censorship itself.

We are hoping, and whole heartedly so, that the business of the Convention will be solidly constructive—that the convened exhibitors will not go into session with a chip on their shoulders.

This is a year of attack from without the industry. It is no year for attack from within.

The situation is so bad that it transcends all internal troubles.

We are all of us, from the foremost executive to the least important employee, throughout this large industry, in the same boat; and we don't want the boat to be rocked. We don't want individual selfishness, or petty politics, or glib oratory, or specious arguments to prevail against the safety of all the passengers. That, in fact, will not be tolerated. It's a pretty big boat and the rocker is pretty sure to rock himself out.

These are serious times—and, furthermore, they have only begun. We are in the beginning only of one of those reform eras which have beset the world in its past history. Having to do with the greatest contact ever established with the human race we have to do also with the reformer who demands its regulation—not the way public opinion wants it but the way the reformer wants it. Let us realize our immense responsibility, but we've got to fight—and keep on fighting—all of us—for our rights and the public's rights.

The exhibitors are the shock troops; but they need a big reserve and above all a united and sympathetic reserve. They need every single individual in this industry; and furthermore every single individual in the industry, whose bread and butter are at stake, has got something to say about the whole matter.

It isn't a question now—it may have been in less critical times—of who does the best work, or who wins the fight, and deserves the credit, or who makes mistakes. It is not a question of the exhibitor as against the producer. It's a question of a united industry—just that and nothing less: because nothing less can win.

Every exhibitor has a right to demand this unity of action. He owes it to himself; and he furthermore owes it to all the other individuals in the industry who are dependent upon him and upon whom he also is dependent.

We have a strong Exhibitors League. We have never had so strong and effective an organization. Those who have builded it so well deserve a lot of credit. The industry welcomes this force; is proud of it; needs it. No faction and no individual wants to weaken it.

The question is the proper direction of this force.

An Exhibitors League exists for the protection of its members' best interests.

Today the best interests, the immediate best interests of the exhibitor, are the overthrow of censorship and other ultra-reform legislation. This big battle cannot —positively cannot—be achieved without the utmost cooperation of exhibitor, producer and distributor.

Does anyone doubt this; can anyone question so obvious a fact?

So we ask for construction,—and no dissension.

There are three precious days at Rochester, in which much may be done for the future welfare of the motion picture and the motion picture exhibitor.

Let every hour be constructive.

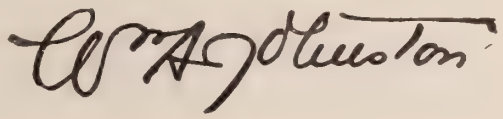
Let not a minute be wasted in wrangling.

The politician and the professional reformer will watch this convention, will scan every item of its procedure.

May they see complete unity and harmony—only this.

We claim to represent the fifth industry in size and that we can sway a national election.

Let's show this strength and dignity.



Charles Rogers Succeeds Kirkpatrick

Charles Rogers

CHARLES R. ROGERS has assumed the duties of general manager of the Robertson-Cole Distributing Corporation, succeeding A. S. Kirkpatrick, resigned. Mr. Rogers' last connection was director of sales for Selznick. His rise is regarded as one of the most rapid which has ever been enjoyed by a man coming into the industry from the outside, he having only been in the film business for four years.

Mr. Rogers was special representative for a large varnish house at the time he became interested in motion pictures. His first venture was the building of one of the largest motion picture houses in Buffalo. Next he bought the production of "Three Weeks" for New York, and sold it successfully.

The attention which he won through this led him to be offered the position of Buffalo manager for Select. He filled it so well that he became New England manager for the same company. Two years ago he became director of sales for the Selznick Company.

Mr. Rogers attributes his success to his constant practice of giving a fair deal to exhibitors, and to his care in serving the interests of his employers. Throughout his period of sales management he has made it a point to be in the field a great part of the time, in personal touch with exhibitors, learning of their problems and helping them to solve them.

He was at the point of going into business for himself when he received the offer from Robertson-Cole, and it was this distributing company's prospects for the future which led him to decide in its favor.

"I have come to Robertson-Cole with the advantage of finding here a splendid organization ready to co-operate with me in placing our product to the best advantage. No changes are contemplated at the present time.

"With the great ground work of preparation which has been laid, whereby the industry has been convinced that Robertson-Cole has determined to operate only upon the principle of honesty of purpose, and to give exhibitors at all times only the best obtainable product, I know we shall operate with continued success.

"We have the equipment for production on the coast, we have the finest home office building in the world, and we have a selling organization second to none. With these functioning properly we cannot be denied a continued generous share of prosperity."

Ten Companies Are Incorporated in New York

TEN companies incorporated and filed papers at Albany, N. Y., during the past week for the purpose of engaging in the motion picture business in New York State. These companies, amount of capitalization and incorporators are:

Northland Film Company, $5,000, Albert Thompson, W. W. Hanabergh, Brooklyn; A. Le Roy Rockafeller, Ridgewood, N. J.; Art Plays, Inc., $1,000, Harry Wolfe, Estelle Krengel, D. K. Shappiro, New York; Erie Basin Amusement Company, Brooklyn, $50,000, Samuel Krauss, David Robbins, Frank Steinberg, New York; Playgoers Pictures, $1,000, Harry Wolfe, D. K. Shappiro, Estelle Krengel, New York; G. and B. Amusement Company, $15,000, Samuel Bergoffen, Joseph Goldstein, Harry Goldstein, Brooklyn; F. and S. Amusement Company, $15,000, Jacob Finestone, Abraham Fein, Morris Savitzky, New York; Chelsea Import and Export Company, $10,000, Edward Newman, R. W. Kerbs, New York, Minnie Horowitz, Brooklyn; Lythic Amusement Company, $200,000, Lawrence N. Martin, P. J. Dobson, W. J. Eldredge, New York; Longacre Holding Corporation, $50,000, Max Richter, Guiseppe Previatli, Abel Fanchi, New York; Raoul A. Walsh Company, $15,000, H. O. Schwalbe, E. J. Hudson, Brooklyn, Edward B. Johnson, New Rochelle.

Educational Sales Officials Starts on Tour

Henry Ginsberg, domestic sales manager of Educational Film Exchanges, Inc., left this week for Atlanta where he begins a series of visits to important branch offices. From Atlanta he goes to New Orleans and then his itinerary includes Dallas, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Chicago and Indianapolis. He only recently visited the various branches in the east.

President E. W. Hammons will also leave in a few days to visit a number of the most important offices in the Middle West.

First House of New Chain Acquired in Brooklyn

David Robbins, who has been the chief of Universal's home office projection department for the past five years, has resigned to enter the exhibiting field. With a partner, Samuel Krauss, he has formed the Erie Basin Amusement Company, and has taken over the Oriole theatre, Henry and Degraw streets, Brooklyn. This is the first of a string of theatres the new company intends to own and operate.

Brilliant Opening for the Capitol at Montreal

A brilliant gathering of social and the atrical notables attended the opening o the newCapitol theatre in Montreal la Saturday evening. A large party of sta and officials of the Famous Player Lasky Corporation also attended the oper ing performance. Cecil De Mille's Para mount release, "Forbidden Fruit," wa the feature attraction of the program.

The New York party were guests at dinner given at the St. James Club, an after the performance at the Capitol reception was held at Ciro's. S. R. Ken general manager of the Famous Players Lasky Corporation, was guest of honor a a supper given by George W. Weeks, gen eral manager of the Famous Players Lasky Film Service, Ltd., and Charles C Branham.

Exhibitors Resent Attack of Unofficial Censors

A poignant and stinging rebuke to self constituted moralists has been sent t Governor Ritchie and published broadcas by the Exhibitors' League of Maryland a the result of attacks made on a polic magistrate, the Maryland Board of Cen sors and the motion-picture industry i general. The incident grows out of al leged negligence on the part of Messrs Fuller and Levine to cut deleted parts.

Drafted by J. Louis Rome, George A McDermit and Eugene B. McCurdy, com prising a committee especially appointe for the purpose; the letter calls on th Governor to make known his opinion o his appointees to the State Censor Boar and also to request officially that the wor of the Board not be hampered by out siders.

Law to Manage Universa Winnipeg Branch

George F. Law, one of the pioneers i Canadian film circles, has been appointe as manager of the Winnipeg branch of th Canadian Universal Film Co., it is an nounced by Herman Stern, Universal' Division Sales Manager for Canada.

Mr. Law has been in the film selling business in Canada since the days of th old Dominion Film Exchange in Toronto for whom he handled most of the impor tant releases.

F.I.L.M. Club Active in Anti-Censor Fight

Two circular letters combating censor ship have been sent out this week by th F. I. L. M. Club of New York. One wa sent to all New York state exhibitors an the second to different institutions whic are being supplied with "gratis" show by the different distributors.

The F. I. L. M. Club also announce that the New York Independent Master films, Inc., has withdrawn from the club.

State Exhibitor League Reorganized by Congressional Districts

O'Reilly Probable Successor to Cohen as President of the Body

WITH the election of officers scheduled for Thursday, April 7th, the final day of the convention, the following slate seemed probable:

Charles J. O'Reilly, president, succeeding Sydney Cohen; W. H. Linton, of Utica, re-elected treasurer, and Samuel I. Berman, secretary.

The banquet held on Wednesday night, April 6, at which John I. McInerny of Rochester was toastmaster, included among the speakers J. J. Murdock, general manager of the Keith interests; Ex-Senator Henry Walter, Sydney S. Cohen, Andrew R. Hamilton, Commissioner of Public Safety of the City of Rochester, and I. E. Chadwick, President of the New York F. I. L. M. club.

A silver loving cup was presented Sydney Cohen by the Rochester exhibitors.

From a point of national importance, the reorganization of the state league by congressional districts was the outstanding accomplishment given birth at the convention. The plan provides for twelve districts, each with a district leader; and for four main divisions, each headed by a divisional executive. The work of reorganization was actually started while the convention was in session.

It is hoped that New York, through this move, will provide a model organization form for the rest of the country.

A resolution unanimously adopted by the convention at its Wednesday session, expressed unalterable opposition to the Lusk Censorship bill, or for any such bills, and asked postponement of legislation for a year, pledging the support of the Association to the elimination of objectionable features on the screen, and to producers who are trying to produce clean pictures, at the same time withholding support from producers who do not conform to these standards. The resolution recited that censorship is "distinctly un-American, impracticable and unadvisable, and mitigates against the best interests, not alone of the picture industry, but of public interest in general."

The censorship question, as a matter of fact, came in for as much consideration as it received at the Albany hearing, the resolution finally adopted being selected from a mass of ones of similar tenor after it had been drawn up by a special committee composed of chairmen of all the committees of the convention.

It was estimated upward of 1,500 persons were in attendance at the opening of the State Exhibitors' convention. The large number of rural exhibitors who were present, was a gratifying feature to officers of the league.

David Grauman, Coast Magnate, Dead

DAVID J. GRAUMAN, half owner of the Grauman theatre interests, died suddenly on April 5 after but two days' illness at his Hollywood, Cal., home. He was sixty-eight years of age.

Funeral services were held on Thursday, April 7. Interment will be made in Indianapolis.

Mr. Grauman was born in Louisville, Ky., but had been on the coast for twenty years. He is credited with having opened the first ten-cent vaudeville house in the West, eighteen years ago in San Francisco. The success of this proposition led him and his son to open stock theatres in seven northern California theatres. A nineteen-hundred-seat house built in San Francisco was destroyed by fire, following which Mr. Grauman erected a twenty-eight-hundred-seat house.

He is survived by his wife and his son, Sidney. The latter will continue management of the theatres, which were ordered closed until after the funeral.

Aside from the resolution placing the organization as unalterably opposed to censorship, other important subjects were passed on, and the attitude of the convention made a matter of record.

The "star" problem came in for attention, the league opposing the creation of stars through flood of publicity rather than through popular demand.

A committee was appointed to investigate the complaint of any exhibitor who charged producers or exchanges with not living up to the New York state law in regard to deposits on film rentals, and the practice of charging deposits on film rentals was condemned, while at the same time was urged the adoption by other states of laws abolishing such practices. It was recommended that as many exhibitors as there are exchange men be appointed to the grievance board of film exchange men, so that fairness may be assured in all cases.

A telegram received on Wednesday from Dr. Wilbur Crafts, of the Reform Bureau at Washington, to a local newspaper, in which the reformer declared that the picture men had used partisan political pressure to obtain Sunday pictures, was the subject of vigorous discussion. Sydney Cohen denied the exhibitors had ever used partisan influence. The telegram is said to have charged that the picture men boasted they had elected a Democratic Mayor in Rochester because of the opposition of the Republicans to Sunday opening.

Tuesday, opening day of the convention, was marked by the showing of the Paramount release, "Sentimental Tommy," to delegates attending the convention.

The convention was opened early Tuesday afternoon by William Dillon of Ithaca, vice-president. Bernard J. Haggarty, secretary to Mayor Hiram H. Edgerton, made an address of welcome and presented the key of the city. The following were placed on the resolutions committee: Chairman, Jules Michaels of Buffalo; Lou Buettner of Cohoes; Fred Warren of Messina; Fred Duffie of Utica; Dave Letson of Herkimer; William Calihan of Rochester; John Walker of Schenectady; Benjamin Knoble of New York City; Morris Needles of New York City; Gus Koenigswald of Brooklyn.

Prominent exhibitors at the convention are Marcus Loew of New York; A. H. Schwartz of Brooklyn; Benjamin Knoble, Bernard Grobe and Charles Goldreyer of New York City, and Louis Buettner of Cohoes.

Social features of the convention include a tour of the city through the courtesy of the Rochester Automobile Club, a tour of the Eastman Kodak Company plant at the invitation of George Eastman and the movie ball in the Rochester State Armory, Thursday night, as the crowning feature of the convention.

In connection with the exhibitors' convention the F. I. L. M. clubs of the Eastern states was in convention with nearly one hundred persons, of whom fifty are film exchange managers, in attendance. The F. I. L. M. headquarters was established at the Hotel Seneca. There is one woman delegate, Miss E. Wheeler of Albany, manager of a film exchange there. Delegates were present from Buffalo, Albany, New York City, New Haven and Portland, Me. I. E. Chadwick of New York City was permanent chairman of the convention.

Important Conference on Shipping Case Situation

The executive board of the Transportation Committee of the National Association of the Motion Picture Industry held a conference on March 25th, with W. S. Topping, Assistant Chief Inspector of the Bureau of Explosives, and final specifications for shipping cases, which the bureau has proscribed, were analyzed and accepted.

The specifications have been made effective on and after September 1st, and will be issued to the trade through the medium of the press and by bulletin just as soon as proofs are received from the Government Printing Office.

Kane Calls Advertising "Prime Necessity"

Would Have Industry Revert to "Principles Responsible for Its Success"

IN a statement just issued from the headquarters of the Associated Exhibitors, New York, Arthur S. Kane, chairman of the board of directors of that organization, advises a revision on the part of the film industry "to some of the principles responsible for its quick rise to popularity and success" and declares that "one of the most important of those first principles' is advertising of proper character and sufficient volume. "One thing is certain," says Mr. Kane. "Advertising never has been a luxury, is not a luxury, and is a prime necessity in the motion-picture industry."

"Hardly a single important company in the field today will fail to admit that advertising started it on the way to success, maintained it when other corporations were falling by the wayside, and is the responsible factor in keeping it in its place today," Mr. Kane said.

"The essential thing to remember in this connection is that the first principle of advertising, the very foundation on which it rests, is good product. A commodity, whether it be a motion picture or a safety razor, must have the merit of being excellent of its kind and must be something that the public desires before it can justify advertising.

"The public, and in the case of the motion picture, this means the exhibitor and his public, of course, desire and demand motion pictures. The science of advertising in this connection is the implanting in them of the desire for a particular picture or the product of a particular company. In the keen competitive early days of this business, advertising was utilized heavily for that purpose and the companies with real good product and the ability to make the public desire it, succeeded.

"Producers and distributors have discussed with some seriousness in the past year the manner in which many good pictures suffered in distribution because inferior pictures filled the market and crowded out the playing days rightfully due the good picture. The answer is found partially in the fact that the producers have failed to carry the message of their good productions to the exhibitors in ample time and with sufficient truth to take that market, that adequate number of playing days, which rightfully belongs to the pictures of merit.

"It is true, and it has been realized by the advertising men of the A. M. P. A., that exaggeration and blatant claims have injured to an extent the confidence with which all effective advertising must be met. That injury, however, is not beyond repair. The trade paper is still the medium of communication between the distributor with wares to dispose of and i exhibitor with a theatre in which he m show pictures, and the note of sincer can, and should be, restored in moti picture advertising.

"That ideal of sincerity will be fou in all Associated Exhibitors advertisi and likewise, with confidence in our p duct, the volume necessary to drive ho the truth of our productions will be u lized.

"Associated has confidence in its abil to advertise its product without exagge tion and with all respect for conservat statement because it is not involved in t expense of making a picture and in t consequent necessity of disposing of it. will select its product from the best in pendently made films, and it therefore sures itself of the quality of its prod tions before it offers it to its franch members and to the purchasing exhibit of the country.

"General business conditions are blamed for servatism in advertising at this time, but insofar this applies to the motion picture business, there some strong arguments against its being considered an influence.

"In the first place the motion picture business not suffered to the extent of any other industry. the second place, it is recognized that the time slight depression is the psychological moment for vertising. When selling is an effort and not me the filling of orders in a heavy buying market all the influences for the creation of buying stren should be utilized. Certainly advertising is the str est influence for the creation of buying strength."

Successful Convention of Kansas Exhibitor

Anti-Deposit Bill and Church Movies Discussed; M. Van Praag Elected President

THE liveliest convention ever held by exhibitors in Kansas was that by the Kansas State Exhibitors' Association at the Hotel Lasson at Wichita, Kansas, Monday and Tuesday, March 28 and 29. The biggest topic discussed at the convention was the anti-deposit bill recently passed by the Kansas legislature and signed by the Governor, which became effective March 15. The showing of moving pictures in churches and schools received considerable discussion, and was censured by the exhibitors and considered unfair competition and a menace to their interests. Further, the convention went on record as unanimously opposed to the production of a picture depicting the life story of Clara Smith Hamon or any similar case. They voted that they would not show such pictures in their theaters.

The first meeting, which was a closed session, was called at 11 o'clock Monday morning. At this session a new set of by-laws was adopted and resolutions were made and adopted. It was decided that an executive committee of five members be elected from the floor, and that the president and secretary be on the committee as ex-officio members. The committee as chosen later in the day is comprised as follows: R. G. Liggett, J. I. Saunders, H. A. McClure, Stanley Chambers and S. A. Davidson.

At the executive session called at 2 o'clock that afternoon M. Van Praag gave a detailed report of the work done by the legislative committee in which he told of their success in putting through the Kansas legislature the anti-deposit bill and of their victory in defeating several drastic bills and measures, among which was the bill recommending the removal of the Kansas State Board of Review from Kansas City, Kas., to Topeka; the bill asking that no child under the age of 12 years be admitted to picture theatres unless in the company of a parent, and the bill asking for a stricter enforcement of censorship and a better "cleanup" of the movies.

The music tax came up for a brief discussion and it was stated that that issue had "died" from fear of action taken by the Association. Sunday opening was also taken up. And after deliberate discussion a motion was passed that a campaign be prepared by the Association to advocate Sunday opening and to educate public sentiment to favor Sunday shows.

Censorship was very briefly debat The new appointment to be made by t Governor came under consideration and was resolved that the Association requ him to make no changes on the pres board and that he reappoint all of its co ponents.

Officers were elected and installed. Van Praag was unanimously chosen pre dent of the organization. The other o cers are secretary, H. H. Woody, Lincol first vice president, R. G. Liggett, retiri president, of Kansas City; second vi president, Herman L. Gees, Mulberr third vice president, R. H. Holmes, E poria, and treasurer, Wm. Meyn, Kans City.

Eight delegates were chosen to rep sent each congressional district in Kans at the National Convention of the exhil tors at Minneapolis next June. They a H. K. Rogers, Marion; H. L. Gees, M berry; R. H. Holmes, Emporia; H. Ulrich, Manhattan; H. H. Woody, Li coln; Fred Savage, Hutchinson; Stanl Chambers, Wichita, and R. R. Bioche Kansas City.

After a reading of the financial rep

(*Continued on page 2550*)

Albany Censorship Hearing Proves Unusually Lively Session

Griffth, Brady and Rex Beach Assail Clayton Bill; Big Crowd on Hand

WITH the exception of the public demonstration against the recently passed transit bill, the biggest earing during the present session of the ew York state legislature was staged in lbany last Tuesday afternoon, before a oint legislative committee when scores oiced their protest against the Clayton ate censorship bill. David Wark Griffh and William A. Brady were the shing lights at the hearing. Long before the our set for the hearing the crowds had come such that it was decided to shift it rom the Senate finance rooms to the enate chamber itself. The hearing atacted a crowd that filled the Senate hamber, extending even into the galleries. epartmental heads, legislators and polital leaders, including Samuel S. Koenig New York City, were on hand to listen the arguments.

Members of the New York State Exbitors League had met at the Hotel Ten yck earlier in the day and formulated a an of action. At this meeting there ere present Harold Franklin of Buffalo, ohn Manheimer and William Brandt of rooklyn, Leo Bracher and Sydney S. ohen, of New York, together with Atrney John J. McInerney of Rochester, ho represented the association at the earing.

Neither Sydney Cohen, nor Rev. O. R. Miller, head of the New York Civic eague, spoke, although both were pres-nt. While the hearing was in progress, Ir. Cohen sat next to Attorney McIneey, who introduced the various speakers or the opposition and who also spoke at he conclusion of the opposition.

The hearing got under way at 2:30 'clock, the Senate having continued in ession up until that hour. One and onealf hours was given to each side. Mrs. Vaterman, occupying a seat on the main oor, near John Lord O'Brian, of Buffalo, ntroduced the speakers favoring the easure.

The first speaker of the day was Mary ray Peck of Geneva, representing the ree Lance Association of Women Vriters. The speaker declared that if ensorship was designed to raise the tandard of motion picture, it was but a elusion and that it was utterly impossile to establish a standard for ten million ersons. Mayor Palmer Canfield, Jr., of Kingston, followed, briefly outlining the nvestigation along censorship lines, hich had been made two or three years go by a representative committee named y the association, of which he is at the ead. The speaker said that this investiation had convinced the mayors that ney should openly oppose the Clayton ill. Mayor Canfield is now at the head of the New York State Conference of Mayors.

Senator Clayton Lusk, who is working in the closest harmony these days with Governor Miller, asked Mayor Canfield if he thought that certain pictures which were being shown these days were entirely satisfactory from a moral standpoint. To this Mayor Canfield replied that the National Board of Review and the producers were striving for higher standards and that they would continue.

"But that does not answer my question," said Senator Lusk.

"I can only say," retorted Mayor Canfield, "that I have come to the conclusion that the National Board has been more successful in its efforts to raise pictures to a higher moral tone than any particular board."

E. A. Moree, chairman of the legislative committee of the National Board of Review, first went over various sections of the bill, and then declared that the state should create a "Board of Public Morals" to supervise all forms of public amusements. The speaker went on to tell of a certain show which is one of the attractions in New York this winter, and said that it is doing far more harm than any picture yet shown.

"Why don't you be honest, and include such in your bill?" inquired Mr. Moree.

The next speakers were John M. O'Hanlon, representing the State Federation of Labor, and Hugh Frayne who came to the hearing as the personal representative of Samuel Gompers.

"I am opposing this bill," said Mr. Frayne, "because I do not think that censorship is necessary. It is fraught with much danger. It is an open door for a legislative method that will give police power over an industry. Two or three persons, constituting a board of censors could destroy this wonderful industry in their faulty judgment of what is right or what is wrong. The great censorship board in the person of the American public must solve the problem and solve it right.

"The American public," said Mr. Frayne, "is becoming impatient with the attempts which are being made to regulate practically everything they do. The passage of this bill will be harmful to a great army of wage earners. We do not believe that it is possible to pass legislation that will club people into being good. It is possible, however, to educate them."

Rev. L. H. Caswell, pastor of the Crawford Memorial Church in Brooklyn, spoke in opposition to the bill and said that he did not agree with the proposed method of correcting bad pictures.

"We believe," said Rev. Mr. Caswell, "that the appointment of a commission of censorship is but an inroad upon the rights of American citizenship."

Rex Beach was announced by Attorney McInerney:

"We have no hesitancy as authors," declared Mr. Beach, "in going on record as being solidly opposed to state censorship as it is proposed in this bill. It is iniquitous and unjust. It has failed and always will. We do not attempt to deny that bad pictures have been made. But bad books have been written, bad pictures have been painted and bad plays acted. I have never discovered any serious signs of disintegration of the moral fibre of the American people through this fact. It does not follow that because some pictures are unhealthy that the whole brood must be destroyed.

"We are not opposed to reform in motion pictures. But we are opposed to the form of reform proposed by this measure. Censorship is the product of the narrow-minded bigot, whose ready armor is oppression. There are no three persons who can agree on what is moral and what is not. I do not believe than any $7,500 intellect is capable of censoring the morals of ten million people."

David W. Griffith was next introduced.

"We believe that the motion picture business is decent," said Mr. Griffith. "We do not say that there have not been pictures which should never have been produced. There may have been. But there have been books that should not have been written, and thoughts and words said, that should not have been, but why tear down the very fabric of free speech.

"Censorship is the weapon of autocracy. If you control the sources of information, the people do not know what is going on. I think as I think. Such is the law. Rivers of blood have flowed because the great masses did not think as one or two men dictated. Such is censorship. They say that you must think as I think, or you are wrong.

"Censorship of motion pictures was first established in Germany, next in Russia. I do not observe that censorship has led them to any great heights of civic reform. I am surprised to see that religious organizations are working for censorship. Do they not know that the Christian religion was censored? Do they not know what they suffered through opposition from denominations?"

Mr. Griffith said, in continuing, that with censorship in existence, it would be impossible to put on the story of "David Copperfield," because it is a sex play, and "Hamlet,' owing to the fact that there are five murders in it. Mr. Griffith said in conclusion that from his experience, no possible good could come from censorship.

The opposition, having claimed the time allotted through its several speakers, stated that although there were several others present, including such men as Owen Davis of the Dramatist Guild of America; J. P. McMahon, secretary of the Catholic Laymen's association; John Emerson, president of the Equity association; Walter Arndt of the Citizens Union; John Doyle of the American Federation of Labor at Buffalo, and Lee F. Hammer, director of the recreation

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Illinois Exhibitors Urged to Attend Convention

PRESIDENT JOSEPH HOPP and Secretary W. D. Burford, of the Illinois Exhibitors' Alliance, are strongly urging every exhibitor in Illinois to attend the convention to be held at the Hotel Sherman, Chicago, on April 11 and 12.

In a call for the convention which has just been sent out, they say: "The 'Blue Law' fanatics are prepared to descend on the State Legislature at Springfield with bills modeled after those recently introduced in Washington, D. C., such as Sunday closing - censorship - exclusion of children under sixteen years of age, which, if they become laws, will work inconceivable injury to our business and will abridge the inalienable liberty of the citzens of Illinois.

"These people are organized. To combat them, we must present a united front.

"Be at the convention and do your share! Don't be a slacker!"

In addition to the legislative questions which will come before the convention, an election will be held of delegates and alternates to the National Convention of the Motion Picture Theatre Owners of America at Minneapolis, and plans to abolish advance film deposits will be discussed.

Abrams Re-Elected President of United Artists

AT the annual meeting of the United Artists Corporation, held this week at their offices, 729 Seventh avenue, Hiram Abrams was re-elected president. This is Mr. Abrams' second term as president of the corporation.

The other officers re-elected at the meeting were as follows: Dennis F. O'Brien, vice president and general counsel; A. H. T. Banzhaf, secretary; M. E. Prager, treasurer. The following were elected as members of the Board of Directors: Mrs. Charlotte Pickford, Hiram Abrams, Dennis F. O'Brien, Nathan Burkan and A. H. T. Banzhaf.

Brentlinger President of First Nat'l of Indiana

At the annual meeting of Associated First National Pictures of Indiana which was held on March 14, at Indianapolis, Indiana, A. F. Brentlinger of Indianapolis was elected president and the directorate increased to a maximum of not more than fifteen members. Frank J. Rembusch of Shelbyville was elected vice-president; Henry W. Fechtman, of Indianapolis, treasurer and Floyd Brown of Indianapolis, secretary.

The directors chosen at the annual meeting were: A. F. Brentlinger, Indianapolis; C. E. Potts, Indiana Harbor; F. J. Rembusch, Shelbyville; Bruce C. Kixmiller, Bicknell; R. H. Harris, Bloomington; H. H. Johnson, Lafayette; Ivan Arnold, Kokomo; H. W. Fechtman, Carl H. Lieber, H. P. Lieber and Robert Lieber, all of Indianapolis. Robert Lieber is also president of Associated First National Pictures, Inc., the national organization.

Film Notables Invited to Pen Women Convention

The National League of American Pen Women, comprising writers, lecturers and artists, will hold a national convention at the Hotel Willard, Washington, D. C., April 13 and 16 inclusive. Invitations have been sent to motion picture stars, directors, photoplay writers and others to attend the convention, and it is expected that the response will be a great one as the occasion promises to bring together a most distinguished gathering. The organization is declared to have the President and Mr. Harding among its patrons as well as many members of the judiciary, congressional and diplomatic circles in the National Capital.

Governor Makes Missouri Deposit Bill a Law

Word has just been received at the Headquarters of the Motion Picture Theatre Owners of America that Governor Hyde of Missouri has signed the Deposit Bill passed by the recent Missouri Legislature, safeguarding the deposits of the exhibitors of Missouri.

Felix Feist Joins Schenck

Felix F. Feist

FELIX FEIST, formerly vice president of the Goldwyn Film Company, who recently resigned from that organization has joined Jos. M. Schenck's staff, to supervise the distribution and sales not only of Norma Talmadge Pictures and Constance Talmadge Pictures, but also of all other Schenck Productions, including the Buster Keaton Comedies, the Mutt & Jeff Pictures, the Allen Holubar Pictures, Sidney Franklin Productions, and the John Emerson-Anita Loos Special Productions.

Mr. Feist will take up his new duties at once, and will make a trip throughout the United States, representing Mr. Schenck. He will visit with the Exhibitors and promote new ideas of cooperation.

Citizens Appeal Decision of Kansas City Censor

The Kansas City Motion Picture Censor Board of Appeals is functioning again for what E. L. Miller, a member of the board, termed "about the first time in six months." Decisions of Harry Goldman, city censor, are supposed to be taken to the board for reconsideration.

The cause for action now is the movie serial, "Velvet Fingers," distributed by the Pathe Exchange, Inc. The picture was classed as unfit last week by twenty-two citizens who signed a protest petition and urged that the board of appeals view the picture, which, it was alleged, portrays the degenerate lives of criminals.

Mr. Goldman passed the film and several of the episodes have been shown in Kansas City. Following the protest, the board viewed the additional episodes. It is expected to render its decision soon.

M. A. Chase Heads Buffalo Exchange Managers Ass'n

Maurice A. Chase, manager of the Universal Film Exchange, of Buffalo, N. Y., has been elected president of the Motion Picture Exchange Managers Association of that city.

Oklahoma Convention Postponed to April 25

THE tenth annual convention of the Oklahoma Theater Owners and Managers' Association, originally scheduled to be held in Oklahoma City in the Lee Huckins Hotel on April 18 and 19, has been postponed, according to a late wire, until April 25 and 26. Ralph Talbot, president of the organization, advises that plans are now being formulated designed to make this gathering "the biggest and best convention of exhibitors ever held in the state."

Blue Laws Win at Excitin California Election

The most spectacular campaign and th most exciting election in recent years California was held at Pomona, Cal., c Monday of this week and resulted in victory for the blue law advocates. Th result was 2,078 for Sunday closing ar 2,023 aaginst. There are thirty-eigh churches in the town and three theatre

The law goes into effect in thirty day The theatre interest will try to secure a injunction against its enforcement. If is enforced, the theatres will be close permanently, it is reported. Producer writers and stars took part in the can paign. Meetings by both factions wer held nightly.

Equal Rights Law in Penn sylvania Probable

The Asbury equal rights bill, giving th same privileges to persons of all race creeds and colors in motion picture thea tres, as well as in hotels, restaurants an other places of public accommodation, ha a good chance of becoming the law i Pennsylvania this year. The bill ha passed the house and has been favorabl reported out of committee in the Senat

Bills of the same nature have been op posed by the motion picture interests fo the past fifteen years.

Kansas Holds Big Convention

(*Continued from page* 2548)

about $1,000 was subscribed to the treas ury of the organization by exhibitors pre ent, this money to be used to take care o the overhead expenses incurred.

At the Tuesday morning session the ex hibitors discussed the anti-deposit bill an agreed that the exchangemen should b given some means of protection agains losses resulting from exhibitors who ha bad accounts. They decided that a sor of credit bureau consisting of five exhib tors and five exchangemen be formed an that this body determine the credit ratin of various exhibitors and thus decid whether or not a deposit would be re quired to protect the exchangemen fro bad accounts and contract violators. Thi plan was submitted to the exchangemen a the open meeting at 3 o'clock Tuesday aft ernoon. Several of the managers of th various exchanges gave their views on thi question.

One of the regular Tuesday luncheons of the Theatre Owners Chamber of Commerce at the Hotel Astor. This is a picture of a recent meeting and shows President William Brandt and National President Sydney S. Cohen in the forefront

What T. O. C. C. Means

IN a statement issued from the headquarters of the New York Theatre Owners' Chamber of Commerce, the activities of the past year are surveyed, and the beneficial results secured for theatre-owners by the organized effort of the Chamber of Commerce are pointed out. The statement refers to the "round table conference," held a year ago at the Hotel Astor, New York, which originated the present Board of Trade. At this conference were William Brandt, Hy Gainsboro, Samuel G. Bock and Chas. Goldreyer. The first informal meeting of the proposed association was held at the Hotel Astor on February 2, 1920, at which plans were laid for the definite establishment of the T. O. C. C. From an original group of a dozen theatre-owners, declares the statement, the organization has grown steadily until today its roster contains 120 well known theatre-owners, controlling in the aggregate some 500 motion picture theatres in and around Greater New York.

Among the first problems tackled by the T. O. C. C. was that involving the use of the name of Marcus Loew on advertising put out by the Metro Pictures Corporation. The T. O. C. C. felt that independent theatres could not well afford to advertise the name of "Loew" upon their screens in connection with Metro productions. The matter was called to Mr. Loew's attention, and he with great fairness summarily removed his name from all Metro advertising.

The next question acted on was that of insurance. Theatre owners had been paying a rate of insurance which was based upon conditions antedating the modern type of theatre. The growth of facilities in theatres had materially reduced accident and fire hazards. The T. O. C. C. engaged the services of a reputable brokerage concern to represent their case with the result that the insurance interests reduced the rate to almost one-half of its former amount.

Disagreements over contracts calling for certain releases arose between Famous Players-Lasky and some exhibitors. T. O. C. C. engaged the law firm of Wise and Seligsberg, to represent their interests with the result that the disputed points were satisfactorily settled without further recourse to legal measures. Similar adjustments were made, through the services of the T. O. C. C., with Goldwyn.

The deposit problem came to a head when one concern demanded payment in full at the time of the closing of the contract for a picture. A resolution adopted by T. O. C. C. recommended its members to refrain from doing business with film concerns demanding full payment in advance. Arrangements were finally affected by which the distributing concerns agreed to waive all deposits upon the guarantee of the T. O. C. C. that the contracts of its members would not be violated. A trust fund of $5,000 was created by the organization which was deposited at a local bank to be applied in the event of the violation of a contract by a member.

Another complaint lodged with the T. O. C. C. concerned increased rentals said to have been demanded by First National on Charles Ray contracts. First National, says the T. O. C. C. statement, cancelled existing contracts with the request for rentals above those provided for in the original agreements. Following objections to the cancellations by exhibitors, negotiations with First National were conducted by T. O. C. C. Finally, First National, according to the statement, withdrew its cancellation of contracts with members of the T. O. C. C. and these members received and played their pictures at the original rental.

New Officers Elected by Chamber of Commerce

The Theatre Owners' Chamber of Commerce held its annual meeting and election for officers last Tuesday at the Hotel Astor, New York City. The largest assemblage of its members that has ever gathered, were present to participate in elections.

The following slate were elected for one year: President, William Brandt; first vice president, William Landau; second vice president, Chas. A. Goldreyer; secretary, S. A. Moross; treasurer, Samuel G. Bock; sergeant-at-arms, Samuel Sonin.

Executive Committee — John Manheimer, C. Steiner, Louis Blumenthal, Hy Gainsboro, Leo Brecher, Charles Moses, Bernard Edelhertz, Rudolph Saunders.

Finance Committee — Samuel Sonin, Rudolph Saunders, E. H. Behrend.

The president, in his report, stated the Theatre Owners' Chambers of Commerce now has a membership of 124 exhibitors who control 531 theatres, making this the most important local exhibitors body in the country.

Many matters of interest were discussed and the Convention Committee reported that two cars had been exclusively engaged for the delegates, 70 members, from the Chamber of Commerce, who would attend the State Convention at Rochester.

The installation of newly elected members will take place at the banquet to be given on Tuesday, April 19.

Boosting Matinees

How Exhibitors of Portland, Oregon, Handle Their Most Difficult Problem

LIGHT attendance invariably suggests to the exhibitor in Portland, Ore., the matinees at the motion picture theatres. Evenings there are pretty much the same with Saturdays and Sundays having a slight advantage over the other five nights of the week, but it is the matinee business that keeps every theatre manager there on edge all the time. Getting patrons into the theatres while it is daylight outside is the problem that is ever confronting them.

Portland has six first run houses. Each of the six does a good afternoon business but the manager of each of them has his own particular method to which he can trace the business which is done at the matinees. The methods range from location, through lobby displays and newspaper advertising to special service given by the theatre to afternoon patrons which is not accorded to those attending in the evening.

Location on a busy business street is the main essential for a good afternoon business according to Frank Lacey, manager of the Majestic Theatre.

Lobby displays says F. W. Teufel, manager of the People's theatre in answer to the same question.

Good pictures says Gus A. Metzger, manager of the Rivoli.

Special service to women patrons, especially shoppers, says Paul E. Noble of the Liberty Theatre.

Restful attitude in the theatre, and extra courtesy is the theory and practice of Ralph H. Winsor, manager of the Star Theatre, the holder of the Portland franchise in Associated First National Pictures, Inc.

Newspaper advertising backed up by honest performance is the policy of the Columbia Theatre under the management of A. C. Raleigh.

"Shopping is done chiefly in the afternoon," said Mr. Lacey in supporting his theory of location, "and it is shopping that brings out the people that are available for the afternoon business of a theatre. The number who actually attend. In other words, the proximity of a theatre to the place where they naturally go in the afternoon—the shopping district—is the one thing that will assure a regular heavy afternoon attendance. Much of the support the Majestic gets in the afternoon comes from people who haven't read the newspapers advertising—people who have a couple of hours to spare between appointments, women who finish their shopping early, transients who are in the city for but a few hours and many others who are patrons incidental to the location of the theatre."

Mr. Teufel agrees with Mr. Lacey that matinee business is dependent to a great extent upon the casual attendant, the patron who is passing by, but insists that an attractive lobby display is essential in getting them into the theatre. He took charge of the People's Theatre about six months ago and paid the greatest attention to matinee business and tried special stunts including extra musical programs, souvenirs for children, and vaudeville acts, but finally discarded them all on the theory that patrons go to a motion picture theatre for motion picture entertainment.

"A lobby display will attract them into the theatre but to keep them coming you've got to know how to put on a picture," says Mr. Teufel. "The matter of presentation is especially noticeable to women who seem to be vastly more sensitive to the artistic effective handling of a photoplay than men. As women make up the majority of available afternoon patrons, presentation is therefore obviously an important factor in a steady matinee patronage.

"Lobby displays are important for patrons get their first impression of the picture from the display outside. They form their idea of what they are to see from these first impressions and therefore a lobby display, out of tone with the picture, makes the show itself a disappointment. Something novel is the thing I strive for, but when this doesn't develop I dress the lobby in a manner to make it most attractive to women and the afternoon business looks after itself."

"There is just one answer to the question of matinee business and that is good pictures," says Mr. Metzger. "Good pictures will draw any time—morning, afternoon or evening. If you have a star like Norma Talmadge you will do good business all day. There are a great number of women who prefer afternoon shows but so many theatres have made their afternoon shows secondary to evening performances that they have gotten out of the habit of coming. Give everything in the afternoon that you do in the evening and give the bookings up to a top standard and the question of matinee business will cease to exist for you."

Special service for women is the secret of the afternoon business done by the Liberty theatre, according to Mr. Noble.

"Our aim is to provide a restful atmosphere for the theatre in the afternoon," said Mr. Noble. "We have a young woman just inside the doors whose only duty is to smile cheerfully and direct patrons to the head usher. The head usher in turn directs them to the sections where the best seats are to be obtained and the ushers themselves take pains to hurry patrons into their seats. Many of the patrons are tired shoppers. Others have babies with them and we have special service for each. The woman's retiring room has several Chinese maids in attendance. They have individual powder puffs, hair pins of all sizes, and everything else that can go to make a woman comfortable. The women's rest room is equipped with a number of rockers and plenty of easy chairs to provide opportunity for mothers to pacify restless infants."

Mr. Winsor holds similar ideas and the Star theatre makes a specialty of relieving patrons of all parcels as they come in at the door and checking them for them until after the performance.

"If mother, sister or daughter can go downtown and load up with bundles," said Mr. Winsor, "and then go to a theatre knowing that a courteous usher will relieve her of her burdens and place them carefully in a check room and escort her to a comfortable chair where she can relax and enjoy a good picture and good music, she will jump at the chance.

"The soft lighted quietude and harmonious atmosphere of a well ordered motion picture theatre is the antithesis of the hustle and bustle and crush of the busy department store."

"The Columbia theatre is not in the shopping district but about a block away from one of the main thoroughfares," said Manager Raleigh. "Therefore, it is necessary to pull people that far from their more or less intended routes to attend matinees. No attempt is made at the Columbia, at any time, to present large or elaborate lobby displays, the expense for this feature being a constant quantity. The newspapers, window cards and billboards are used exclusively. My matinee business, which is consistently good and incidentally measures up with the night business in as far as the numbers of tickets sold, is the result of a combination of 'happenstances.'

"My first efforts were directed to the restful character of the theatre, exactly the same program as at night, the absence of crowding, the invariable courtesy of each and every attendant, every rest-room is carefully looked after and, in summer, the excellent cooling system. We always have time to help an elderly lady up a stair or with her wrap or the thousand and one little courtesies which cause patrons to remark 'I certainly like the Columbia!' Of course, the picture has an effect as has the music but during matinees, every effort is made to have everything restful—even the music is differently presented.

"The tired shopper is invited to forget the agony of aching feet and headache; her bundles are checked and she is made to feel that she is a guest in a home rather than a paid patron at a theatre.

"Then, when the Columbia started on its policy of presenting the better features, the price was raised in the evening to double matinee prices. Matinee business, of course, increased, because a woman and a bargain price are affinities, until now, the house is playing capacity both afternoon and evening approximately 85% of the time. Very few concerts or other special attractions are presented—it is just picture, with other accompaniments as nearly perfect as our abilities will permit.

"The matinee business was secured at first solely through the newspaper ads. Attention was called frequently to the many little things that would appeal—just a few lines tucked away in the corner of an ad. Then, when they came, we worked overtime to make them want to come again and—they did come again and again.

"Exclusive of the picture and music, I would divide the results as follows: The theatre itself—40 per cent; courtesy (the kind with a smile) and personal attention—40 per cent, and publicity—20 per cent."

Lively Hearing at Albany

(Continued from page 2549)

part of the Russell Sage Foundation, these would not speak.

Mrs. Waterman opened in support of the bill. Among other things she said that she was protesting in the name of American womanhood to pictures which were being shown these days as characteristic of the American woman.

Ellen O'Grady, until recently a deputy Police Commissioner of New York City, spoke for several minutes during which time she told her audience of what she termed "perfectly awful pictures" which she had witnessed in New York City. Later on, William A. Brady turned to Mrs. O'Grady and asked her why she didn't have the owner of the theatre in which she had seen such "terrible" pictures, arrested.

The last speaker was John Lord O'Brian. He said that the people have been waiting for four years for the producers to straighten things out and still there had been no improvement.

William A. Brady was introduced as one of the king-pins of the opposition at six o'clock. At the outset of his talk, Mr. Brady said that he represented 90 per cent. of the motion picture producing companies of the United States. He called attention to the wonderful work that had been done by the industry in connection with the Hoover drive for the relief of the starving children of Europe.

Mr. Brady put up a proposition to the committee, which he said would work out satisfactorily all the way round, and would do away with the necessity of the state passing a censorship measure. This plan was to meet with Mrs. Waterman, Governor Miller, Senator Lusk, Canon Chase and others who are endeavoring to pass the Clayton bill, and bring with him ten or twelve executives who control and represent the bulk of the motion picture industry. These men, he said, would be perfectly willing to enter into an agreement with the Governor and the others to the end that they would not play their products in any theatre in the United States, where disreputable pictures are being shown, and furthermore that the association would do all within its power to prosecute offenders of this sort.

Republican senators, after an hour's conference on Wednesday night of this week, at Albany, decided to support the Lusk-Clayton motion-picture censorship measure now before the New York legislature. A hearing on this bill was conducted on Tuesday. Wednesday's procedure really makes the proposed bill a party measure. With Governor Nathan L. Miller openingly advocating a censorship bill, the chances appear favorable for the passage of the bill.

Certain amendments will be immediately made to the bill with a view to enhancing its passage. In the original bill it was proposed to charge ten dollars for passing on each 1,000 feet or fraction thereof of original film. An amendment will reduce this charge to three dollars and will fix the fee for each additional copy at two dollars instead of nine dollars, as was provided in the original measure.

Pictures which have been publicly exhibited in New York State prior to August 1, 1921, will be subject to a tax of two dollars for each 1,000 feet or less, instead of three dollars as was first supposed. Educational, scientific and religious pictures ought to be exempt from tax. Employers will be permitted to make and to exhibit films intended for the welfare of their employees.

C. L. GRANT.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

The Wabash Film Exchange now is installed in its new quarters at 804 S. Wabash and is putting its first releases on the market, which include a two reel Western Star Drama, "The Outlaw's Reformation," starring Fritzi Ridgeway and a two reel Ben Turpin comedy, "Special Delivery," one of the series of twenty which the exchange purchased from Warner Brothers. A new list of five reel features to be distributed by this exchange will be announced shortly.

Milton Simon and Arthur H. Toffler, of Selected Films, Inc., announce that they have just obtained the rights to distribute the Jane and Catherine Lee Comedies, two reelers, in this territory. According to Mr. Simon, Balaban & Katz and Lubliner & Trinz theatres already have booked these comedies.

Nate Woody, of Pinnacle productions, is back in Chicago after a trip to the west coast studios of his company and reports excellent progress in production work there. Arrangements have been completed for some splendid fiction stories which will be picturized starring Neal Hart. According to Mr. Woody, this popular star is already working on his fifth five-reel feature.

Manager Harthill, of Reelcraft, has completed plans for the removal of that company's offices from 207 S. Wabash to 810 S. Wabash, the date for the change being April 23rd. Mr. Harthill has just returned from a trip to Kansas City where he arranged for new quarters for Reelcraft's Kansas City office, it having been made necessary by the growing business to procure larger quarters. He is planning for the exploitation and marketing of the new series of two reelers and one reelers which are now being produced in New York and which Mr. Harthill believes will be the best series of comedies yet offered by Reelcraft.

George Weinberg now is covering the Illinois territory for the Empire Film Company, having resigned from Masterpiece to accept his present position. Mr. Weinberg is widely known to the trade, having been connected with various exchanges as a salesman for several years.

Helen Gardner will make personal appearances in connection with the showing of her picture, "The Devil's Angel," in Chicago and surrounding territory. Miss Gardner has arranged to fill an eight weeks' engagement, four of which will be passed in Chicago and four in the district outside of this city.

Merit Film Exchange will move from its present quarters in the Film Exchange Building to 810 S. Wabash about April 23rd, according to plans completed by Manager Pador. Masterpiece also will move to 810 S. Wabash at the same time.

Harry Spanuth, of Commonwealth Picture Corporation, visited Cleveland and Buffalo last week and then went on to New York in the interests of his concern.

Nathan, Harry and Max Ascher and Harry Rice were the representatives of Ascher Brothers at the opening of their splendid Capitol theatre in Cincinnati on the night of April 2nd. They report huge crows attended the premier performance and that the finished theatre has made good their predictions that Ascher's Cincinnati house would be one of the finest in the United States.

The Chicago Evening Journal has opened fire on a beauty contest by which some Chicago girl will be selected for a job with Christie Comedies. The Chicago Motion Picture Machine Operators Union has a publicity tie-up with the contest for the operator's ball, early in May. The operators committee wired Watterson R. Rothacker, then on the coast, asking him to find a producing company which would give a Chicago contest winner a chance in the movies and through him, Al E. Christie and Charles Christie readily consented to give one more Chicago girl an opportunity to shine in the movie constellation.

W. H. Rudolph of New York was in Chicago this week in connection with the opening of "Without Limit," the super feature being released through Metro, which has been booked into the entire chain of Ascher Brothers' theatres. Mr. Rudolph is enthusiastic over the success of this picture at the Capitol in New York and other key cities where it has been shown and predicts heavy business in Chicago.

The Bushmint Company, distributors of Synchronized Scenario Music Company's scores in the Chicago territory, has taken offices in the new Guenther Building at Tenth and Wabash avenue and expects to be established in its new and larger quarters about the end of the month.

Julius A. Alcock, recently connected with the Stoll Film Corporation's Chicago branch, has joined Superior Screen Service sales staff and will cover the north side for the latter concern. Mr. Alcock is one of the most widely known salesmen in Chicago and has been connected with the industry for many years in various capacities.

Henry Ginsberg, general salesmanager of Educational, is scheduled to arrive in Chicago shortly on his tour of the principal exchange centers. While in the Windy City he will confer with Chicago Manager I. Maynard Schwartz on the sales and exploitation plans of his orgainzation.

A. Teitel, expert in cleaning and renovating of films, and who lists among his patrons many of the largest film companies in the country, has removed his headquarters from 112 N. La Salle street, where he was located for several years, to the third floor at 804 S. Wabash avenue. Mr. Teitel has made this move in order to secure more space for his growing business and at the same time be nearer to many of his customers.

Irving Mack has taken space for his offices at 808 S. Wabash avenue and will move into his new quarters at an early date.

Manager Tarbell of Vitagraph, has returned from a trip over the Indiana territory where he sees signs of an early improvement in business.

Fred Aiken, of Superior Screen Service, is taking an optimistic view of the business situation, which is shared by many other exchange managers and states that exhibitors, many of whom were over sold, are getting back to normal and that a marked pick up in business already is apparent.

F. H. Fisher, of La Salle, owner of a string of theatres in Illinois, has added the Majestic Theatre, Madison, Wisconsin, to his list of houses and opened last week.

Eddy Grossman has resigned from the sales department of Paramount to become assistant to General Manager Al Lichman, of Associated Producers, and already left for New York to assume his new duties.

Dan Roche, publicity man for Famous Players-Lasky, spent last week in Milwaukee putting over "The Witching Hour" at the Butterfly Theatre, where it made a house record. One of the publicity stunts used by Mr. Roche was to put witching hour signs on all street clocks in Milwaukee.

Leo Landau, manager of the Alhambra, Milwaukee, will have charge of the theatre into which the Slitz Palm Garden is to be converted, according to reports reaching Chicago from Wisconsin City.

Publicity Director Hill, of Universal, has returned from Peoria where he aided in the exploitation and advertising of "Outside The Law," which played at the Apollo.

Jimmy Gillick will hereafter be known as the Pathe salesman de luxe, as he is now touring the country with his newly-made bride in a private car. The trip will include New Orleans, Yellowstone Park and other points of interest. Jimmy's father is general manager of the Chicago, Milwaukee and St. Paul Railroad, and loaned his son his own car for the extended honeymoon.

Manager Aschman of Pathe, and his sales force put their shoulders to the wheel in earnest during Brunet month and the result, according to Manager Aschman, was an eighty per cent increase in new business over the average month's business.

The new Madison weekly magazine, of which Ben. Serkowich, live wire publicity man for Dee Robinson in Peoria, is editor and publisher, is one of the snappiest and best turned out house organs published in the central west and is full of information and stories which the fans enjoy reading. It contains the programs of the new Madison for a week ahead and is helping Dee Robinson keep his splendid new house full to the last row every night.

"The Devil," George Arliss feature released through Pathe, is doing exceptional business at Barbee's and following its two week's engagement at this loop theatre, will be played for a week at the Bijou Dream and Boston, also in the loop.

Manager Lesserman, of Universal, predicts that "Reputation," the forthcoming release with Priscilla Dean in the leading role, will be the greatest success of any picture produced to date featuring this popular star.

A. J. Abrams, of Synchronized Scenario Music Company, will hereafter be located in New York where he has opened offices for his company at 209 West 48th street. Salesmanager Mintz of Synchronized is away on a trip closing up a few remaining territories for his company.

Music and the Picture

Enter the Music Week

By Charles D. Isaacson

I WANT to tell you something about the Music Week idea. Particularly I want to call it to the attention of all those exhibitors in New York City and land outlying the metropolitan district.

Music Week is April 17th to 24th, inclusive, and, while it only affects the particular district I mention, nevertheless, what is being done will be of interest and importance to all the field. Look at your calendar and see what you can do to tie up to the movement.

This is the second annual Music Week which New York City has attempted. Last year's was most successful, and about fifty other cities took it up and held their own special events. A volume about the idea was written by C. M. Tremaine, whose Bureau for the Advancement of Music was responsible for the plan. This book is available.

What is Music Week?

The intention of the committee is to bring good music dramatically and forcefully to the attention *of all the people all the time during the seven days.* To that end a widespread propaganda has been carried on involving clergy, the educators, the business people, the civic authorities, the institutions, the musical agencies, the newspapers, etc.

Whatever you can do for music and to aid in the effort to bring good music to all your people during that week is one thing.

But there is a very different reason for finding a genuine interest in the Music Week.

And that reason is plain: The combination of all the activities in focussing the minds of the public upon music can be made to work for your house.

Your house can be made to work for music, but music can be made to work for your house.

Co-operation! There's the big word in this Music Week idea. Every force which is interested in the art and every force which is interested in using the art for its own particular end; are pulling one big train, and *you* are on that train if your house is utilizing music as part of the entertainment for your patrons.

Indeed, I make a very important assertion. Everything which happens of a musical nature contributes to your profit, *if* your house stands for music.

The Music Week Committee is headed by important individuals. The honorary members are Otto H. Kahn, Charles M. Schwab and George Eastman, and on the committee proper are the following: Berthold Neuer, C. M. Tremaine, R. B. Aldcroftt, Philip Berolzheimer, Artur Bodanzky, W. C. Bradford, Dr. William C. Carl, Hollis E. Davenny, Charles H. Ditson, Julian Edwards, Thomas A. Edison, William L. Ettinger, John C. Freund, Father Finn, George H. Cartlan, Rubin Goldmark, Charles H. Green, S. Hurok, Herman Irion, Charles D. Isaacson, J. F. B. Lanier, Leonard Liebling, Richard W. Lawrence, Robert Lawrence, Rev. Dr. William T. Manning, Rev. Dr. Charles H. Parkhurst, Anning S. Prall, Mrs. Arthur M. Reiss, Hugo Riesenfeld, S. L. Rothapfel, Rev. Dr. Joseph Silverman, Sigmund Spaeth, Frederick T. Steinway, Joseph Stransky, H. B. Tremaine, Rodman Wanamaker, Edward Ziegler.

A committee of patrons includes the wealthiest and most influential women in New York.

A committee of musicians brings together the foremost artists.

The motion picture industry is represented by Samuel Rothafel and Hugo Riesenfeld, and if I mention it, by myself. Then, too, the secretary of the committee and the real figure behind the whole gigantic activity, Mr. C. M. Tremaine is intensely interested in motion pctures, and is one of the committee of five of the Association of Motion Picture Interests.

The Music Week Committee, under the special direction of Miss Lowden, sister of Governor Lowden, who was one of the leading candidates for the Presidency of the United States, has arranged some special plans for motion picture theatres. An official design which is being used on the posters, window cards and all advertising matter is also made for a cover for the theatre programs. I understand that these are all printed and can be had for less than cost. I believe that the Capitol, Rivoli, Rialto are scheduled to use them, along with many other theatres.

There have been made some excellent slides which are available for your use. (You may communicate direct with Miss Lowden, Suite 509, 105 West 40th St., New York City, for information on these specific matters.)

Then there are some special suggestions for musical activities.

On the afternoon of Sunday, April 17th, a great chorus will join along with the churches in their simultaneous playing of the chimes. You could at the same hour (three o'clock) have your organist play the chimes and announce it in your program or on the screen.

On a certain afternoon the Metropolitan Opera House will hold a special matinee—you could play a selection from that opera and announce on the screen why.

On Saturday, April 16th, the *New York Globe* will issue a massive music supplement in honor of the week and will carry the news of every think that is going to be done. You have the privilege of that space for your own special announcements. Get your plans down in black and white and sent it to the Music Supplement Editor, New York Globe, 73 Dey Street, New York City. I know that he will use it. The reason I know especially well is because I am that editor.

The *Evening Mail* will, I believe, also issue a supplement and I presume will be equally happy to co-operate with you. Possibly some of the other papers are planning to do big things—but so far have been quiet about it. Although any one who reads any paper has seen many articles, many items, encouraging reports of the publicity which is being given to the activity.

In C. M. Tremaine's book, the following facts concerning the First Music Week are significant because the Second Music Week will more than double everything here recorded:

More than 1,700 different organizations took an active part.

Each organization furnished the means of participating to a great number of individuals.

The public schools reached nearly 1,000,000 children, the churches between 300,000 and 400,000 adults.

Publicity of nearly 10,000 inches was given the event.

Civic, state and all other authorities aided.

Now what are we all going to do to use th Second Music Week to push forward the mu sical activities of the picture theatres.

The exhibitors within the affected district can take quick and important advantage o everything that is being done. Make the week a gala one. Plaster the musical idea all over th theatre and your publicity. Make the followin line important:

EVERY WEEK IS MUSIC WEEK
IN THE —— THEATRE,
But During
Music Week We Have
Super Music Week!

Those outside the metropolitan district cannot get any of the effect being created. But please remember that other cities are planning to make their own music week. If you want to be kept in touch with the plans of your city the moment that the first suggestion gets under way—ask Mr. Tremaine to keep you informed. He tells me that he will be happy to keep you in touch with all new musical ideas of which his bureau is cognizant. His address is 105 West 40th St., New York City.

But here's the biggest idea of all:

Why not start a music week in your city yourself. You be responsible for it. You get together the committee of all the important city and state and local authorities. You be the chairman, the sponsor, the big leader. You make the date, you lead the way.

The newspapers of your city will take it up. You will get all the publicity; so will your house, incidentally. And you will stand as the prime music mover of your community.

Certainy the time is ripe. And with the Bureau and Mr. Tremaine and the leading authorities, and your humble servant, the writer of these words, behind you to prompt, advise and aid you, there can be no failure.

A Beginning of Musical Interpretation

None of the various interests represented at the recent picture-music conference in New York has shown a greater interest in the development of better music for the films than the Boston Music Company, which has not only published a great deal of music peculiarly fitted for picture interpretation but has also brought out what is really the pioneer text book for moving picture musicians "Musical Accompaniment of Moving Pictures."

This book, written by Edith Lang and George West, is a practical hand book for picture players and while it makes highly interesting general reading, it best serves its purpose as a reference work for those engaged in playing for the movies. Miss Lang is organist at the Exeter theatre in Boston and the book, an exposition of the principles underlying the musical interpretation of moving pictures, is as authoritative, as only actual experience can make it.

"Musical Accompaniment of Moving Pictures" is divided into three parts, the first of

(Continued on page 2610)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FIRST NATIONAL

Nineteen and Phyllis—
Packed house every night. Pleasing picture. (East.)

Very poor for all week. Fair picture. (East.)

Passion—
Wonderful picture but it brought only fair patronage. (Middle West.)

Great picture, and it brought great business. (West.)

Old Swimmin' Hole—
Fine picture which drew good business. (West.)

The Great Adventure—
A poor picture and business was below average during run. (Middle West.)

My Lady's Latchkey—
An average picture but poor business. (Middle West.)

Dinty—
Great picture. Large box office receipts. Certainly pleased my patrons. (East.)

The Woman in His House—
An excellent picture from every angle, and business was splendid. Went over big. Sincere, purposeful, and supremely dramatic. (East.)

Man—Woman—Marriage—
A regular woman's picture—result, big houses and box office returns that tripled as the engagement continued. Held over for second week. (Middle West.)

Trust Your Wife—
Katherine MacDonald heads the list of popular feminine stars here. All her pictures go over big. This one much better than predecessors, and business correspondingly bigger. (Middle West.)

FAMOUS PLAYERS

O'Malley of the Mounted—
Satisfactory box office returns, but not up to usual Hart receipts. (East.)

A good picture, but a weak drawing card. Only a fair house for the week. (Middle West.)

Business was good with this one. A good picture that pleased the usual Hart crowds. (East.)

The Price of Possession—
One of the poorest things Ethel Clayton has ever done. (East.)

A fair picture and fair puller. (East.)

The Faith Healer—
The picture seemed to be only fair and it had little appeal. Business was not very good. (East.)

Interest and crowds disappointing. Advertised as a second "Miracle Man," but public fed up on this type. (Middle West.)

Brewster's Millions—
Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs. (Middle West.)

Tickles 'em stiff—doing big. (West.)

The Easy Road—
Showed in conjunction with Lloyd Hamilton in "Moonshine." A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best. (Middle West.)

Nothing extraordinary in this picture, but business was fair. (West.)

Forbidden Fruit—
The name DeMille is a large drawing card and this certainly is a fine picture. Result—extra large business. (West.)

Great picture—drew splendidly. (East.)

Chickens—
Too weak even for the chickens. Wouldn't even stand on a double program as a comedy. (West.)

About the usual Douglas MacLean feature; good farce, but not up to "23½ Hours' Leave." (Middle West.)

The Gilded Lily—
Attracted capacity audiences for a seven-day run. (East.)

This picture attracted big audiences and house was packed every performance. (West.)

Beau Revel—
Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week. (Middle West.)

The Inside of the Cup—
A splendid feature which pleased both reviewers and audiences. Played to excellent business. (Middle West.)

The Charm School—
Delightful from start to end. Reid one of the biggest favorites of screen out here. Big business uninterrupted all week. (Middle West.)

What Every Women Knows—
High class picture that appeals to the discriminating. Well liked by those who saw it, but didn't have a universal pull with the population at large. (Middle West.)

The Bait—
No good. Nothing to it. People didn't like it. (Middle West.)

The Passionate Pilgrim—
Worst business yet. Liked by the few that saw it. (West.)

The Love Special—
A very good picture, drawing good business. (East.)

The Kentuckians—
A fair picture, but it didn't draw at all. Business was bad all week, though this house usually does well regardless of the picture it runs. (East.)

The Witching Hour—
Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week. (Middle West.)

Silk Hosiery—
Rotten picture. Attendance fair. Title a misnomer. Severely and adversely criticized. (East.)

The Ghost in the Garret—
Attendance good. Fair picture. (East.)

Frontier of the Stars—
Thomas Meighan in one of the most absurd plots seen here in a long time. Didn't go with us. (Middle West.)

UNIVERSAL

Outside the Law—
Tremendous business all week. Will hold over for another week. (West.)

Went over big. Audiences seemed well pleased with the entertainment. (West.)

Standing up well on second week. Very good production. (West.)

All Dolled Up—
A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little "flapper," and is gaining quite a following. (East.)

Dandy little picture. Had more than the usual business with it. (West.)

Good business attended this feature. Picture pleasingly done. (West.)

UNITED ARTISTS

The Nut—
Find this an average picture with the usual business. (Middle West.)

This picture went over big. It has very good entertaining values. (West.)

Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture. (West.)

The Love Light—
An average picture and drew only fair business. (West.)

REALART

The Furnace—
A lavish production with a weak plot. Fair drawing card. The two titles given to the picture do not seem to help it any in getting across. One would be plenty. (Middle West.)

All Soul's Eve—
Very good picture. Receipts poor. (East.)

Ducks and Drakes—
Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks. (Middle West.)

The Snob—
A good picture and business was fine during the showing of it. (West.)

SELZNICK

The Greatest Love—
A popular theme so naturally acted as to have a tremendous appeal. The cast makes this picture great which could otherwise have been tawdry and trite. Opened the new theatre. (Middle West.)

The Inner Voice—
A picture to think about. Opened to better than average, and continued to hold its own throughout the engagement. (Middle West.)

The Sin That Was His—
Fairly pleasing and drew fairly good business. (West.)

This ad for "The Kid" and "While the Devil Laughs," ten inches by four columns, is by the Terminal theatre, Newark, N. J.

STATE RIGHT

Kazan—
A rather confused mixture of melodrama and wild animal scenes. An effort is made to hook up the animal plot with the main plot, but unsuccessfully. The scenic effects are good, and the picture draws because of its novelty. (West.)

The Mask—
Good advertising campaign brought results on this. (Middle West.)

The Hidden Light—
Picture with high ideals but only of average amusement value. Did only fair business for week. (Middle West.)

GOLDWYN

Roads of Destiny—
Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself. (East.)

A Tale of Two Worlds—
Fair picture with which I had average business. (West.)

PATHE

The Devil to Pay—
Crackerjack mystery story, with some shivers and creepy business and plenty of thrills. Business excellent. (East.)

Now or Never—
An up-to-the-minute picture that carries a "punch" and fully satisfies the expectation of the public. A sure-fire hit. Showed in conjunction with "Blind Wives."

METRO

Body and Soul—
Showed in conjunction with Harold Lloyd in "Now or Never" and drew a good house all week. The latter picture carried the box office "punch," however. (Middle West.)

Someone in the House—
Only a mediocre picture. Business just about average. (East.)

EQUITY

Hush—
This is not Young's best. Only a fair picture with fair business. (East.)

ROBERTSON-COLE

What's a Wife Worth?
Advertised heavily, and did a business that was just fair. The story was—just not quite there, though it is hard to point out its really big faults. It just didn't register. (East.)

ASSOCIATED PRODUCERS

Lying Lips—
Excellent business. Audiences enjoyed production immensely. Held for week run. (East.)

VITAGRAPH

Black Beauty—
Business satisfactory because of the excellence of the picture and the fact that so many children come to see it. (Middle West.)

FOX

Blind Wives—
Picture is below average in entertainment value. Business fair. (West.)

PROGRAMS FOR THE WEEK OF APRIL 9TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Mark Strand Theatre—

Overture—"Il Guarany," by the Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Prologue—Interpreted by Spanish Dancers, Senor Juan Hernandex, Senorita Enriqueta Bonilla; Spanish Marimba Players and Senorita Pilar Arcos and Senoritas Pubillones; "The Passion Flower," sung by Joseph Martel, Baritone.
Feature—The Passion Flower—Norma Talmadge.
Comedy—Torchy's Night-Hood—Johnny Hines.
Organ Solo—"Gavotte" from "Mignon," played by F. M. Smith and Herbert Sisson, organists.
Next Week—The Oath—R. A. Walsh and Neighbors—Buster Keaton.

Rivoli Theatre—

Overture—"Il Guarany" by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"Homing," by Carl Rollins, baritone.
Feature—The City of Silent Men—Thomas Meighan.
Vocal—Aria from "Ernani" sung by Alma Doria, soprano.
Educational—Eve's Leaves—Ollendorff Sketchograf.
Organ Solo—"Love's Dream," played by Prof. F. Swinnen.

Capitol Theatre—

Overture—"1812," by Capitol Grand Orchestra.
Novelty Ballet Divertissement (a) Caprice; (b) Grotesque Dance; (c) Valse Bluette; (d) Mazurka.
Educational—A Day with John Burroughs.
Vocal—(a) The Temple Bells; (b) Less Than the Dust; (c) Kashimiri Song; (d) Till I Wake, sung by Erik Bye and Capitol Ensemble; pantomime by Mlle. Gambarelli, Doris Niles, Leon Leonidow, Talia Zanou and Alexander Oumansky.
Current Events—Capitol News.
Feature—The Cabinet of Dr. Caligari.

Rialto Theatre—

Overture—"Barber of Seville," by Rialto Orchestra.
Current Events—Rialto Magazine.
Musical—"Gypsy Airs"—Sascha Fidelman, violinist.
Feature—The Little Clown—Mary Miles Minter.
Vocal—Polonaise from "Mignon," sung by Grace Hoffmann.
Comedy—The Great Secret—Sunshine.
Organ Solo—Selections from "Faust," played by John Priest.

Half page display on "What Every Woman Knows" playing this week at Loew's Stillman theatre, Cleveland

Criterion Theatre—

Second week of Sentimental Tommy.

Lyric Theatre—

Sixth week of The Four Horsemen of the Apocalypse.

LOS ANGELES

California Theatre—

Overture—"The Beautiful Galatea."
Current Events—Fox News.
Organ—"A Perfect Day."
Special—Musical act with featured performers.
Feature—The Mistress of Shenstone—Pauline Frederick.
Comedy—The Hick—Vitagraph.
Next Week—The Spenders.

Grauman's Theatre—

Overture—"Babes in Toyland."
Current Events—Pathe News.
Organ—"The Little Tin Soldier."
Scenic—Cascades of Yellowstone Park—Pathe Color.
Cartoon—Clean Your Feet—Bud and Susie.
Special—Children's fashion show with fifty youngsters taking part.
Feature—The Dollar a Year Man—Roscoe Arbuckle.
Next Week—Straight Is the way.

Superba Theatre—

Current Events—International News.
Special—Vocal and violin solos.
Comedy—A Bunch of Kisses—Century.
Feature—The Magnificent Beast—Frank Mayo.

Symphony Theatre—

Overture—"Carmen."
Current Events—Fox News.
Cartoon—Flivering—Mutt and Jeff.
Comedy—The Jockey—Fox.
Special—Violin and organ solos.
Feature—The Road Demon—Tom Mix.
Next Week—The Last of the Mohicans.

Clune's Broadway Theatre—

Novelty—Movie Chats.
Special—Vocal Solo.
Current Events—Kinograms.
Comedy—Dummy Love—Gaiety.
Feature—The Plaything of Broadway—Justine Johnston.
Next Week—Out of the Chorus.

Kinema Theatre—

Overture—Mlle. Modiste.
Current Events—Kinograms.
Comedy—Holy Smoke—Mermaid Educational.
Special—Grecian dance number given by five girls.
Feature—Mamma's Affair—Constance Talmadge.
Next Week—The Old Swimmin' Hole.

Tally's Theatre—

Scenic—In Dutch—Educational.
Special—Boy violinist in selected numbers.
Current Events—Kinograms.
Feature—The Off-Shore Pirate—Metro.
Next Week—The Devil.

Ambassador Theatre—

Current Events—Kinograms.
Special—One-act play, The Vacuum, presented with selected cast.
Feature—The Great Adventure—Lionel Barrymore.

Alhambra Theatre—

Current Events—Kinograms.
Cartoon—Flivvering—Mutt and Jeff.
Comedy—Century release.
Feature—The First Born—Robertson-Cole.

Miller's Theatre—

Comedy—Now or Never—Lloyd—Pathe.
Current Events—Kinograms and local pictures.
Feature—The Killer—Pathe.

Grauman's Rialto Theatre—

Fourth week of Forbidden Fruit.
Fifth week of "The Four Horsemen of the Apocalypse."

SAN FRANCISCO

Mission Theatre—

Cartoon—Mutt and Jeff—Fox.
Novelty—Kineto Review.
Feature—The Nut—Douglas Fairbanks.
Given with a prologue with special set and a "nut" song featured.

California Theatre—

Current Events—From all releases.
Orchestra—Selections from "The Firefly" and "I'll Keep on Loving You."
Novelty—Topics of the Day—Pathe.
Special—Blanche Herz's Kiddies present "The Little Tin Soldier."
Rose Dela Cruz Philippine violin virtuoso, recent leader of the Philippine Constabulary Orchestra in selections.
Feature—The Witching Hour—Famous Players.
Next Week—Straight Is the Way.

Imperial Theatre—

Second week of Forbidden Fruit.
Next Week—The Gilded Lily.

Tivoli Theatre—

Third week of Passion.
Next Week—19 and Phyllis.

Rialto Theatre—

Feature—Boys Will Be Boys—Will Rogers.
Comedy—Thrills
Next Week—The Greatest Love.

Frolic Theatre—

Feature—All Dolled Up—Century.
Comedy—A Bunch of Kisses—Century.
Next Week—The Smart Sex.

DENVER

America Theatre—

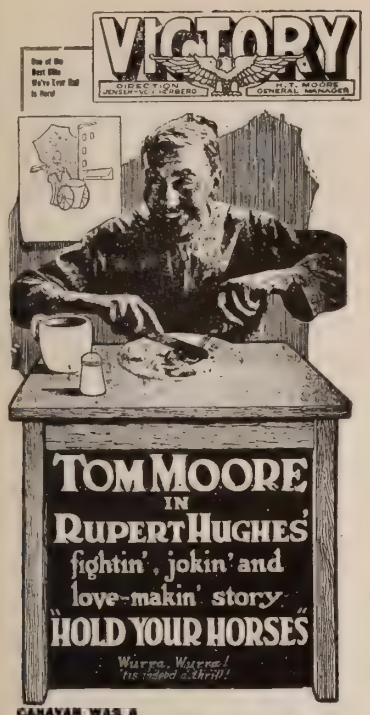
Vocal—"Now I Lay Me Down to Sleep"—Baritone solo by Henry Klotz.
Current Events—International News.
Feature—A Tale of Two Worlds—Goldwyn.
Comedy—Hard Luck—Keaton Metro.
Next Week—The Little Clown.

Rivoli Theatre—

Overture—"Piqua Dame."
Comedy—The Skippers Scheme—First National.
Cartoon—Flivvering—Mutt and Jeff.
Current Events—Fox News.
Vocal—"Tosca"—Tenor solo by Harry Harper.
Feature—Hush—Clara Kimball Young.
Next Week—Lying Lips.

Rialto Theatre—

Orchestra—"My Mammy."
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.


VICTORY
TOM MOORE
IN
RUPERT HUGHES'
fightin', jokin' and
love-makin' story
"HOLD YOUR HORSES"
Wurra, Wurra! 'tis indeed a thrill!
CANAVAN WAS A
Chambermaid to Fifth Avenue
His adventures unfold a wonderful story, and everyone agrees that this is Tom Moore's best picture.
TOM SANTSCHI in "THE DEATH TRAP"
You'll close your fists and open your heart as you watch this drama of sacrifice and suspense.
OLSEN'S Organist
PATHE NEWS
POLLARD COMEDY

Four column by full page depth ad on "Hold Your Horses" by the Victory theatre of Tacoma, Wash.

Feature—The Dollar a Year Man—Roscoe Arbuckle.
Next Week—The Love Special.

SEATTLE

Clemmer Theatre—
Overture — "Second Hungarian Rhapsodie."
Educational—Pathe Review.
Current Events — International News.
Novelty—Topics of the Day—Pathe.
Feature—The Saphead—Metro.
Coming—The Smart Sex.

Liberty Theatre—
Orchestra—"Do You Ever Think of Me?"
Current Events—Jensen and Von Herberg News.
Comedy—Now or Never—Lloyd—Pathe. Featured in the billing.
Feature—Bunty Pulls the Strings—Goldwyn.
Next Week—Kazan.

CHICAGO

Tivoli Theatre—
Overture—"Hungarian Rhapsody."
Specialty—"Carmen."
Topical Events.
Organ Solo—"A Perfect Day," by Jesse Crawford.
Literary Digest.
Prologue—"Childhood Memories."
Feature—Charles Ray in The Old Swimmin' Hole.
Comedy—High & Dry.
Coming Feature—Mamma's Affair.

Woodlawn Theatre—
Woodlawn Grand Organ—Excerpts from "Carmen."
Woodlawn Pictorial Review.
Comedy—Larry Semon in The Hick.
Overture—Selections from Arthur Sullivan's the "Mikado."
Feature—Alice Joyce in Her Lord and Master.
Intermission—"I'm Missin' Mammy's Kissin'.".
Coming Feature—Priscilla Dean in Outside the Law.

Pantheon Theatre—
Popular organ selections.
Overture—"Sakuntala."
Pantheon Topics and Travel.
Specialty—Chimes Solo, "The Love Bird," by Joseph Suhomski.
Cartoon—Bud and Susie in Crazy Ideas.
Prologue—Egyptian street scenes from "Kismet," by Senor Zanco.
Feature—Kismet.
Coming Feature—The Small Town Idol.

Riviera Theatre—
Overture—Selections from "Sally."
Scenic—The Wanderlust.
Specialty—"Faust" (prison scene) by Miss Marjorie Dodge Warner, soprano; Mr. Sudworth Frazier, tenor, and Herbert Gould, basso.
Topical Events—Literary Digest.
Prologue—"Kid Days."
Feature—Charles Ray in The Old Swimmin' Hole.
Comedy—High and Dry.
Coming Feature—Mamma's Affair.

Barbee's Loop Theatre—
Overture—"Poet and Peasant."
Universal Weekly.
Literary Digest.
Comedy—Nobody's Wife.
Prologue—Barbee's Presentation.
Feature—The Devil, featuring George Arliss.
Coming Feature—Black Beauty.

Randolph Theatre—
Organ selections.
Comedy—Beat It.
Feature—Wallace Reid in The Love Special.
Coming Feature—Marion Davies in Buried Treasure.

Ziegfeld Theatre—
Incidental music by orchestra.
Pathe Topics of the Day.
Weekly.
Feature—Douglas Fairbanks in The Nut. Third Week.
Comedy—Make It Snappy.
Coming Feature—East Lynne.

DETROIT

Adams—
Overture—"Dance of the Hours."
Current Events—Free Press Film Edition.
Prelude—Ruth Chase, soprano and Lewis Vicary, reader.
Feature—Man, Woman, Marriage.
Next Week—Wallace Reid in The Love Special.

Broadway Strand—
Overture—"Lucia di Lammermoor.
Current Events—International News.
Novelty—Ballet solo by Norma Wasser.
Comedy—Holy Smoke.
Vocal—Ruth Hellog Waite.
Feature—The Easy Road, Thomas Meighan.
Next Week—Dorothy Dalton in The Idol of the North.

Majestic—
Overture—"Madama Butterfly."
Current Events—Pathe News.
Vocal—Aubrey Gittleman.
Comedy—Up and Upper—Century.
Vocal—Jackson Murray and Marion Mills in repertoire of old songs.
Feature—Prisoners of Love—Betty Compson.
Next Week—Straight Is the Way.

Madison—
Overture—"Dance of the Hours."
Current Events—Pathe News.
Novelty—Royal Philippine String Band.
Feature—The Witching Hour.
Next Week—The Kentuckians.

Washington—
Overture—"The Only Girl."
Current Events—Fox News.
Comedy—Mutt and Jeff in Fliverring.
Feature—Skirts.
Vocal—F. Vincent Kuhn.
Feature—Know Your Men—Pearl White.
Next Week—Tom Mix in Hands Off.

CINCINNATI

Walnut—
Current Events—Pathe No. 26.
Topics of the Day—Literary Digest, No. 100.
Next Week—Man, Woman, Marriage.

Strand—
Overture—Hits from "Irene."
Current Events—Pathe, No. 27.
Comedy—Now or Never—Harold Lloyd.
Feature—Not Guilty.

Gifts—
Current Events—Fox No. 29.
Sunshine Comedy.
Feature—The Man Who Had Everything.

Something unusual in displays, the work of the Adams theatre for "19 and Phyllis." In size the display was ten inches by four columns

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest, No. 100.
Feature—World's Apart.

Capitol—
Overture—Excerpts from "Pagliacci."
Prologue by Vernon Jacobson, baritone, in character.
Current Events — Capitol News Events Novelty, including Pathe News and Topics of the Day.
Song—"The Song of Songs," Margaret Spaulding, soprano.
Feature—Hold Your Horses.
Tableau—"The Thinker." Replica of Rodin's Statue in center stage. Tableau on right and left stages. On right, piano solo, "To a Wild Rose;" on left, baritone solo, "Oh, Promise Me."
Special Number—"Wang Wang Blues," arranged by Lloyd Kidwell, played by him and Chas. McClure.
Novelty Number—Newhafer production, "Love's Old Sweet Song," with orchestral accompaniment.

KANSAS CITY

Newman Theatre—
Overture—"Finlandia
Newman News and Views.
Comedy—The Toonerville Fire Brigade.
Organ Selections—F. Landwher and A. Morgan.
Exit March—"Topsy."
Special scenic effects and vocal number in conjunction with the overture.
Feature—Not Guilty.
Next Week—What Every Woman Knows.

Liberty Theatre—
Overture—"Fairy Like."
News—Pathe.
Comedy—Pathe.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston.
Feature—Douglas Fairbanks in "The Nut."
Next Week—Out of the Chorus.

Doric Theatre—
Overture—"Poet and Peasant."
News International.
Comedy—Universal.
Organ Selections—Philip F. Stevens and Robert K. Hale.
Special Number—Coon and Sanders Jazz Orchestra playing special selections in conjunction with the feature.
Feature—The County Fair.
Next Week—The County Fair, continued.

New Royal Theatre—
Overture—Special selections with Earl Nesbit singing "Rose" with New Royal Orchestra. Also special stage settings and lighting effects with song.
News—Royal Screen Magazine.
Comedy—You'll be Surprised.
Organ Selections—L. Flint and Mrs. H. E. Bassford.
Exit March—"My Mammy."
Feature—What's Worth While.
Next Week—Ducks and Drakes, Bebe Daniels.

New Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Two-reel Western—The Desert Wolf.
Vocal Number—"Now I Lay Me Down to Sleep," sung by Floyd White, tenor.
Exit March—"Maizie."
Feature—"Fatty" Arbuckle in The Dollar a Year Man.
Next Week—The Kentuckians.

CLEVELAND

State—
Overture—Liszt's "Second Hungarian Rhapsody," by State orchestra, direction H. L. Spitalny.
Theme—Selections from "Tickle Me."
Current Events — Pathe News — Pathe Review.
Cartoon—Mutt and Jeff in "Flivvering."
Vocal Selections—James McMahon, baritone, singing "Duna" and "Round the Reo."
Scenic—Trouville playground of France—Prizma.
Comedy—Get-Rich-Quick-Edgar — Edgar Comedy.

Feature—Wallace Reid in "The Charm School."
Next Week—Bert Lytell in "A Message from Mars."

Allen—
Overture—"Caprice Italian" by Tschkowsky, Philip Spitalny, director.
Theme—Selections from "Flora Bella."
Current Events—Allenette, composed of Selznick News, Fox News Weekly and Kineto Review.
Musical Prologue—Contralto and baritone duet, singing "Baby O'Mine" and "Just a Song at Twilight."
Comedy—Hall Room Boys in "High and Dry."
Feature—The Greatest Love with Vera Gordon.
Next Week—Black Beauty.

Stillman—
Overture—"Lucia."
Theme—"Dear Land of Romance"—Heriod—and the waltz song from "Maytime."
Current Events — Kinograms — Literary Digest.
Comedy—Just in Time.
Feature—What Every Woman Knows—Second week.
Next Week—The Gilded Lily, with Mae Murray.

Euclid—
Theme—Medley of popular tunes.
Current Events—Pathe News No. 27—Pathe Review.
Comedy—Holy Smoke—Mermaid Comedy.
Feature—The Bait.
Next Week—The Lure of Youth.

Park—
Overture—"Glow Worm" with special twinkling colored lighting effect with lights going on and off.
Theme—"Pretty Maiden is a Joy Maiden."
Current Events—Topics of the Day—Pathe Review.
Comedy — Scrappily Married — Christie comedy.
Feature—Ducks and Drakes, featuring Bebe Daniels.
Next Week—Paying the Piper.

Metropolitan—
Overture—"Orpheus."
Theme—"My American Beauty," an original song composition, written by Philip Spitalny, and dedicated to Katherine McDonald.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Rush Orders—Snub Pollard comedy.
Feature—Katherine McDonald in "Trust Your Wife."
Special—The History of First National—One reel.
Next Week—Sowing the Wind.

Strand—
Overture—"Merry Wives of Windsor."
Theme—"My American Beauty"—composed by Philip Spitalny and dedicated to Miss Katherine McDonald.
Current Events—Ford Weekly.
Comedy—Rush Orders—Snub Pollard.
Feature—Trust Your Wife, with Katherine McDonald.
Next Week—Sowing the Wind.

Knickerbocker—
Overture—"Kamenoi Ostrow," by Rubenstein, under direction of Adolph Edelman.
Theme—"Revery," by Tschkowsky,

The first display we have secured on "Scrambled Wives" playing this week at the Circle theatre, Indianapolis. This was eighteen inches by four columns

and "Let the Rest of the World Go By."
Current Events—Fox News.
Comedy—Now or Never—Harold Lloyd.
Feature—The Inner Voice, starring Agnes Ayres.
Next Week—Madonnas and Men.

BALTIMORE

Rivoli—
Overture—Symphonic prelude. Score specially arranged for feature.
Current Events—Rivoli News of the World.
Feature—Passion—Pola Negri.

New Lyceum—
Overture—"Auld Lang Syne" as prelude to special score, with augmented orchestra.
Feature—Over the Hills.

Parkway—
Overture—"Carol Sea."
Current Events—Parkway Special News.
Special—Paramount Cartoons.
Feature—What's Worth While—Lois Weber.
Comedy—Dead Easy B.

New—
Overture—Classic and popular hits.
Prologue—Mother.
Feature—The Greatest Love—Vera Gordon.
Current Events—Fathe News and Review.
Special — Classic — H. A. Boehme, organist.
Comedy—Torchy's Nighthood.
Added Feature—Harry Lewis's scenes of Cardinal Gibbons' Life and Funeral.

Wizard—
Overture—Popular and classic hits.
Current Events—Topics of the Day.
Special—Paramount Cartoons.
Feature — What's Worth While — Lois Weber.
Comedy—The Jockey—Clyde Cook.

Strand—
Overture—Classic and popular hits.
Current Events—Kinograms.
Comedy—Pathe.
Feature—East Lynne—Mabel Ballin.

Capitol—
Overture—Classic and Popular Hits—Capitol Concert Orchestra—H. Federoff directing.
Features — The Great Accident — Tom Moore—Little 'Fraid Lady—Mae Marsh— It's a Great Life—Mary Roberts Reinhart story.
Comedies — Fatty Arbuckle and Hank Mann.

PHILADELPHIA

Stanley—
Overture—Selections from "Faust."
Prologue — Prison scene from "Faust"—Finale of the opera.
"Faust"—Benjamin Poland.
"Marguerite" — Elsa Lyons Cook.
"Mephistopheles"—J. H. Mason.
Feature—The Devil—Arliss.
Scenic—Way Up Yonder—Prizma.
Stanley News — Compiled from weeklies of the world.
Comedy—The Bad Egg.
Next Week—The Passion Flower.

Stanton—
Overture — Second Hungarian Rhapsody.
Feature — Good References — Constance Talmadge.
Vocal Selections—Luigi Boccelli, baritone.
a—"The Last Song"—"Tosca."
b—"Spring's a Loveable Ladye"—Elliott.
Current Events—Stanton News.
Topics of the Day—Literary Digest.
Comedy—The Skipper's Narrow Escape---Betzwood.
Scenic—From Deer to Dam.
Next Week—The Witching Hour.

Arcadia—
Feature—Buried Treasure.
Scenic — Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Turkey Dressing.
Next Week—Straight Is the Way—Cosmopolitan.

Victoria —
Overture — Quartet from "Rigoletto.
Feature—Earthbound.
Comedy—The Reckless Sex.
Current Events—Select News.
Next Week—His Own Law—Goldwyn.

Palace—
Feature—The Gilded Lily.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Torchy's Big Lead.
Next Week—The Love Special.

Regent—
Feature—It's a Great Life.
Comedy—Rush Orders.
Cartoon—Flivvering.
Next Week—Cinderella's Twin.

Capitol—
Feature—The Marriage of William Ashe.
Comedy—Scrappily Married.
Current Events—Select News.
Special—The Worse Was True.
Next Week—The County Fair.

BROOKLYN

Mark Strand Theatre—
Overture—Excerpts from "La Boheme" and "Mme. Butterfly," a fifteen minute number with slow movements eliminated.
Vocal and Dance—Jackson Kinsey, baritone, in gypsy costume, singing "Gypsy Love Song," from Herbert's "The Fortune Teller." Second number "Tarantella Gypsy Dance," by Grace Eastman and Florence Rogge.
Mark Strand Topical Review.
Prologue to Feature—A scene in Constantine's court revealing his conversation following a bachanalian revel. A fiery cross of mystery was feature.
(a) "King of Vikings" (Phillips) by Jackson Kinsey, baritone.
(b) Dance — "Bacchanal" (Glazounow) by Florence Rogge and Grace Eastman.
(c) Snake Dance—"Salambo" (Arenes) Louise Bosley, dancer.
(d) "The Lord is My Light" (Allison) Estelle Carey, soprano.
Allen Holubar's, Man—Woman—Marriage.
Organ Solo—"Pomp and Circumstance" (Elgar).
Edward Napier and John Hammond, organist.
Next Week—The Oath.

BUFFALO

Shea's Hippodrome—
Overture — "A Trip to Coney Island."
Description thrown on screen during playing.
Stage Setting—"The Alley," a reproduction of a spot along the Buffalo waterfront, built by Mr. Franklin, as a background for The Kid, and the vocal number.
Vocal—"That Quartette," four local soloists singing popular songs.
Feature—The Kid—Chaplin.
Special—Prizma Scenic.
Current Events—Hippodrome Review.
Next Week—Wallace Reid in The Love Special and Buster Keaton in Hard Luck.

Shea's Criterion—
Overture — "Freischeutz" — Von Weber.
Voilin Solo—"Meditation" from "Thais."
Played by Katherine Stang, violiniste.
Feature—What Every Woman Knows—William De Mille production.
Comedy—The Love Lesson—Vanity Fair.
Current Events—Criterion Pictorial.
Next Week—The County Fair.

Mark-Strand—
Overture—"Lady Billy."
Current Events — Latest Pathe News.
Feature—The Old Swimmin' Hole—Charles Ray.
Comedy — Torchy's Double Triumph—Johnny Hines.
Next Week—Katherine MacDonald in My Lady's Latch-Key.

Palace—
Feature—Dead Men Tell No Tales.

MINNEAPOLIS

New Garrick—
Overture—"Wang Wang Blues," novelty; Director Nelson conducts his orchestra in motion pictures.

Comedy—Hubby Behave—Vanity.
Vocal—Kenneth Stead, tenor, singing, "Where Irish Eyes Are Smiling."
Scenic—The Lone Trapper—Adventure.
Weekly—Cinema Periodical, world's news, including Pathe News.
Organ Solo—E. J. Dunsteader.
Feature—Katherine MacDonald in Trust Your Wife.
Next Week—Thomas Meighan in The Frontier of the Stars.

Blue Mouse—
Overture—Ward Allen's Orchestra playing "Daisy Days."
Comedy—The Kick in High Life—Lehrman.
Vocal—Ronald Jonson singing, "Broken Moon' and "Ain't We Got Fun."
Novelty Reel—Luke McLuke's Film Osophy.
Weekly—Fox News.
Feature—Dorothy Gish in The Ghost in the Garret.
Next Week—Madonnas and Men.

ST. PAUL

Capitol Theatre—
A—Capital Symphony Orchestra. "Pique Dame" or "The Queen of Spades"—Tschaikowsky.
B—Capital Digest—Includes Current Events, Pathe and International News.
C—Bang—Mermaid Comedy.
D—The Message of a Flower—Prizma.
E—Ann Jago, Contralto, in repertoire.
F—William De Mille's Midsummer Madness.
G—Capitol Grande Organ—Ralph H. Brigham. Selections from "Sweethearts," Victor Herbert.
1. Sonata No. 3 (last movement), Guilmont.
2. "Swanee River," arranged by Lemare.

WASHINGTON

Crandall's Metropolitan—
Overture—"Rhapsodie Norvegienne No. 3"—Svendsen.
Current Events—Pathe News—Topics of the Day.
Comedy—Toonerville Follies.
Feature—The Devil—Associated Exhibitors.
Next Week—Mamma's Affair—First National.

Loew's Columbia—
Overture—Festival—Leutner.
Current Events—Selznick.
Feature—The Witching Hour—Paramount.
Next Week—Lying Lips—Associated Producers.

Loew's Palace—
Overture—"Bohemian Girl"—Balfe.
Current Events—Pathe News—Topics of the Day.
Comedy—Hard Luck—Metro.
Feature—Message from Mars—Metro.
Next Week—Love Special—Paramount.

Moore's Garden—
Feature—East Lynne.

Moore's Rialto—
Overture—"Erminie" selections.
Current Events—Fox News.
Comedy—Red Hot Love—Christie.
Feature—Ducks and Drakes—Realart.
Next Week—Kazan.

Wire Briefs from the Coast

FOUR bills have been introduced into the California Assembly which are detrimental to film interests. One provides for a State Board of Reviews, under the supervision of the Educational Department, to see all films before their release and recommend which ones should be shown. Another provides for a State Board of Censorship. The third makes provision for Sunday closing of numerous businesses not including theatres, and the fourth prohibits the sale of tickets at a theatre unless there is a vacant seat.

The State Health Department has recommended a bill providing for running water and toilets in all projection booths. The theatre men have introduced a substitute for this providing such improvements shall be included in all new theatres to be built.

Abraham Lehr, W. J. Reynolds, Sol Wirtzel and others from Los Angeles and L. N. Golden and others of San Francisco, are at Sacramento combating the proposed harmful legislation.

Helen Gibson is critically ill following an operation for appendicitis.

The Affiliated Pictures Interest, the anti-censorship and blue law organization, with members numbering more than one thousand, will elect officers at a mass meeting on April 8.

The first picture of the new Hobart Bosworth company will be "The Sea Lions." Exteriors are now being made at Santa Cruz Islands and at San Francisco. Bessie Love will play the lead.

Watterson Rothacker left for the East on last Saturday. He will return May 1, the date of the opening of the new Rothacker laboratory.

PITTSBURG

Blackstone Theatre—
Current Events—Pathe News.
Novelty—Bruce Scenic.
Feature—Love Special.
Comedy—Waffles & Wallops.
Next Week—

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Man—Woman—Marriage.
Comedy—April Fool.
Next Week—Isobel.

Cameraphone—
Current Events—Selznick News.
Comedy—The Lifesaver.
Feature—Ducks and Drakes.
Next Week—Blind Wives.

Loew's Lyceum Theatre—
Current News—Loew's Weekly News.
Novelty—Gamblin' Kid.
Feature—Lure of Youth.
Comedy—Going Some.
Next Week—Extravagance.

Liberty Theatre—
Current Events—International News.
Novelty—Topics of the Day.
Feature—Man—Woman—Marriage.
Comedy—The Hick.
Next Week—Isobel.

Regent Theatre—
Current Events—Kinograms.
Feature—Inside the Cup.
Comedy—April Fool.
Next Week—Paying the Piper.

Savoy Theatre—
Current Events—International News.
Feature—Lying Lips.
Comedy—The Window Trimmer.
Next Week—The Road Demon.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Witching Hour.
Violin Soloist—By Mr. Egize.
Comedy—The Hick.
Next Week—What Every Woman Knows.

Minerva Theatre—
Second Week of Madonnas and Men.
Next Week—Blind Wives.

MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Beginning Today
LIONEL BARRYMORE IN "JIM, THE PENMAN"
OVERTURE—"ENTRANCE OF SPRINGTIME"
A Spring Shower of March Musical Hits and Electrical Originations with Dorothy Bell, Soprano and Mark Strand Male Quartette
"Over the Billowy Sea" Walter Smith, Tenor
Chaplin Prologue Comique—"Salty in Our Alley" Male Quartette
Added Feature Beginning Tomorrow
CHARLES CHAPLIN IN "THE KID"
NOTE—Performances with LIONEL BARRYMORE in "JIM, THE PENMAN" and CHARLES CHAPLIN in "THE KID" begin tomorrow (MONDAY) at 11 A.M.

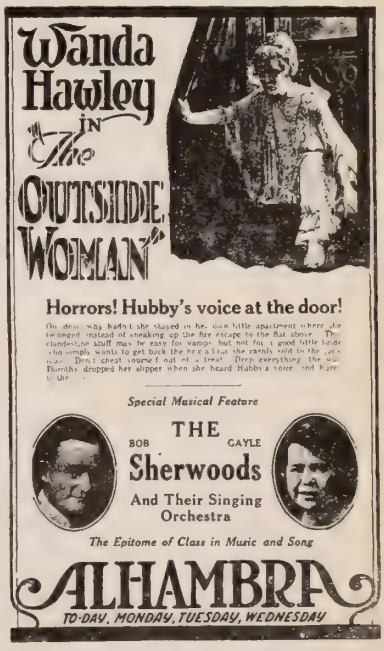
Edward L. Hyman's display ads for the week's bill at the Brooklyn Strand theatre, "Jim the Penman" and "The Kid"

ATLANTA

Howard Theatre—
Overture—Bits from "Manon," arranged by Director Leide.
Howard News and Views.
Harp Solo—Arthur Groccia, playing a selection from Massenet.
Comedy—To be selected.
Vocal Solo—Mrs. Susie Bowden Johnston singing, "Rock-a-Bye Land."
Feature—Mae Murray in The Gilded Lily.
Organ Solo—Selections, arranged by Edwin Sawtelle; Howard, organist.

ST. LOUIS

Missouri Theatre—
Overture—"Irene" selections.
News and Views—Missouri Reel.
Comedy—Capitol.
Topics of the Day—Digest.


Wanda Hawley IN The OUTSIDE WOMAN
Horrors! Hubby's voice at the door!
Special Musical Feature
THE BOB GAYLE Sherwoods
And Their Singing Orchestra
The Epitome of Class in Music and Song
ALHAMBRA
TO-DAY, MONDAY, TUESDAY, WEDNESDAY

Eleven inch by three column display for "The Outside Woman" playing this week at the Alhambra theatre, Indianapolis

Prologue—Gates of Hell—As fiery scene fades out, picture is flashed on the screen.
Feature—Arliss in The Devil.

New Grand Central and Lyric—
Overture—"The Forge in the Forest."
Solo—French Province Song.
Comedy—Buster Keaton—The Haunted House.
Organ Solo—Sextette from "Lucia"—Oscar H. Jost.
Solo Vocal—"My Dreams"—Ferguson.
Feature—Trust Your Wife—Katherine MacDonald.

Delmonte Theatre—
Overture—"William Tell."
Current Scenes—Pathe and Fox.
Tips—Literary Digest.
Vocal Duet—Smith and Strong singing "Old Fashioned Ways."
Comedy—Mack Sennett.
Feature—Out of the Chorus—Alice Brady.

Strand—
Feature—East Lynne.

Loew's Kings—
Feature—Alice Joyce in Her Lord and Master.

Lobby display for "Kismet" designed along the lines of that originated by H. A. Albright of Butte, Mont., which Lawrence T. Lester, manager of the Rivoli theatre, Columbia, S. C., used for his recent showing of this picture

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Jensen and Von Herberg Give Short Reels Attention

Jensen and von Herberg, leading exhibitors of the Northwest, are making a special drive on short subjects in their theatres in Seattle and Portland, based on the scenic and comedy pictures released through Educational Exchanges, all of which are played at their houses. Recently two columns, eleven inches, was used in the Seattle papers to announce "Out of the Past," a Chester Screenic which was being shown at the Liberty theatre.

This ad calls attention to the fact that the Liberty selects its short subjects as carefully as it does its features and then proceeds with a chatty little talk about the content of the single reel. The advertisement was carried separately from the feature announcement and occupied practically three times as much space as did the announcement of the feature picture.

In addition to this all of the Jensen and von Herberg theatres called attention to their short subjects in each display. For the first time in the organization's history a generous share of the space in the large Sunday ads is being given to the scenics and comedies.

Sachet Packets Advertise "Heliotrope"

Sachet packets, slipped in front of the seats of the theatre, provided good exploitation as outlined by Harry Swift, Paramount exploiteer for the Albany territory, in connection with the showing of "Heliotrope" at the Avon Theatre, Utica, N. Y. The packets were distributed a week before "Heliotrope" commenced its run. Adorned with cuts they offered a convincing argument and were a big factor in the large attendance the picture drew. The perfume in the packets was, of course, "Heliotrope."

The always reliable street car stunt as shown above was used by Ed. Foy to exploit "The Devil" at the Foy's Neighborhood theatres, Dallas, Texas

The Milk Man Advertised This Picture

A new advertising medium has been put to work by Lowell Cash, Universal's exploitation man in the Ohio territory. His advertising matter goes into the homes with the milkman in the morning.

The stunt was first worked in Lima, Ohio, where "Outside the Law," was shown at the Lyric Theatre. Cash had a run of hand-bills printed, worded somewhat as follows:

If you do not drink fresh milk daily you are OUTSIDE THE LAW of Good Health.

For Health—The White Mountain Dairy Company.

For Recreation—See Priscilla Dean in "Outside the Law" at the Lyric Theatere.

These handbills were distributed by the milkmen on the various routes of the dairy company, and proved an innovation in advertising in the Ohio city.

Baltimore Theatre Featuring Musical Program

An innovation in the way of exploitation feats in Baltimore is in progress at the Rivoli theatre. It has to do with presenting an overture and inviting the patrons to send in suggestions for its name. To the person submitting the name that is selected the management offers a season pass for two.

Guy L. Wonders, manager of the Rivoli, thus has obtained much valuable and favorable mention of the Rivoli in the daily papers. He appointed a musical editor and a critic on one of the leading dailies as judges. The musical editor reviewed the life and compositions of the composer, Edmund Hammerbacher, a member of the Rivoli Symphony Orchestra, and described the overture at length. The critic spoke of the overture as an interesting feature.

The stunt is getting a great deal of attention from the theatre's patrons.

Lobby display for "The Untamed" used by Ralph Winsor, manager of the Star theatre, Portland, Ore.

Showing some of the costumes exhibited in the style show presented by the Albany Mark Strand theatre, in conjunction with the showing of "Jim the Penman"

Albany's Exploitation for "Jim the Penman"

Teaser newspaper ads and a Spring fashion show split the exploitation honors on "Jim the Penman" at the Mark Strand theatre, Albany, last week.

Newspaper copy consisted of such lines as "The Forger! The Police Fear Him," "A Master Stroke. Look Out For It," "The Greatest Forger of All Time," and "Beware!! The Forger Is Coming to Town," were used effectively in display space. Postal cards with similar sentences were mailed to a selected list of Albany residents.

The fashion show was conducted in conjunction with a local department store and the Strand advertising gave the event considerable space as did the mercantile concern.

An atmospheric stage setting showing London Bridge at night was unveiled before the screening of the picture. A cut of the setting is shown on this page.

Drumbar Makes Hit with Timely Short Subject

With characteristic ingenuity that has marked his various exploitation stunts, W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn., recently put over a neat stroke that may suggest a clever idea to other exhibitors.

Drumbar's stunt was pulled on St. Patrick's Day, and consisted of nothing more or less than the fact that he put in a two-reel feature for the one-day showing. This feature was "The Punch of the Irish."

There are all manner of good short subjects on the market that can be used to good advantage on special occasions to exploit the theatre. The cost is small and the timely interest aroused shows the public that the exhibitor is on the alert, and a live-wire. It's good business to have something appropriate for special occasions and the short-subject market is a dandy source of supply.

Plays Up Mystic Element as Exploitation Feature

When it comes to big-time showmanship in the smaller cities, Bradford Brayton, manager of the Majestic theatre, Streator, Illinois, has some mighty original ideas that deserve to be recorded.

When it came time for Mr. Brayton to dope out some method of exploiting "A Splendid Hazard," he decided he would play up the mystic element of the feature. Accordingly, he arranged to have a "mind reader act" play his theatre that week.

Realistic picture of London Bridge used as a stage setting for "Jim the Penman" during the showing at the Albany Mark Strand theatre.

This lobby display for "Isobel, or the Trail's End," was used by the Carman theatre, Philadelphia

Auto Tag Stunts Create Comment in Fond du Lac

F. R. Smith, manager of the Bijou theatre in Fond du Lac, Wis., created no end of comment in that town with an automobile tag stunt he worked in exploiting "Outside the Law."

During the last year, the police of Fond du Lac have enforced a strict non-parking ordinance. When they find a car-owner breaking the ordinance, they "tag" the car with a red tag notifying the owner to call at the police station.

Smith had a bunch of red tags made up the same size and color of the police tags. On these tags he printed the following ad:

"You haven't been pinched. But you ought to be, if you pass up the chance to see the greatest American melodrama ever shown on the screen:

"Outside the Law," etc.

Wheats Exploitation Pulled 'Em In

Manager Seymour Wheat of the Delmonte theatre, St. Louis, recently conducted a clever bit of exploitation in connection with "Brewster's Millions," and as a result filled his three-thousand seat house for three days with a second-run production.

Having 10,000 cards printed bearing this inscription: "Come and help MONTE spend his millions at the Delmonte theatre." Wheat employed a corps of 20 school-boys to distribute them. Each card was punched and contained a string hanger. The distributors hung the cards on the door-knobs of every home within a radius of ten blocks and rang the bell. The irateness of the person who responded to the bell, only to find no one there, was eradicated by the discovery of the neat card. The boys who acted as the distributers were paid with passes to the show.

Woman Exhibitor Entertains College Students

Mrs. Caraco, manager of the New Park theatre, Roanoke, Va., is another exhibitor who realizes the value of novel exploitation.

For the showing of "Scratch My Back," Mrs. Caraco gained excellent publicity, both in the newspaper and by word of mouth advertising, was the giving of a morning invitation performance for the 300 students at a local girls' college.

Another stunt was the distribution of the cut-out black cat with a patch of sandpaper on its back with the admonition, "Scratch My Back." Mrs. Caraco also used twenty-four painted cut-outs of a young lady in evening dress with the words, "scratch my back," painted on her back. These were distributed in various places.

The lobby was tastefully decorated with stills and posters and a unique advertising campaign was carried out in the daily press.

Lobby decorations for the showing of "The Miracle Man" at the Princess theatre, Ames, Iowa

"Miracle Man" Lobby Display Used by Gerbracht

Joe Gerbracht, manager of the small Princess theatre, in the little town of Ames, Iowa, is very punctilious about the appearance of his lobby.

A sample of Gerbracht's painstaking care in dressing the front of his house was shown recently during the run of "The Miracle Man." On the marquis above the theatre, the manager used an artistic and unique design by having trellis work installed with an intertwining of vines.

A dignified and attractive display of insert cards, posters and stills from the production was further supplemented by two potted plants at either end of the theatre front. The Princess theatre modestly boasts one of the most attractive lobbies in the country for a town the size of Ames.

Brooklyn Mark Strand's "Ocean Waves" Stunt

How to create the effect of ocean waves in connection with a soloist's singing of a marine song, was solved at the Brooklyn Mark Strand through the use of a film showing angry sea billows.

When Managing Director Edward L. Hyman had Walter Smith, basso, singing "O'er the Billowy Waves," essentially a sailor's song, he dressed the artist in ship togs and wondered how he could get an ocean scene with real action in it. The solution arrived at was this: A black curtain covered the screen except for just enough space upon which could be focussed the film of rushing waves. The singer stood in front of the screen which created the appearance of standing on shore with the lapping waves behind him.

Lobby exploitation on "The Mark of Zorro" used by the Lyric theatre, Yuma, Ariz.

Wendt Adds to Reproduced Telegram Stunt

The reproduced telegram ad has been used for years and is almost unfailing in catching the attention of readers. But when the real thing—a telegram is brought before you, it is sure to arouse the interest of anyone.

Knowing the above to be true, Harold F. Wendt, director of publicity and advertising of the Rivoli, Toledo, used the telegram ad in lobby display cards. He wires the star of the coming attraction for his or her opinion on the picture and then mounts this answer, together with a photo of the star on the card. Little additional copy is necessary.

Illustrating the excellent use of cut-outs for "The Life of the Party" by the Rivoli theatre, Philadelphia

Wendt Has Okay Folder Idea

Every once in the while some exhibitor writes us asking for a good plan for a folder in which to attach a bit of film for advertising purposes.

We are in receipt of such a novelty from Harold Wendt, advertising director of the Rivoli theatre, Toledo, O., which those interested in the subject will find ideal.

The front page arouses interest, and shows a frame through a "window," the inside cover makes the folder really worth while to those who have never seen a bit of film, the inside back cover puts over the message for the attraction being advertised and the back cover holds permanent advertising.

Those who want a folder of this sort should ask Mr. Wendt for sample.

Dummy policeman used by the Benn theatre, Philadelphia, to aid in putting over "Midsummer Madness"

Rivoli Originates Novelty Lobby Front

One of the most effective examples of lobby front dressing was offered recently in Philadelphia when "The Life of the Party" played the Rivoli theatre of the Nixon-Nirdlinger chain, according to the account furnished by Eli M. Orowitz, Paramount exploiter.

A large insert frame was used outside the theatre with an American flag in the top. Cutouts of Roscoe (Fatty) Arbuckle as the star of the picture were made from the six sheet and the twenty-four sheet and given a striking display in front of the lobby.

Private Showing for Ministers Proves Fine Investment

Because Leslie F. Whelan, Paramount exploiteer, arranged a private showing of "The Inside of the Cup" shortly before the picture began its run at the Temple theatre, Toledo, O., the picture gained publicity in an unusual manner. Among the invited guests at the private showing was Rev. Albert King Morris, of the First Baptist Church, of Toledo and one of the most prominent clergymen of the city.

The minister was so impressed by Winston Churchill's story as shown in the Paramount picture that he made it the subject of his Sunday night sermon. It gained additional prestige because of the fact that it marked the concluding sermon of a series of four on Present Day Parables.

The papers gave the sermon considerable space both as a news item and in the religious section. The idea of a clergyman using a motion picture as food for the pulpit is still sufficiently unique for newspaper attention and the city editors appreciated the fact. The manager of the Temple theatre stated afterwards that the sermon and its attending publicity were of material help in arousing interest in the picture.

Mickey Doing Things : Fostoria

H. E. Mickey, manager of the Majes theatre, Fostoria, O., lent his best e ploitation efforts to putting over the fi episode of "The Son of Tarzan" seri

First, he tied up with a local newspap arranging for the paper to run a story the picture serially. The book stores we next in line, displays in windows on t novel and advertising for the picture bei arranged on a co-operative basis. T leading music store featured "Tarza My Jungle King," with posters for t picture prominently displayed.

The department stores permitted cu outs to be hung in advantageous section where they would do the most good to t theatre running the serial.

Getting nearer to the theatre, an ap man attracted attention. He climbed t telegraph poles. He crawled up the sid of standing street cars. He jumped o going vehicles. He did everything he coul to gather a crowd around him. And he a ways succeeded. The ape-man carried sign on his back saying, "The Son o Tarzan," Majestic theatre.

At the theatre, more than two thousan jungle lunches were distributed. Th jungle lunch is a dainty confection, mad of nuts and sugar and dates, all wrappe up in paper similar to a caramel.

Here is the "ape" which H. E. Mickey, manager of the Majestic theatre, Fostoria, O., invented as an exploitation aid in putting over "The Son of Tarzan"

Plunkett Stages Prologue for "Man—Woman—Marriage"

Joseph L. Plunkett, managing director of the Mark Strand theatre, New York, choose a scene from the Roman episode of the picture from which his prologue for "Man-Woman-Marriage" was evolved, as is illustrated by the accompanying cut. To insure perfect understanding and to convey the idea to the audience, a program reader was employed, which read as follows: "A scene in Constantine's Court in the days of Bacchanalian revelry. It mirrors the period when Woman, who, dragged before the sinister master, refuses to obey his commands and is threatened with brutal flogging. Her faith in her Creator remains undaunted. Her spiritual height astounds them, and when lightning, thunder and rain overwhelm the earth, they waken to a sense of righteousness. Super-woman has accomplished the supernatural, becomes triumphant and a symbol of Faith for Humanity."

First the sounds of merry-making came from the outer chambers (off stage). Masculine voices were plainly heard for a few seconds; and then came the dancers, ascending to the level of the throne between the center pillars. Their number finishing as they fall before the potentate. The lights became subdued, and the dancers rose, took their places between the court attendants and soldiers and awaited the coming of the slave who was being dragged before the emperor for judgment. In pantomine he orders that the slave be flogged. The Roman centurion raises his rawhide cat-o'-nine-tails, but as it is poised for the merciless descent, there is a flash of lightning and a rumble of thunder as described in the program. The slave extends her arms in a manner resembling the Crucifix and a white cross is projected on her body. The whole court bows in realization of the Supreme power. Thus the prologue comes to a close and the feature unfolds its main title on the descending curtain.

A cut showing the Mark Strand setting appears above.

Showing the stage setting and characters appearing in the prologue which Joseph L. Plunkett, managing director of the New York Mark-Strand theatre, originated for his showing of "Man—Woman—Marriage"

Wilkerson's Prologue on "Boys Will Be Boys"

Purl Wilkerson, producing director of the California Theatre, Los Angeles, devised a unique prologue for the presentation of "Boys Will Be Boys."

Mr. Wilkerson divided the huge California Theatre stage into three sections. On the left side was a big barn set, in the centre a boat landing scene and on the right an old Southern home drop.

Three blackface and one white character made up a quartette which sang old plantation numbers before the barn set and the boat landing scene, while mixed a quintette headed by a well known West Coast tenor, sang a medley of old songs in front of the old Southern home drop. Mme. Louise Noe, contralto, sang: "Oh, Come to Me, Mavourneen," and a male trio sang the duel scene from "Faust."

Brown Asks Pertinent Question of Feminine Sex

"How much should a woman spend for clothes?"

This topic was suggested by Manager G. E. Brown, of the Memphis Enterprises, Inc., as the subject for a reader discussion in the columns of the Memphis Press, as part of an exploitation campaign for "Forbidden Fruit," booked for the Strand theatre. The newspaper mentioned the object of the discussion, stating that the question of a wife's allowance for clothes figured prominently in "Forbidden Fruit."

The Press was swamped with letters from readers; and they were so timely that it justified the managing editor in running the story on the first page with a three-column cut from the production and two columns of story.

Atmospheric stage setting showing performers used in a prologue number for "Boys Will Be Boys" recently presented at the California theatre, Los Angeles

Stage setting and quartet in costume used by the Brandies theatre, Omaha, Neb., during the engagement of "Black Beauty." The scene is almost an exact replica of one used in the feature

Inexpensive Campaign Brings Fine Returns

Small Town Exhibitor Puts Over "Twin Beds" in City Style

NOVEL exploitation and record-breaking business, all at a monetary cost of a little less than fifteen dollars, is the record of W. G. Shaefer, Vaudette theatre, West Point, Ga., when he played "Twin Beds" for a two-day engagement recently.

Of course, the obvious tie-up was with furniture stores, and as there are three good-sized furniture stores in West Point, this was most effective. Each of the stores agreed, two weeks before the play-date, to feature twin beds in their window displays for the entire two weeks prior to, and the days of, the run of the picture. The display could be changed as often as the owner of the store liked —but the agreement stipulated that the feature of the window should be twin beds despite the change.

One of the stores was agent for a well-advertised line of brass beds, and this firm sent a representative to West Point to co-operate with Mr. Shaefer. One of the brightest bits of this representative's special advertising was a neat little circular, about two and one-half by five inches, extolling the virtues of this particular company's beds, and winding up with the announcement that the ticket was worth money. On the back of the circular was written, with a typewriter, "When properly endorsed and presented at the Vandette theatre, Thursday or Friday, good for five cents on one admission to 'Twin Beds.' Only one accepted on each ticket." Then followed a line for the signature of the patron. And when these coupons, a huge number of which were presented, had all been taken up, the names and addresses signed thereon, were added to the canny Mr. Shaefer's live mailing-list, which is one of the bulwarks of his exploitation lines.

"Outside the Law" ballyhoo stunt used by the Virginian theatre, Charleston, W. Va.

The liberal display of twin beds in all the stores, with the accompanying stock of one-sheets, lithos, window-cards and similar advertising matter, attracted the attention of the local newspaper, and one whole page was devoted to an excellent write-up on Manager Shaefer's progressive advertising.

And while the windows and newspapers were shouting the merits of the picture, Mr. Shaefer was not resting idle. Banners, painted on white oil-cloth covered with aluminum paint to imitate a screen, with catch-lines from the picture, were fastened on the back of Mr. Shaefer's car, and attracted considerable attention.

Of course, the usual teaser slides were used, for Mr. Shaefer has a great deal of faith in his screen as an advertising medium.

One of the best windows used during the campaign was one which featured a bed-room suite in old ivory finish, with the inevitable twin beds. Reposing beneath the pale-lavender satin covers of one bed, was a very large doll, dressed to represent Carter De Haven. Seated at the tiny dressing-table, was another doll, dressed in fluffy pajamas, and a lacy negligee, representing the "lady in the case."

And the total cost of the entire campaign, so far as mere money was concerned, was less than fifteen dollars—but it was spent with ingenuity, and alertness, so every penny registered.

Decorates Lobby with Civil War Antiques

SOME very clever exploitation work on the part of Miss Jean Darnell, Goldwyn's exploitation representative for the South, got great publicity for the showing of "Milestones" at the Saenger Trianon theatre, New Orleans.

The biggest single stunt was put over in conjunction with the New Orleans *Item*. It was a special party for the old ladies of the Fink and the Weise homes for the aged, and also for all couples in New Orleans who had been married for fifty years or more. The party was the hugest kind of a success. The *Item* carried many stories on the party in advance and on the occasion of the event and the other newspapers gave it mention.

During the first part of the week a large sign was carried in the lobby of the Trianon reading: "All couples in New Orleans married fifty years or over are invited to be the guests of the Item-Trianon at 2:30 Wednesday to see 'Milestones.'" Slides were run in all the Saenger theatres, announcing the special performance for old people. Miss Darnell got a large sightseeing 'bus and called at the two homes for the aged and gathered up the old ladies. Several of them had never before seen a motion picture and their astonishment and mystification were extreme. A special musical pogram of oldtime songs had been arranged for them, taking them back in thought and feeling sixty years and more. At the conclusion of the showing they were presented with candy and flowers given by a well known florist and candymaker of New Orleans, and were taken for a drive up St. Charles Avenue and through the park on the way back to the homes. The weather was ideal and the trees and flowers were in full bloom, adding to their enjoyment. Many aged married couples accepted the invitation.

Unique lobby decorations on "Milestones," the work of the Trianon theatre, New Orleans

The lobby of the theatre was attractively decorated with antiques dating back to before the Civil War. Among them was a baby's cradle of old design, with teaser top, the property of an old plantation owner, an old sewing table, hall mirror, chairs, spinning wheel and a velocipede of ancient make. The two latter were borrowed from the Louisiana museum, while the other antiques were loaned by dealers. Six old silhouettes in antique frames were hung over the arches, while in the centre of the lobby were portraits of three famous Southern generals, Robert E. Lee, "Stonewall" Jackson and Albert Sydney Johnson.

The lobby display attracted crowds all day long and created any amount of interest in "Milestones," which depicts events in the lives of three generations of an English family.

Strung on wires clear across the front of the lobby were ten pieces of beaverboard, roughly shield-shaped, on each one of which was painted one letter of the word "milestones."

A cut showing the lobby decorations is shown on this page.

Lobby of the Tivoli Theatre, San Francisco during the engagement of "The Kid."

Newman's "Kansas City Music Week" Idea

Exhibitors who would temporarily depart from the conventional lines of exploitation and "pack" their houses for a week at virtually no expense—take heed. Frank L. Newman, owner of the Newman theatre in Kansas City, has just completed one of the most successful experiments outside the routine field of exploitation that has ever been attempted in Kansas City. A "Kansas City Music Week," featuring the works of Kansas City composers in thirty-minute concerts prior to each performance, not only filled the theatre to capacity each day for a week, but obtained more than a liberal support from the press. As a result, Mr. Newman obtained hundreds of dollars worth of free advertising as well as the everlasting moral support of scores of music lovers and musicians.

Presentation Given Attention in Small Town

Presentation, in its modern form, is beginning to be practised by live wire showmen in the smaller towns, as is proven by a prologue staged by Alba W. Root, manager of the Haven theatre, Olean, N. Y., during the engagement of "The Branded Woman." Mr. Root arranged for a trio consisting of two men and a woman to sing an appropriate number leading up to the picture. As the main action in the feature takes place between two men and a woman, the number served as a very effective prologue.

Chaplin and Jackie Coogan imitators secured by the Rialto Theatre, Butte, Mont., to advertise the engagement of "The Kid."

Calvert Stages Ballet Act

Oscard Dancers Play Engagement at New Capitol Theatre, St. Paul

THE Oscard Dancers are playing an engagement at the Capitol theatre, St. Paul, where, among other numbers, "Columbine and Harlequin" has been presented.

A decorated background was used in the set, with a modernized Roman cupola as the center figure on the back drop. Confetti were painted on this drop, giving it the appearance of falling from the dome of the cupola. A small balustrade separated the cut leg drop from the back drop. All cut-outs on the balustrade were diamond shaped, in keeping with the Harlequin and Columbine number.

The cut leg drop represented modernized foliage, with a hedge row effect on each side of this drop.

The back drop was illuminated with a blue and red border, full up. Three olivets were placed right stage, one blue, facing up, one magenta, facing straight on, and one light amber, facing across bottom so as to catch the balustrade. The olivets were placed about two feet apart up and down stage, allowing space for spots between them. Three spots stood right stage between the olivets, three behind and one ahead of the cut leg drop, so as to catch the dancers at all points on the stage. A similar arrangement of the spots and olivets was used left stage. A raised platform ten feet high, held two arcs, trained on the dancers, with colors corresponding to the colors of the costumes. Two hanging spots were used, one violet in the center of the set and one violet in the front of the cut leg drop.

In the Capitol theatre a permanent stage setting is used, with a large opening in the center. The side sets are changed every three weeks. In the side sets the front piece was a cut drop with an oval and foliage. Both the foliage and the balustrade are cut out. The large cut-out drop is backed by a conventional landscape drop. The cut balustrade is backed by two pieces of scenery two feet deep, with a ceiling to shield the strip lights on the floor from reflecting on the back drop. Twelve 60-watt lights in reds and blues are used in the strip light. New effects are created each week by changing the backs on the balustrade and the cut drop. A 1,000-watt olivet hanging lights the back drop.

All scenic effects used at the Capitol theatre are conceived by Lowell V. Calvert, managing director. These same sets are used the second week following, usually, at the State theatre, Minneapolis.

Ballyhoo Stunt Goes Over Big at Melrose, Minn.

Good exploitation consists in attracting attention by presenting the unusual and unexpected.

Which explains by Leon Bamberger, Paramount exploiteer for the Minneapolis took two colored boys and dressed them in rags and straw hats when he wanted to arouse interest in the showing of "Huckleberry Finn" at the Olympic Theatre, Melrose, Minn.

Colored people in Melrose are sufficiently scarce to attract attention. Straw hats in winter are a distinct novelty; and rags, although not unknown in Minnesota, are not the ordinary garb for citizens on the public streets.

It proved again that the small town exhibitor can exploit just as effectively and within his means, as his brother in the big cities. The "Huckleberry Finn" exploitation cost less than ten dollars and drew the crowds because every one was talking about the picture after seeing the two ballyhoo artists.

Characters appearing in an original prologue for "Outside the Law," staged by Barbee's Loop Theatre, Chicago.

Lobby display on "Down on the Farm," originated by H. Somerville, formerly manager of the Broadway Theatre, Charlotte, N. C., now managing the New 14th Street Theatre, New York.

Buffalo Has "Comedy Club"

Buffalo Exhibitor Has New Idea That Makes Hit With Youngsters

ONE of the best stunts ever put over in Buffalo exhibitorial circles was the organization last week of the Regent Comedy Club by J. H. Michael, manager of the Regent theatre, one of Buffalo's leading neighborhood houses.

The Regent Comedy Club is absolutely a brand new idea and one which other exhibitors should find well worth trying out themselves. Mr. Michael has been putting on what he has been pleased to call "All-Fun Bills" at his Sunday afternoon performances, commencing at 2 o'clock. At these joy-shows, he presents nothing but comedies and educational subjects and every child in the neighborhood looks forward all week to that Sunday laugh festival.

The show's attendance has grown in leaps and bounds, but now it is almost impossible to get a seat a minute after the doors open for this blues-destroying film fest. The first "meeting" of the Regent Comedy Club was held Sunday afternoon, February 27. It was an overflow meeting. The homes in the vicinity of the Regent theatre were absolutely devoid of children.

A week in advance of the "meeting," Mr. Michael sent in an order for 5,000 classy buttons with the name, "Regent Comedy Club," encircling a clown's head. The button is in three colors. These buttons were distributed during the first meeting. The members of the club received them as they put down a dime on the box office slab. The price for the show had formerly been 15 cents.

Well, when the youthful population of Buffalo residing in the neighborhood of the Regent heard about this Regent Comedy Club idea through the slides on the Regent screen, from the mouths of their playmates or their parents or from the attractive announcements given out at the entrance of the schools, they just took to the idea like wildfire and everybody made a mental reservation that he or she was going to get a dime to attend the first "meeting," if they had to stage a hold-up.

They sure were "there" when the 2 o'clock whistle blew and the first comedy was projected on the screen. Prior to the show, Manager Michael addressed the "members" of the club and told them that they were going to elect officers. There was to be a president from each school and the duty of this president would be to keep count of the children who laughed the most. He must also stand near the box office and with club in hand keep the "members" of his school contingent in line.

Mr. Michael, in announcing the club, got out a throwaway, which read as follows: "Come on, Kids. Join the Regent Comedy Club. Wear a Button. See all the Big Comedy Shows every Sunday

Hyman Presents Interesting "Lying Lips" Prologue

The Brooklyn Mark Strand theatre is presenting a prologue for the feature picture, "Lying Lips," this week which shows a shipwreck at sea with electrical effects, under the title of "The Storm."

A half-screen is used to project motion pictures of a terrific storm at sea. Placed at the skyline, a scenic set of heavy clouds, is a miniature ship with lights glowing from portholes. The blue spark of wireless apparatus is visible and flashing throughout the effect, which is that of a boat buffeting huge waves. The necessary lighting, crash of thunder and lightning streaks are used. The swish of the waves can even be heard as the ship moves across the stage.

The Mayor of Greenfield, Ind., with his guests just before marching to the Why-Not theatre, Greenfield, to attend a showing of "The Old Swimmin' Hole."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

ST. LOUIS

Ruth Roland, the serial star, appeared in person at the Grand Opera House recently. Miss Roland arranged to stop off in St. Louis for a personal appearance and is en route to Los Angeles. The first episode of her latest serial, "The Avenging Arrow," was shown.

Latest development at Jefferson City concerning Sunday closing have aroused local exhibitors. A meeting will be called this week by the St. Louis Association for the discussion of further action.

"Passion" attracted record crowds at the New Grand Central recently when the top level attained during the run of Charley Chaplin's "The Kid" was shown. Everybody seems to believe that it is the greatest picture of the year. Compliments on the showing have been showered on the Skouras Brothers, operators of the string of houses which include the New Grand Central and the West End Lyric.

Rumors that the Missouri theatre, the Del Monte, the Criterion and the fourteen others in St. Louis which comprise the Famous Players Missouri group, are to be sold to Al Woods interests are afloat in this locality. Rumors of the past few weeks have not only sold the string to Woods, but to Shubert and also to Lynch of New Orleans. Director William Goldman emphatically denies the proposed sales.

Several members of the local Film Board of Trade were held up and robbed in the headquarters of the association last week after the meeting had adjourned. More than $3,000 was obtained.

SEATTLE

Universal Film Manufacturing Company has purchased the business of the Clemmer Theatre Company, operated at 1412 Second avenue, under the management of James Q. Clemmer.

It is stated that the Clemmer Theatre Company received $50,000 for the Clemmer rights and property lease, which expires in ten months. A new lease extending over a ten-year period has been made with the owners of the building at a monthly rental of $3,600, an approximate increase of $1,500 over the last ten-year lease covered by the Clemmer company.

E. Armstrong, district manager of the Universal, negotiated the deal for his company. William Cutts, theatre manager for Universal, has taken full control. Mr. Cutts stated that no change in the name of the theatre is being contemplated until the end of the current year.

SAN FRANCISCO

Admission prices are being permanently raised beginning Easter Sunday at the California theatre, largest San Francisco amusement house, which is controlled by Roth and Partington in conjunction with the Portola and Imperial theatres. The matinee balcony price is raised from 20 to 30 cents which makes an equal price all over the house in the afternoon, with the exception of course of the loges and boxes. Evening prices are advanced five and ten cents as follows: Balcony from 30 to 35 cents; lower floor from 50 to 55 cents; loges from 65 to 75 cents; boxes from 85 to 90 cents.

More than 270,000 persons in three weeks at the Tivoli where the First National Charlie Chaplin picture "The Kid" is showing. That was the estimate as the street.
the close of the three weeks' showing drew near. All house records at the Tivoli were smashed from the first day's showing when police were called by Manager I. E. Phelps to keep people from tearing down the doors.

Prevention of theft of motion picture scenarios is aimed at in a law proposed and introduced in the California legislature. The measure has passed the lower house and has an excellent chance of becoming law according to senators.

It provides a plan for filing copies of scenarios, stories, lectures and sermons with the secretary of state, such copies to be used as prima facie evidence in civil actions to recover damages.

NEW ORLEANS

R. A. Kelly, former booker at the Enterprise Distributing Corporation's New Orleans exchange has been made manager, succeeding W. R. Quillian, who has been transferred to Kansas City. Roy Pfeiffer has been made booker.

George F. Koppin, of Detroit, owner and operator of half a dozen picture theatres and dealer in real estate, is among the guests at the Grunewald, while spending a few days in New Orleans visiting friends and enjoying a vacation.

A party of old men and women, several of whom were married more than 50 years ago, were the guests one evening last week of the Item and the Saenger Amusement Company at the Trianon theatre to see "Milestones," that delightful stage play so charmingly pictured by Goldwyn.

The old folks, under the guidance of Miss Jean Darnell, Southern representative for Goldwyn, took a long auto ride. Each guest was given a hand full of flowers and a box of candy.

CONNECTICUT

Numerous changes are to be made at the Palace theatre, leading motion picture house at Rockville, Ct., according to Thomas H. Coffey of that city, who last week bought property from the Lewis-Brown Theatre Circuit. The present capacity of about 900 will be enlarged to about 1,500.

Word has been received at New Britain, Ct., of the marriage of Ben F. Jackson, formerly manager of Fox's theatre in that city, to Miss Rose Jandorf. Although the marriage is said to have taken place a year ago, announcement of it has just been made. For the past four years Mr. Jackson has been manager of the Fox Audubon theatre, Washington Heights, New York.

SAN DIEGO

The management of the Isis theatre, San Diego, where "The Kid" was being shown for two weeks, had as special guests one night about 75 carriers of one of the local evening papers, all of whom instantly became good advertisers for the big feature.

Manager R. E. Hicks of the Cabrillo theatre, which fronts on the Plaza, in the heart of the city, surprised the habitues of that popular little park recently when he introduced a magnavox above the entrance of the house. The amplifier carried the music of the Cabrillo's symphony orchestra out over the Plaze and the traffic of Broadway, the notes being heard distinctly in the U. S. Grant hotel across the street

CANADA

"Damaged Goods," the rather old health picture, has found its way into the Province of Quebec at last, having been passed by the Board of Moving Picture Censors to be presented under the direction of the Quebec Committee for Combatting Venereal Diseases. The feature was only recently passed by the Ontario censor board and was shown for two weeks at the Toronto Strand. An interesting fact regarding the presentation of the picture in Quebec is that French sub-titles have been added for the benefit of the many French residents. The picture has been booked by the New Grand theatre, one of the houses in Montreal operated by Jule and J. J. Allen.

According to new regulations imposed by the Ontario Government, details of which have been explained to all moving picture exchanges in the Province, no posters or lobby displays depicting gun play will be permitted. Posters showing the use of a gun or weapon must be changed or destroyed and it is interesting to note that the order provides that "obliterations must be carried out aesthetically." Under the new rule, weapons must be painted out effectively and artistically, or the posters cannot be used. The pasting of a handbill or date sheet over the offending weapon will not suffice, it is declared. Heavy penalties are provided for violation of these rules.

The Western hero may now hold a saloon-ful of desperadoes at bay with a pointed finger, it has been pointed out.

Film exchanges operating in the Province of Quebec are called upon to pay an annual license fee of $200 to the Provincial Government as a result of the adoption of a proposal by Hon. Mr. Mitchell, Provincial Treasurer, for new taxes by the Quebec Legislature. Practically all of the moving picture distributors of Canada have offices in Montreal, Quebec, and are affected.

The Strand theatre property, 126 Sparks street, Ottawa, Ontario, has been sold by Fred Carling, the owner of the site, for $195,000 to John Richardson, according to an announcement made on March 21. The Strand theatre was closed recently after having been operated under the direction of the Famous Players' Canadian Corporation. The latter is building a large new theatre in Ottawa to be known as the Capitol. The Strand site will be used for store building purposes, it is understood.

WESTERN NEW YORK

Jay Weaver, who it is announced by the New York Strand publicity director, had some of his work exhibited at the Hotel Chelsea during Easter Week, started in on his artistic career at the Buffalo Strand theatre during the managerial regime of the late Harold Edel. While at the Strand his work attracted considerable attention. He went to New York when Mr. Edel was appointed manager of the Gotham Strand. Mr. Weaver studied at the Albright Art Gallery in Buffalo.

Harold B. Franklin, managing director of the Shea picture houses, has taken unto himself a "Henry Built" coupe, which he is using while his Stearns-Knight roadster is being operated on in the repair shop following a mix-up with two other cars in an accident recently in Buffalo. Art Amm, manager of the Shea North Park, blossomed forth with a Ford Sedan on Easter Sunday.

M. Steinhorn, of 245 William street, Buffalo, has assumed control of the Premier theatre at Main street and Leroy avenue, and has installed a five-piece orchestra. Mr. Steinhorn recently purchased the Premier from Claude Weill. It was formerly leased by Joseph A. Schuchert and Art Schmidt.

Herman Lorence, manager of the Ellen Terry theatre, has been placed in charge of short subject booking for the General Theatres Corporation chain of houses, including the Central Park, Star, Circle, Allendale, Marlowe and Ellen Terry.

Howard F. Brink, Robertson-Cole manager in Buffalo is closing a million dollars' worth of business in Buffalo, Rochester, Jamestown and Oswego. The Palace, Buffalo, has signed up for all the big productions. Bert Gibbons is breaking records for the amount of business sent in. Fred Sliter, district manager, is expected in Buffalo this week.

DETROIT

W. D. Ward, former manager of the Universal exchange, has taken an interest in Strand Features, a state rights exchange, and will handle the office and sales for Dave Mundstock. Mr. Mundstock expects to spend most of his time in the East buying pictures for Michigan.

Codd and Angell, of the Strand theatre, Niles, have leased the Riveria theatre in the same city.

Herman Warren, of Warren and Cohen, proprietors of the Colonial and other theatres here, has just returned from a three-months' trip to California.

Will Baker and Earl Hennessy have joined the Fox exchange sales force.

George Harrison, who recently sold the Jefferson theatre, here has purchased the Strand theatre at Pasadena, Cal.

Settlement has been made in the fight in the Michigan courts between Harry Garson and Lewis J. Selznick over the distribution of "Pantheon" with Norma Talmadge, "The Common Law" with Clara Kimball Young and "Law of Compensation" with Norma Talmadge. The pictures were only shown at a few points in the state and were then held up. Now the Select exchange will release them locally again.

KANSAS CITY

Lynn Davis holds the honor of leading all Pathe salesmen in the Detroit exchange.

Motion pictures of the 1921 American Legion convention committee, city central executive committee, beautification committee and several other sub-committees were taken in Kansas City last Thursday. The film will be shown the week of March 12 at the Newman theatre, Kansas City, and later in theatres of other cities to arouse interest in the American Legion convention which will be held in Kansas City next fall. "Welcome to Our City," a march composed particularly for the American Legion, will be played at each presentation of the picture.

The United States Photoplay corporation last Tuesday was placed in the hands of the receivers by Vice-Chancellor Griffin at Jefferson City, Mo. Representative Randolph Perkins, who made the motion of the creditors, said the assets of the company were the plant at Grantwood, N. J., and a film play, three-quarters finished.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

(C) by Lumiere
Clara Kimball Young, starring in Equity's "Hush"

"Hush" Stays Two More Weeks in Chicago

On top of a run of four consecutive weeks at the Ziegfeld Theatre, Chicago—the highest priced motion-picture house of the Windy City, "Hush," the latest Clara Kimball Young production has added two more weeks of first-run to its career. Moving out of the Ziegfeld "Hush" entered the Castle, two blocks away from the Ziegfeld, and ran for two weeks.

Florida Picture to Be Rich in Scenery

Paul Gilmore, of Tampa, Florida, announces that he is now making a picture which is arousing great interest in that state. While not an advertising film it is known as a "Florida First" picture and will show much of the beautiful scenery of that state. The story is one which admirably fits into the Florida atmosphere and allows ample opportunity to produce a film of great scenic beauty.

Herald Productions Has Four Triangle Features

An agreement has been signed between the Classical Investment Company, Inc., and Herb Hayman for Herald Productions, Inc., whereby the latter takes over the distribution of four features for the United States and Canada.

These pictures are Ellen Terry in "Her Greatest Performance"; Charles Dickens' "Dombey & Son"; Oscar Wilde's "Lady Windermere's Fan" and H. B. Irving in "The Lyon's Mail." They were originally released by Triangle.

Comedy Series for Allied

Alt-Howell Two Reelers to Be Released by Allied Distributing

THE first series of pictures to be handled by the Allis Distributing Corporation, the newly formed releasing company headed by Mr. Rosenfeld, whose product will be distributed on the state right market, will be twelve two-reel comedies starring Alexander Alt and Helen Howell. The comedies are known as the Alt-Howell Comedies and are being produced by the Union Film Co.

It is the intention of the Allied Distributing Corporation to put out twelve of these comedies this coming year, releasing them at the rate of one a month.

Under the releasing plan of the Allied, their product will be distributed on the franchise basis to the state right buyers throughout the country. The Alt-Howell Comedies will constitute one of their short subject units to be augmented by other short subjects and several series of features.

The plan as outlined by this new organization will offer to the producer a distribution of his product on the independent market to the franchise holders in the various territories. These franchise holders in turn will know what their product for the coming year will consist of, not only in short subjects, but also in features.

Mr. Rosenfeld, head of the Allied Distributing Corporation in speaking of the Alt-Howell Comedies, said. "We believe that we have a strong series of pictures in these two-reel subjects and in releasing them once a month we are not overdoing a good thing. It permits of the company making quality pictures giving them sufficient time to put into them the things that count for so much in comedy productions."

Other announcements are expected from the Allied Distributing Corporation soon telling of their feature releases for the coming year. According to statements from their office negotiations are rapidly going forward for the handling of a series of one of the well known stars.

First Gibson Film Ready

"The Wolverine," with Gibson, Released by Ass'd Photoplays

"THE WOLVERINE," the first of the Helen Gibson series produced by Spencer Productions, Inc., to be distributed by Associated Photoplays, Inc., of 25 W. 45th street, has arrived in New York and is ready for immediate release to the State Rights field.

"The Wolverine" is from the story "The Ranch at the Wolverine" by B. M. Bower, and was considered one of the best sellers among the western class of fiction. William Bertram, a director noted for his picturization of action and scenic beauty, wielded the megaphone in the making of the first of the Helen Gibson series.

With Helen Gibson as the star, supported by an all-star cast headed by Jack Connelly, including Leo Maloney, Anne Schaefer, Ivor McFadden, Martha Mattox, Doris Race, "The Wolverine" presents a class of players who have made good. Helen Van Upp, who has many noted pictures to her credit, adapted "The Wolverine" for the screen.

Victor B. Fisher, general manager of Associated Photoplays, Inc., in planning for the distribution of "The Wolverine" will give to the field the advantages of his motion picture wisdom in exploiting and advertising the Gibson feature.

"Associated Photoplays, Inc., is in the field to stay," said Mr. Fisher. "For that reason we were in no hurry to place a feature on the market not worthy of our trade mark. In 'The Wolverine' we have a picture that is bound to go and go big for it is a western thriller with dignified punch and entertainment made in the land of snow."

"The Wolverine" will be properly exploited. Mr. Fisher has brought together a staff of expert publicity and exploitation men, and a campaign in keeping with the picture will shortly be launched in the trade papers and directly with the exchangemen who purchase "The Wolverine." A special department has been installed by Mr. Fisher to take care of the needs of the exchangemen who care for a specially conducted campaign on this feature.

Plymouth Sells Rights

Nat Levine, president of Plymouth Pictures, Inc., announces that the South American right to "Every Woman's Problem," featuring Dorothy Davenport (Mrs. Wallace Reid) have been acquired by Sidney Garrett and Company.

David Butler Finishes Irwin Story

Final filming of David Butler's newest production, "Sophie Semenoff," first of a series of features starring the youthful actor, was completed recently at the Brunton studios.

"Sophie Semenoff" is a Wallace Irwin story that gained popularity when it appeared in the Saturday Evening Post. The title, however, is merely a working one and it is expected that Mr. Irwin will retitle it for the screen version.

Irving M. Lesser, through his Western Pictures Exploitation Company, will have charge of the picture's release. Titling and editing will consume but a short time and an early showing is planned.

Eighth Hallroom Comedy Is Ready

"In Bad Again," the eighth Hallroom Boys' comedy on the new 1921 series, which closes the number of these comedies to be released by the C. B. C. Film Sales Corporation, following which, starting with the ninth comedy, titled "False Roomers," they will be distributed through Federated Film Exchanges, is ready for release.

In this latest issue, Percy and Ferdie Hallroom try their luck as automobile salesmen—and, as usual, all their luck turns out to be very bad. Sid Smith is featured as Percy, Harry McCoy is Ferdie, and Herman C. Raymaker directed the

American Reissues Are Proving Popular

State rights exchanges report that they are doing a big business on a series of reconstructed American Film Company features. Because of their former popularity the producers considered these features worthy of up-to-the-minute 1921 improvements, and they are in reality new prints, re-edited with new titles, new art work and new music cues.

This series of twelve pictures include the cream of the William Russell action dramas; those in which Mary Miles Minter first made her hit with the public when she was a very young enthusiast, and the J. P. McGowan Signals in which Helen Holmes blazed a new trial in quick action and suspense.

"Madonnas and Men" in Los Angeles

Herman F. Jans reports from Los Angeles under date of March 31st that the Garrich of Los Angeles is presenting "Madonnas and Men" for an indefinite run commencing April 8th.

Burr Adds to Staff of New York Studio

The recent announcement of the formation of Affiliated Pictures, Inc., a new producing organization of which C. C. Burr is president, coupled with the outline of the proposed scope of their activities, has indirectly furnished the reason for the recently augmented technical and producing staffs at the Fifty-fourth street studio, the producing home of the various units over which Mr. Burr presides.

Additional interest was given the matter by the news of the appointment, made a few days ago, of Jacques Kopfstein, as general manager in charge of distribution. Their first production will be "Lonely Heart," from Edgar Solwyn's story of the same name, featuring Miss Kay Laurell, the noted beauty, directed by John O'Brien and enacted by a splendid cast of players, headed by Robert Elliot. Anthony Paul Kelly, author of "Three Faces East" and other hits and the adaptor of Griffith's "'Way Down East," did the scenario and Captain Caldwell, of the Hillicker Writers, did the titles. Distributing arrangements and territorial rights will be negotiated within a few weeks.

"Welcome Children" to Be Released in April

Hunter Bennett, vice-president and general manager of the National Exchanges, Inc., announces that his company will release through the exchanges of their organization the feature production "Welcome Children" about April 15th.

This picture was produced by Drascena Producing Co. of Los Angeles, under the direction of Harry C. Matthews.

Mr. Bennett also advises that his company has just contracted for a series of two-reel comedies produced by the Paul Gerson Picture Productions of San Francisco, California, under the supervision of W. A. Howell. The National Exchanges, Inc., will also release a series of one-reel King Cole comedies featuring Milburn Moranti.

"Pirates of the West" Is Hatton Thriller

"Pirates of the West" is the title that has been given by the C. B. C. Film Sales Corporation to the first of the new two-reel Western pictures which C. Edward Hatton has contracted to make for release by this company. This is the first of a series of twenty-six short thrillers which this young Western player is to produce for release by C. B. C.

Tucker Bros. Road Show a Big Success

Tucker Bros., of Oklahoma City, who control "The House Without Children" for Texas, Oklahoma, Arkansas, have seven road shows touring their territory and report big success everywhere. "The House Without Children" is the first production that Tucker Bros. have exploited outside of Oklahoma.

THE following sales on the independent market were reported during the week:

"Dollars and Destiny" (Joe Horwitz productions) to the Trump Film Co., for Greater New York and Northern New Jersey.

"Dollars and Destiny" to the Cosmopolitan Film Co., of Boston, for the New England States.

"Dollars and Destiny" to Mr. Harvey for Texas, Oklahoma and Arkansas.

Star Ranch Westerns (C. B. C. Film Sales) to the Lightning Photoplays Corp., of Boston for the New England States.

"Witches Lure" (Capital Film Co., of Chicago) to the Aywon Film Corp., for Greater New York and Northern New Jersey.

Lester Cuneo series (Capital Film Co., of Chicago) to Al Kahn of the Federated Film Exchange, Des Moines, for Iowa and Nebraska.

Lester Cuneo series to the Crescent Film Exchange of Kansas City, for Kansas, and Western Missouri.

Ancient Jerusalem Filmed

Kineto's "The Holy City" Excludes All Views of the Modern City

"THE HOLY CITY" as photographed and titled by Charles Urban contains wealth of historical background.

"Jerusalem was not an easy subject to handle," state Kineto. "The very abundance of material was a drawback. Others have attempted to place in appropriate setting this magnificent old jewel of the orient, but have lost themselves in the effort: In trying to embrace all phases of the subject, they have secured a miscellany of pictures, unrelated and lacking continuity. In a picture of the Jerusalem of history, modern Jerusalem has no place, and those who have attempted to cover both have sacrificed artistic values and confused their audiences."

In producing the Kineto Review, "The Holy City," Mr. Urban took as his theme the Jerusalem of Bible times. To be consistent, and secure the effect desired, he carefully excluded all evidences of modernity and restricted himself to those sections of the city that date back to the days when it was the pride of a nation and a power in the Asiatic world.

Thus "The Holy City" as viewed in this Kineto Review, is full of the touches that link it with antiquity: the narrow, cobbled streets, teeming with oriental life; the old "wailing wall" where the devout still bring their supplications; the dark-robed priests; the women drawing water; the market-places filled with keen-faced traders from the four corners of the world; hoary old fathers in Israel asking only a place in the sun.

To complete the effect of antiquity, Mr. Urban has chosen his titles entirely from the Bible. Jerusalem is the topic of many a page in the Holy Writ, and from many parts of the book, Mr. Urban has gathered titles that are gems of literature to match the beauty of his picture.

To Exploit "Hush" in N. Y.

Crandall, of Equity, Planning Big Campaign for Capitol Showing

MILTON CRANDALL, exploitation director of Equity Pictures will handle the publicity campaign on "Hush," the latest Clara Kimball Young release which has been booked at the Capitol, New York, for the week beginning April 24th.

Mr. Crandall, who ranks as one of the oldest and ablest exploitation men in the motion-picture field, has developed a campaign that is city-wide in scope and constitutes one of the most widespread and effective publicity tie-ups ever planned. It was Crandall who secured record-breaking publicity for Clara Kimball Young in the Southwest recently when the Equity star made a series of personal appearances.

Mr. Crandall has spent most of his activity in the field outside New York. His connection with Equity has afforded him an opportunity of promoting his first extensive campaign in the metropolis. While he holds records for publicizing pictures in other cities, he has rarely invaded New York.

The campaign on "Hush," the details of which are already in operation, will be the most sweeping and most direct tie-up any picture has yet secured, Equity claimed. Crandall is now in Rochester at the Exhibitors' convention, representing Equity, and exploiting Clara Kimball Young in her absence from the convention.

Dominant Pictures, Inc., Resumes Activities

An announcement of interest to exhibitors is found in the resume of the distributing activities of Dominant Pictures, Inc., of which Jacques Kopfstein is general manager.

Scheduled for early release in the independent market is their big production, "Aching Hearts," featuring Catherine Calvert, supported by Frank Mills and other players of note. It is directed by Madame Blache.

"Dollars and Destiny" Arouses Interest

Joe Horwitz, of Joe Horwitz Productions, announces that his super-sporting drama, "Dollars and Destiny," has created a sensation among independent exchanges and is arousing attention throughout the country. Recent sales on this picture are reported in another column, while several others are reported to be pending.

Mr. Horwitz states that it his company's intention to release a series of eight pictures a year on a basis that will assure the independent exchanges a large profit. Associated with Mr. Horwitz as sales manager is Jack Withers.

Work Starts on First Louise Dresser Picture

Louise Dresser and Jack Gardner have fallen into the silent drama—Jack as the Producer. Louise as a Star on her own. Mr. Gardner has agreed to provide a series of twelve two-reel intimate comedies in one year and Irving M. Lesser has agreed to distribute the pictures and extensive space has been rented in the Brunton Hollywood studios.

"The Fat Fighters" is the working title of the first comedy and work on this will commence April 15th. Miss Dresser is Mrs. Jack Gardner in private life.

Special Musical Score for "Peck's Bad Boy"

Not satisfied with Jackie Coogan's name as star of "Peck's Bad Boy" nor that of Irvin S. Cobb, as title writer, Irving M. Lesser, distributor of the Peck film, will have a special musical score arranged to accompany the feature on its journey throughout the nation.

Full orchestrations will be made and a complete set of same will be attached to every print of the Peck film. According to Mr. Lesser, the initial showing of "Peck's Bad Boy" will take place in the very near future.

"County Fair" Bought by S. and T. Company

Announcements in the trade journals to the effect that Samuel Harding of Kansas City has purchased the rights of "The County Fair" for Missouri, Kansas, Nebraska and Iowa, are incorrect, according to Harry Taylor, of the S. and T. Film Company of Kansas City.

Mr. Taylor states that Mr. Harding merely reviewed the picture and later acted as agent for the S. and T. Company, which will handle the feature in their territory.

Lubin Sells Foreign Rights of Pictures

Bert Lubin announces that he has disposed of a block of foreign territory on "Honeymoon Ranch" to Sydney Garrettt, who purchased the rights for Argentina, Chile, Uruguay and Paraguay.

Negotiations for the sale of the second Lubin picture, "West of the Rio Grande," are now pending.

Douglas and Scheuer Producing Pictures

Douglas & Scheuer, Inc., of New York, who have hitherto confined their activities to state right selling of feature pictures, announce their entry into the producing field, having just completed a five-reel comedy drama, "Easy to Get." The story is by Frank Beresford, who has scenarioized many successes for Famous Players, Triangle and United Pictures.

This feature is the first of a series of twelve which will be handled in the United States and Canada by a wellknown distributing organization. Foreign rights will be retained by Douglas & Scheuer, Inc.

The story and continuity for the second feature of this series, also written by Mr. Beresford, have been accepted by Mr. Douglas, and as soon as the cast has been selected, production will be started.

Reelcraft Announces Three New Series

President R. C. Cropper of the Reelcraft Picture Corporation has announced the addition of three new series of Short Subjects to be added to the program of this company. The first will be a series of twenty-six two-reel farce comedies featuring Tweedy, the well known Comedian of France. Tweedy has a world-wide fame, having been one of the first real pioneers in the picture industry and for many years the continental favorite of Europe.

The second unit of production will be a series of fifty-two single reel comedies in which little Bud Duncan is the star. This is the second series of Bud Comedies to be marketed by Reelcraft. The new series will be under the personal direction of Hamilton Smith.

The third producing unit will be an all star aggregation, in a series of twenty-six two-reel comedies, with no featured star, but to be marketed under the brand name of "Humdinger" Comedies.

Urban Science Picture Shown at Rivoli

The Rialto theatre is adding to the variety of its program this week by showing an unusual scientific picture called "The Chemistry of Combustion." In this picture, which is from one of the Urban Movie Chats, a series of interesting experiments are made.

Beginning with the early methods of making fire—the fire stick and the bow-drill, the film goes on to show that fire can be started with a lens made of ice. The innocent waterbottle as a sun-burner and consequently a source of danger, is exposed. Some modern chemical experiments are also tried.

Grace Cunard Featured In Two Reel Western

Grace Cunard is again the star of the newest Star Ranch Western, seventh release of the series of two-reel Western thrillers that are being distributed to the State Right market by the C. B. C. Film Sales Corporation.

Equity of Canada Is Formed

New Company to Distribute Young Pictures in Dominion

ANNOUNCEMENT has been made at the offices of the Equity Pictures Corp. that arrangements have been completed this week for the distribution of all of the Clara Kimball Young productions in the Dominion of Canada. The new distributing organization will be known as the Equity Pictures Corp., Ltd., and will have its headquarters at Montreal, with branch offices in the principal cities of Canada's provinces. Sam Arnovitz is president of the new corporation; Morris M. Davis is vice-president and general manager, and Irving Stuart is the treasurer and secretary.

The Equity distributors of Montreal will maintain one of the largest exchanges of the Dominion it is said. The product they will handle has been estimated to total approximately $100,000 in value. The officers mentioned above are veterans in Canadian film distribution and have been active in the industry since the early stages of the Dominion's film history. Morris M. Davis has been identified with some of the most successful motion-picture enterprises negotiated in Canada. His experience in the field is not limited to distribution. He has earned a reputation as an energetic, enterprising showman and as an infallible judge of box-office successes.

The Equity Pictures Corp., Ltd., of Canada, will not limit itself to the sale of its Clara Kimball Young production to exhibitors. It will also provide publicity and exploitation service to assist them. In Montreal there is an extensive publicity and exploitation department that will see to it that the exhibitor draws 100 per cent return on every picture he books. The promotion of the presentation of Equity pictures will be one of the main features of the new organization. It will be the ambition of Equity's Canadian distributors to be the pioneers in fostering the most advanced and effective methods of exploitation that the Dominion has yet seen. As the field of publicity and picture promotion in Canada is not as highly developed as in the United States, Equity will have plenty of room to improve exploitation methods there, it is said.

The officers of Equity, Ltd., have been in the market for some time for the most suitable product for distribution in Canada. The series of Clara Kimball Young productions was chosen as the strongest box-office attractions for that territory. Since her very first Equity release, "The Eyes of Youth," Miss Young has been a Canadian favorite. That production marked a new stage in exhibition. Previously Canada was the victim of many inferior pictures, and those productions of real merit that were shown were sometimes harmed by insufficient exploitation. It will be the aim of Equity of Canada to put its shoulders to the wheel behind every Clara Kimball Young picture and to boost it to the limit.

While in New York, where the deal for the distribution was closed, the officers of the new corporation were present at a private screening of "Hush," the latest Clara Kimgall Young release. The excellence of this picture was somewhat responsible for swinging their decision to the side of the Equity star. Some of the former Young productions were also screen and elicited the keenest enthusiasm from the Canadian distributors.

Milton Crandall, exploitation director of Equity, and Nat Rothstein, advertising manager, provided Davis with some introductory material which has been used successfully before and which the Equity of Canada will employ to full advantage for the benefit of their exhibitors. Equity, Davis stated, has won local prestige by the effectiveness of its publicity.

In addition to the Clara Kimball Young productions, Equity of Canada will distribute "She Played and Paid," the five-reel feature starring Fannie Ward, now being disposed of by the Joan Film Sales Co. to the state-right field. Davis bought this feature to accommodate the demand for state-right releases among his exhibitors.

As a fitting introduction of the new Clara Kimball Young series in the Dominion, it is planned to have Miss Young make personal appearances in the principal cities of the provinces, at Canada's largest theatres. Davis declared that his exhibitors were anxious to have the Equity star visit them in person to satisfy the curiosity of her many admirers.

Sameth Has Salient Product

Ostriche Series to Be Released by Forward Films

MAX F. C. GROSMANN, president of the Salient Films, Inc., announces that the Forward Film Distributors, Inc., will release a series of ten super-productions featuring Miss Muriel Ostriche. This announcement was made following a conference between J. Joseph Sameth, president of the Forward Film Distributors, Inc.; Mr. Grosmann and J. Charles Davis, 2nd, who personally wrote and directed "The Shadow," the first of the series which is ready for distribution. This is said to be one of the largest financial deals consummated in the independent market in many months.

"After a survey of the field," said Mr. Grosmann, "Mr. Davis and I were perfectly satisfied that Miss Ostriche had established herself as a star of known box office attraction. After this was known we started to make a series of pictures, getting the very best results that money and brains could produce. In 'The Shadow' I know the independent organization will see a new Muriel Ostriche, for at last she is given a story and setting especially adapted for her dramatic ability.

"It is true that more than five of the biggest men in the state right field were after the Ostriche series. But we made no move until we received assurance that these features would be handled in a manner in keeping with the class of the production. After Mr. Sameth and his organization looked over the first production and realized its worth, it took us very little time to close the deal."

At the head, directing the business affairs of Salient Films, Inc., is F. C. Grosmann, well known in the film world. He has been specializing in motion pictures for several years and is thoroughly familiar with the marketing of motion pictures and all the business connected therewith. He has been with some of the largest companies in an executive capacity and resigned from the Robertson-Cole Distributing Corporation to assume his present responsible position. His work there and prior to that with Famous Players-Lasky Corporation fits him particularly well for his present duties. He has entire charge of marketing the productions of Salient Films, Inc.

J. Charles Davis, 2nd, secretary and supervising director, brings to Salient Films, Inc., an experience covering seven years spent in the various branches of the motion-picture industry. He has been advertising manager, special writer, exchange man, assistant director, director and producer. He has been exploitation manager, acquiring a knowledge of what both the exhibitor and public want. He was connected with the Famous Players-Lasky Corp. and Arrow Film Corp., which organization he left to take charge of production for Salient. He has full authority in this end from the selection of the stories to the completion of the pictures.

Mr. Sameth is making elaborate plans for the immediate release of "The Shadow." "I can't say much at this time, for since signing the contract we have been busy day and night perfecting arrangements to handle this film in a manner that I know will insure success both to the production and those who purchase it for their territory.

"I am more than pleased with the distributing arrangements made with Mr. Sameth and his organization," said Miss Ostriche. "I am confident that the film is what Mr. Goosmann and Mr. Davis claim it to be, and, knowing that the release is in good hands, we shall turn our efforts to the making of the second of the series."

News Reel for Negro Movie Fans

J. Williams Clifford, president of the Monumental Pictures Corp., who is state righting a Negro News Weekly entitled the "Monumental Monthly," that this subject will be a complete chronicle of the events of concern and interest to the negroes of the world.

New Jungle Picture from Selig

Federated to Release Spectacular Animal Production

"MIRACLES of the Jungle," a spectacular Warner Brothers' animal production, regarded as the finest and costliest wild animal picture ever made, has just been completed at the Selig Studios, according to an announcement issued by the Federated Film Exchanges of America, Inc., which has acquired the film.

The production is featured by daring use of wild animals, pretentious settings of unusual character, real jungle atmosphere and artistic photography. It is in thirty-one reels, and one of the unique features of the production is the fact that it can be divided up and run in any length of unit desired by the exhibitor. This production novelty is made possible by ingenious construction of the plot.

A band of thirty-five lions of the Selig Zoo, said to be the largest single collection of lions in captivity, was enlisted in the production, together with elephants, tigers, leopards, gorillas and other jungle folk.

The human cast, equally large and diversified, included several hundred African tribesmen, and a number of pygmies from the African interior, who play in support of the leading actors.

It took several months to construct one of the sets in the production, showing an entire ancient African city. Although thousands of dollars were spent on the set, it was blown up and demolished after it had served its brief but realistic purpose—to achieve a powerful moment in a single scene—state Selig.

Another unparalleled scene shows a terrific jungle fight between a tiger and an elephant, who was guarding a little child from attack. A battle between a handful of men and a large band of lions furnishes one of the numerous other hair-raising thrills.

The wild animals are shown at large in their native jungles, and the tangled vines and huge trees among which they are shown stalking in their ceaseless blood hunt furnish backgrounds of tropical beauty for the unfolding of the colorful story of adventure on the Dark Continent. To make it a complete and satisfying entertainment episodes of humor rub elbows with the tense and vivid moments.

The story concerns the adventures of two United States Secret Service men sent to Africa to bring back a man wanted for murder. How they strike his trail, are beset by perils of man and beast, and what comes of it when they finally catch up to him, furnishes a rare tale of adventure, in which a charming love story is included. "Miracles of the Jungle" was written and directed by E. A. Martin and is to be released shortly through the Federated Film Exchanges of America, Inc.

New Production Manager for C. C. Burr

Announcement was made this week by C. C. Burr, president of Master Films, Inc., producers of the "Torchy Comedies," released through Educational, of the permanent appointment of "Demmie" Lamson to the post of production manager. Mr. Lamson was similarly occupied with several other producers before joining Master Films.

New Selig-Rork Pictures

First Feature to Be "The Rosary," with Lewis Stone; Others Follow

WILLIAM E. SELIG and Sam E. Rork announce that work will be started immediately under their supervision on a five-reel production of the famous story classic, "The Rosary." It will have an all-star cast headed by Lewis S. Stone. Other special five-reel productions will follow "The Rosary."

While Selig has been one of the quiet figures in the cinema life for the past few years he has a surprising amount of fine screen material which he has been accumulating. Among the authors and dramatists represented are James Oliver Curwood, Sir Gilbert Parker, Hallie Erminie Rives, E. Phillips Oppenheim, Winston Churchill, Randall Parrish, Gen. Charles King, Ella Wheeler Wilcox, Salisbury Field, Robert Hichens and Harold MacGrath.

Plans for the production of a series of five special pictures a year starring the famous Australian sportsman, Reg. L. (Snowy) Baker are also complete. The first of these stories has been selected and will present the athlete in a drama of tremendous heart interest and gripping situations. Mr. Baker has brought his favorite horse "Boomerang" all the way from the Antipodes, accompanied by a trainer, for use in his productions.

Scoop Conlon has been engaged as director of publicity and advertising.

Selig and Rork will also produce a new series of two reel comedy dramas and dramas and single-reel animal series.

Pacific Film Studio to Be Ready Soon

With foundations laid for carpenter and paint shops and film vault, building operations are being rushed at the studios of the Pacific Film Co. on the Coast, and it begins to look as if the production of five-reel feature pictures could be started with the opening of the summer season.

With Vernon Dent and his "boob" comedians finishing their weekly single reel comedy Saturday, the George Ovey company took possession of the stages of the Pacific Film Co. last Monday and spent the week in producing a shabby-genteel comedy of the White Cap brand. Dent and Ovey are alternating each week, the former supported by Violet Joy, with Arby Arly again leading for Ovey.

Richard Kipling Will Tour Key Cities

A new arrival in New York is Mrs. Richard Kipling, wife of Richard Kipling, head of the Kipling Enterprises, 516 5th Avenue, New York.

Mr. Kipling is planning a tour of the key cities throughout the United States, establishing Kipling Exchanges in larger cities. Mrs. Kipling, who takes an active interest in her husband's productions, will accompany him on this tour.

Ziegfeld Sells Foreign Rights to Picture

Announcement is made by W. K. Ziegfeld, president of the Ziegfeld Cinema Corporation, that the exclusive foreign rights to "The Black Panther's Club" have been sold to Jacobo Glucksman.

From the earliest days of the industry, Mr. Glucksman has been intimately connected with the fundamental workings of its machinery, for he has been associated with his brother, Max, in his extensive activities in the Argentine.

"HALLROOM BOYS COMEDIES"

Make your patrons *and* Your box-office happy.

Book To-Day at

Any Federated Exchange

Hallroom Boys Comedies 1600 B'way. New York

Inter-Ocean Film Corporation - Foreign Distributors.

IT WAS WELL HE HAD HIS LAUGH

For Horace Parker was to go through much, to learn a great deal about life and love and his own shortcomings before he would laugh again . . . . .
The Messenger saw to that . . He had to . . .

BERT LYTELL *in* *a* MESSAGE *from* MARS

gives, as Horace, a truly great portrayal

Adapted from RICHARD GANTHONEY'S *celebrated stage play by* ARTHUR ZELLNER & ARTHUR MAUDE

a MAXWELL KARGER *production*

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir William Jury, Managing Director.

Buster KEATON

in The HIGH SIGN

A comic of a weird secret society which will turn Your Theatre into a merry lodge of mirth

Written & Directed by Buster Keaton & Eddie Cline for Joseph M. Schenck

Exclusive **METRO** *Distributors*

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"Sentimental Tommy" Smashes Records

"Sentimental Tommy," the screen version of Sir James M. Barrie's book, which John S. Robertson made for Paramount, broke all records last week at the Criterion theatre in New York, where it had its premiere under the direction of Hugo Riesenfeld.

The picture got off with a normal start Sunday, March 27. The newspaper reviews Monday morning were uniformly commendatory and brought about a sharp pick-up in attendance Monday. Tuesday's crowd broke all records of the theatre for week-day attendance, "Sentimental Tommy" playing to 2,406 persons,—a capacity house for each performance at the Criterion which seats but 600.

The capacity business of last Tuesday has been duplicated every day since. Last Sunday evening all Sunday night attendance records were smashed with 1,185 persons witnessing the 7:30 and 9:30 performances.

Studio Leased by Globe Productions Corp.

The Forty-fourth Street Studio in New York City has been leased for a period of one year by The Globe Productions Corporation, and it is announced that the four productions in which Mae Murray will appear and which will be released through Associated Exhibitors will be made there. The final selection of the first picture to be made with Miss Murray will be made this week, and work will be commenced immediately, with Robert Z. Leonard directing.

"Proxies" Billed for Rivoli, April 10

"PROXIES," the latest Cosmopolitan Production, will have its first showing at the Rivoli theatre, New York, Sunday, April 10th. "Proxies" is a Frank R. Adams story which appeared in the Cosmoplitan Magazine. George D. Baker, who directed the picture, also wrote the scenario. The leading parts are played by Norman Kerry, who played opposite Marion Davies in "Buried Treasure," a recent Cosmopolitan production; and Zena Keefe. Others in the cast are William H. Tooker, Raye Dean, Jack Crosby, and Paul Everton. After its run at the Rivoli in New York, "Proxies" will be released through all the Paramount exchanges.

Florence Vidor, starred in "Beau Revel," a Thomas H. Ince production released by Famous Players-Lasky

New Series for Educational

Selig and Rork to Make Two-Reel Dramas and Single-Reel Comedies

EDUCATIONAL FILM EXCHANGES, INC., announces that it has signed a contract with William N. Selig and Samuel Rork to distribute a series of twelve two-reel super-dramas and twelve one-reel animal comedies. These contracts were signed by President E. W. Hammons on his recent trip to Los Angeles. Production has been started on both series, but the first releases will not be announced for some time, pending the completion of some other plans of Educational.

Both of these series are promised as distinct novelties and are in line with Educational's recent announcement that its plans for its second year centred around the increase in the variety of its product and a further expansion of its policy to supply "everything for the program except the feature." Each series will supply a monthly release, probably starting in the late summer.

The two-reel de luxe dramas are based on the famous Selig Library of noted novels by such authors as James Oliver Curwood, Sir Gilbert Parker, E. Phillips Oppenheim, Charles Eckert Goodman, Randall Parrish, Salisbury Field, General Charles King and a number of others equally well known. In brief, the story will be made one of the dominant things in these pictures, and it is promised that there will be as much action compressed into the two reels as there is found in the average feature. It is expected that the reputation of the authors will add greatly to the box office values of the pictures.

The casts are promised as being actual all-star creations with noted actors appearing in all the roles and including such people as Wallace Beery, Lewis Stone, William Desmond, Mary MacLaren, Ann Forrest and a large number of others. The productions, too, will be along lines that are equally impressive. The facilities of the Selig studio in Los Angeles will be used in making the new films, and a large staff has been gathered there to work on these productions.

"No Substitutes Accepted" by Realart

Realart points out that in the filming of Alice Brady's new starring vehicle, "Out of the Chorus," a Star Franchise picture, ten girls of the Ziegfeld Follies Chorus appeared before the camera. The scene called for a musical extravaganza with real chorus girls, and with the purpose in mind of supplying "the real thing" and accepting "no substitute" the Ziegfeld girls were engaged for the scene.

In its search for "the real," photographs of the district-attorney's chambers were taken and sketches of the grand jury rooms, so that the reproduction of the court scenes in the picture might be made with greatest accuracy, declares the statement from Realart.

New Monster "Blimp" in International

The first motion pictures ever taken of the "Roma," the world's largest blimp-type airship, and which has been purchased from the Italian Government by the United States, are contained in International News reel No. 26, which has just been released through Universal exchanges.

Other interesting air pictures contained in International News No. 26, show Army aviators at Langley Field, demonstrating how they can drive dreadnoughts from the sea with bombing squadrons of huge airships. The war-birds are shown in battle maneuvres, launching their bombs and scoring hits on targets made to represent battleships.

Strong Supporting Cast for Louise Glaum

Associated Producers reports an unusually strong supporting cast for Louise Glaum in her new J. Parker Read, Jr., production, titled "I Am Guilty," which is based on a story written by Bradley King. Mahlon Hamilton heads the supporting cast which includes Joseph Kilgour, Ruth Stonehouse and Claire Du Brey. Other members of the cast are Mickey Moore (in a child role), May Hopkins, George Cooper and Frederick de Kovert. Jack Nelson directed. "I Am Guilty" will be released May 1st.

Pathe Announces Four April 17 Releases

PATHE EXCHANGE, INC., announces four releases for April 17th, including "By Air and Sea," the thirteenth episode of "Double Adventure," starring Charles Hutchinson; and "The Midnight Attack," episode sixth of "The Avenging Arrow," starring Ruth Roland. On the same date will be released "The Sage-Brush Musketeers," starring Tom Santschi. This Western is said to present some interiors typical of the old West and exteriors of unusual scenic beauty. The supporting cast includes Violet Schram, Tom Lingham, Fred Gambel, Frank Rice and Earl Duive.

Eddie Boland is featured in "Hobgoblins," a Rolin comedy, also set for April 17th. The story concerns a soriority initiation held in a haunted house. Boland plays the part of a fake medicine doctor.

Rosemary Theby in "Good Women," a Robertson-Cole super-special, directed by Gasnier

"Over the Hill" Road Companies Started

William Fox declares that approximately one million persons have witnessed "Over the Hill" since its premiere at the Astor theatre, New York, on September 17. The picture is now nearing its eighth month as a Broadway presentation. It is at present at the Broadhurst theatre, where the attendance remains undiminished, according to a statement from the Fox headquarters. Mr. Fox also announces that "Over the Hill" road companies are now being launched. These, it is declared, will eventually present the picture from Coast to Coast.

Tom Moore Starts on Next

Casting Complete for "The Grim Comedian;" New Films Announced

TOM MOORE, back from his honeymoon in Honolulu, this week began work at the Goldwyn studios here on his next photoplay, "Beating the Game," which has a new type of characterization for him. The scenario is an original by Charles Kenyon, author of "Kindling." It is being directed by Victor Schertzinger. The leading feminine role will be played by Helene Chadwick, who played opposite Mr. Moore in his previous picture, "Made in Heaven." Others in the cast are DeWitt C. Jennings, famous on the speaking stage as an actor of police roles; Dick Rosson and Lydia Knott.

The cast for Rita Weiman's original photoplay, "The Grim Comedian," which Frank Lloyd is directing, has been completed with the addition of Eric Snowden, formerly stage manager for the late Sir Herbert Tree; Claude Payton, a brother of Corse Payton; John Harron, a brother of the late "Bobby" Harron, and Joseph Dowling.

Richard Dix has been selected to act the leading male role in Mary Roberts Rinehart's original scenario, "The Glorious Fool," which will soon go into production under the direction of E. Mason Hopper. Dr. Henry A. Conway, of the California Hospital, has been employed as a technical adviser to the director as the story deals with a romance which springs up in a hospital.

Reginald Barker's next production will be the new Gouverneur Morris original, "Who Shall Judge?" formerly called "The Hangman." Mr. Barker is now supervising the editing of his latest production, "The Old Nest," which Rupert Hughes prepared for the screen from his novel of the same name.

Director Clarence Badger is busily engaged teaching fifty extra people the old-fashioned minuet for the Capulet masked ball scene for "Doubling For Romeo," starring Will Rogers. The company will later go to Arizona for the round-up scenes.

Wallace Worsley is guiding Leatrice Joy, Lon Chaney and John Bowers through the stirring incidents and tense emotions of "Ace of Hearts," a Gouverneur Morris original, which is rapidly taking shape for the screen.

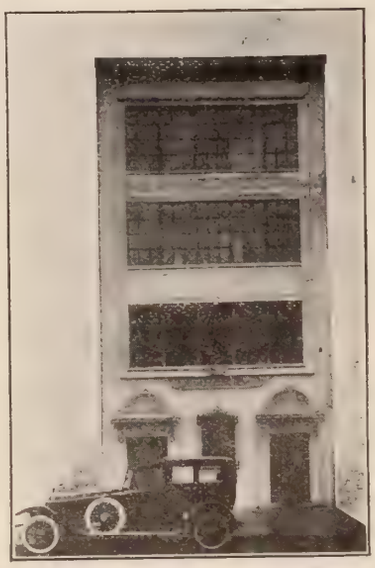
"Inside of the Cup" Is Scoring Everywhere

"The Inside of the Cup," the Cosmopolitan production of Winston Churchill's novel, has been crowding motion picture houses throughout the country since its release, declares a statement from Cosmopolitan. When "The Inside of the Cup" was published serially in Hearst's Magazine and later issued in book form, it caused national discussion and argument.

Pearl White in a scene from episode twelve of "The Black Secret," a Pathe reissue

Press-Books Prepared for Realart Issues

Realart announces as availabl for bookers press-books in connec tion with the release of "Th House That Jazz Built," starrin Wanda Hawley, and "The Magi Cup," with Constance Binney in th stellar role. These two campaig books are declared by Realart t contain suggestions of a practica sort for the exploitation and adver tising. They have been prepare with the idea that the helpful press book must not serve as an adver tising medium of the producer t the exhibitor but must be a genuin exploitation and advertising aid.



Practical Wisdom

The chief function of the commercial film laboratory are to make "Quality Prints" and render "Prompt Service." Any Laboratory which cannot supply both is not functioning.

The Republic policy is for Quality, our physical and financial resources are for Service. The use of modern machinery—the finest raw material and chemicals obtainable plus our expert human element insure Quality. Our desire and willingness to please insure Service.

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Republic Laboratories, Inc.

128 West 52nd Street **New York City**

PHONE CIRCLE 5828-5829

Mae Marsh in "Nobody's Kid," a Robertson-Cole production

Mae Marsh Vehicle to Be Released Shortly

Robertson-Cole announces for early release a Mae Marsh production, "Nobody's Kid," based on the novel, "Mary Cary," which was published by Harper's, and which ran through many editions. "Mary Cary" tells a serio-comic story of the life of a little group of orphans who were led through a remarkable series of trials and tribulations by a defiant, warm-hearted little girl, who found happiness after many adventures.

"Mary Queen of Scots" Nears Completion

A report from the Fox Film headquarters announces that production work on the new Fox special, "Mary Queen of Scots," is nearing completion. The scenes awaiting filming will be made in France, England and Scotland on locations historically associated with the career of Queen Mary. Director J. Gordon Edwards and a party of players are to sail at once for Europe to "shoot" the remaining scenes for the production.

New Film Firms on the West Coast

LOS ANGELES, CAL., Animated Models Co. has been dissolved.

T. W. Chatburn Enterprises, 412 W. 6th—General Sales, style filed by T. W. Chatburn; Wil-field Co., The, 832 S. Olive—Motion Picture Supplies; style filed by Henry W. Willard and Geo. H. Oldfield; California Producers Corporation—Cap. $500,000; Frank C. Collier, Louis F. Labarere and C. P. Grua; Collier & Labarere, Attorneys; Crandall and Stevens, 1745 Allesandro—Motion Picture Laboratory—style filed by R. S. & R. O. Crandall and Wm. Stevens; Photoplayers' Equity Association, 4518 Hollywood Blvd—Application for dissolution; Ruth Roland Serials, Inc.—Film Productions— application to change name to Ruth Roland, Inc.

New Priscilla Dean Picture

MANAGER CARROLL, of the Standard Theatre, in Cleveland, Ohio, is quoted as saying that Priscilla Dean's great popularity is due to the fact that "she gives the film fans action and plenty of it in all of her pictures." Miss Dean never disappoints them," says Carroll; "in a fight she is a delight to the eye and she has more styles of it than Heinz has pickles. Most picture play patrons have muscles that are alive and they want them tickled with snappy action. Priscilla Dean gives them action,"—hence her popularity. In "Reputation," her new Universal-Jewel production, that is now on its way from the Coast, Priscilla Dean beats all her own speed records for action, according to reports from Universal headquarters in New York, and in addition, it is stated, she has given the screen a story that is entirely new in treatment and twists. It will rival "Outside the Law" in intensity of theme, states Universal, and in its staging efforts were directed toward making it elaborately artistic.

The story itself is a conflict of woman against woman, with one of them a mother, the other her daughter. In the struggle the mother sinks in defeat and oblivion, and her name, reputation and place in the world as a great international actress, is usurped by the daughter.

To give a happy ending, logical in its conclusion to such an unusual narrative, is believed to be a decided achievement in story construction and in transferring it to the screen, delicate blending of characterization and the exercise of great directorial skill were needed to retain all of the force of the written story, declares Universal.

For the filming of the theatre sequence, a mammoth set representing the interior of a big London theatre was constructed, with a full stage back and front and all of the trappings and scenery used for an actual production. In fact this scene as a play within a play is actually produced as an episode in the picture, and is the central point about which the story of "Reputation" revolves.

Priscilla Dean in "Reputation," a new Universal-Jewel production

It is during the action of this episode, while the big theatre is packed with an enthusiastic audience, that the heroine, disheveled and a wreck of her former self, appears on the stage and accuses her daughter of having robbed her of her name and fame.

To show this, Priscilla Dean, playing both parts, is called upon to perform widely different characterization and a display of artistry that is reported as her greatest dramatic triumph. Director Stuart Paton is also given high praise for the skill he has exhibited in showing Miss Dean in both characters in a manner that produces a high strain of suspense and perfect illusion.

In "Reputation" Director Stuart Paton comes back to Miss Dean whom he directed in her first Universal picture. It will be remembered that Stuart Paton directed Miss Dean in "Beloved Jim" her first starring vehicle on the Big U program. And according to advance information the renewal of professional relations has resulted in a remarkably fine production.

It will also be remembered that Stuart Paton directed such pronounced successes for Universal as "20,000 Leagues Under the Sea" and the serials, "The Gray Ghost" and "The Voice on the Wire."

"Reputation" will be in the hands of the exchanges some time this month and Universal is looking forward to a big "clean-up" as soon as it reaches the screen.

Serials Proving Remunerative

PATHE declares that figures collected from theatres in all sections of the country show conclusively in terms of dollars and cents that exhibitors are finding "the better class of serials" most remunerative. These figures have been collected by Elmer Pearson, Pathe's director of exchanges, through the thirty-two branch exchanges of this distributing organization, which are in constant touch with every exhibitor in the country. In analyzing the figures collected showing receipts for the different classes of subjects covering a definite period, Mr. Pearson finds that serials constitute the backbone of several programmes per week at 60 per cent of America's theatres. He gives this interesting explanation of the growth of the serial's value in the estimation of exhibitors:

"After losing money for months on a given day of their week, many exhibitors have converted that day into their most profitable one by booking serials for it year in and year out. When hot or cold weather keeps people away on other days of the week, the old, reliable Pathe Serial day goes right on grinding out splendid profits. You can't tell that exhibitor there is anything wrong with serials. Many is the exhibitor who has frankly stated that serials have saved his business existence not once but several times."

Mr. Pearson also has made studious inquiry into the causes which have advanced the serial picture to this exalted position. Following are some of Mr. Pearson's most striking observations on the subject:

"There is every reason why the history of the screened serial should follow the course of the triumphant printed serial story, with its time-honored motto, 'Continued in our next.' They are equally subject to the law of popular demand. The orally delivered and printed serial story, whose Oriental origin is best illustrated in 'The Thousand and One Nights' tales, never has lost its hold on the public. The greatest fiction writers of modern times in all countries have conformed to, in a general way, and improved on those models. Those magazine publishers who, in recent times, sought to supplant their long-standing serial feature with short stories and novelettes complete in a given issue, saw their circulations go down with a bump. They were deluged with protests from their readers. Serious loss, danger of financial shipwreck, compelled them to restore the weekly, or monthly instalment of a 'continued story.' As a result of this unfortunate experiment, the serial novel has become intrenched again, not only in the magazines but in most of the important newspapers, either in their daily morning or evening or their Sunday editions.

"Human life itself is a continued story, lived in daily instalments, and containing in perfection those most gripping elements of fiction—mystery and suspense.

Tie-Up for Zane Grey Pictures

Prominent Publishing Houses to Help in Great Campaign

THREE prominent publishing organizations have combined to nationally exploit and advertise "Zane Grey Week," according to a statement just issued from the W. W. Hodkinson headquarters. They have presented their plan to the W. W. Hodkinson Corporation, who are distributors of the Benjamin B. Hampton-Zane Grey Productions, and it has been approved by the Hodkinson officials, who believe that the project will greatly boom the Zane Grey pictures.

The plan involves the outlay of hundreds of thousands of dollars, declare Hodkinson officials, and will require the co-operation of every bookseller and every newsdealer in the United States, a co-operation which will be freely given. All the employees of the three organizations named, as well as the advertising department and the field force of the W. W. Hodkinson Corporation will bend every effort to make "Zane Grey Week" a success, declares the Hodkinson announcement.

One of the features of "Zane Grey Week" will be the appearance of the first instalment of "To the Last Man," a new Zane Grey serial, which is to be published in *The Country Gentleman*. Simultaneously with the appearance of this installment, the *Saturday Evening Post* and the *Ladies' Home Journal* will carry a striking four-page advertising insert, the purpose of which will be to advertise "Zane Grey Week," and in this "ad" will be embodied the first installment of his newest story, it is explained.

"Taking into consideration the combined circulations of the three media above mentioned, this fact alone will insure the name of Zane Grey being brought before twenty-five millions of people—one-fifth of the total population of the United States, asserts the statement issued from the Hodkinson home office in New York City.

W. W. Hodkinson, T. Hayes Hunter and Clara Horton, who played in "The Light in the Clearing," which Mr. Hunter directed

The Curtis Publishing Company, Harper & Brothers and Grosset & Dunlap are going to circularize their entire mailing list, it is stated, and are preparing numberless accessories for the book sellers and newsdealers of the United States. Included in these accessories are said to be brightly colored posters, autographed pictures of Zane Grey, various streamers which will tie up Zane Grey books with the Zane Grey productions and an unlimited number of smaller window cards. Advertising experts are declared to be busily engaged in arranging special window displays which will be photographed. These photographs, it is stated, will be carried by all of the field force of the three publishing houses and the Hodkinson Corporation, who will use them to assist the booksellers in preparing interesting and attractive displays.

"A conservative estimate places the number of people who will be reached by the combined national publicity given 'Zane Grey Week' at fifty millions," declares the Hodkinson statement. "It is a foregone conclusion that interest in Zane Grey will be aroused to a high pitch, and in the ultimate analysis it is the showmen of America who will reap the reward. Zane Grey's pictures have already proved box-office attractions. Now, with this campaign behind them, it is expected they will double and treble any results heretofore achieved."

"Buried Treasure" in Demand

Booked for Indefinite Run at Randolph in Chicago

"BURIED TREASURE" with Marion Davies, the latest Cosmopolitan Production in which Miss Davies has been seen, after running for four weeks at the Criterion theatre, New York, and after playing to capacity houses in B. S. Moss's Broadway theatre, New York, as well as in all the Keith-Moss-Proctor houses in that city, has been booked for an indefinite run at the Randolph theatre in Chicago.

"Buried Treasure" is a story of reincarnation by F. Britton Austen, which appeared in Hearst's Magazine. George D. Baker directed Miss Davies' picture and also wrote the scenario for it. Mr. Baker directed "Heliotrope," "The Cinema Murder" and "Proxies" for Cosmopolitan Productions. In "Buried Treasure" Miss Davies plays a dual role. She is the daughter of a wealthy Wall street magnate and lives in the reincarnation of the daughter of a Spanish pirate captain. How she finds wealth for her true lover, Dr. Grant (played by Norman Kerry) in spite of the efforts of her father and a designing duke makes a thrilling story. Anders Randolf plays the father and John Charles the Duc de Chavannes. Edith Shayne plays Mrs. Vandermuellen, the heroine's mother, and Earl Schenck and Thomas Findlay are also in the cast.

The pirate ship scenes have been declared by motion picture exhibitors to be among the most magnificent settings ever seen in motion pictures. Joseph Urban, the famous artist did all the settings for "Buried Treasure" some Moorish scenes which are considered works of art equal to anything he has ever done for the screen or the stage. He and George D. Baker converted a California woodland site into a Spanish seventeenth century castle scene. Many of the Spanish settings were taken in Topango Canyon, Cal., which Mr. Urban adapted to the needs of "Buried Treasure" by means of Morrish arches and a balustrade.

"Buried Treasure" offers ample opportunity for the display of Marion Davies' beauty and charm. There is a masquerade ball with magnificent interior settings of the Vandermullen mansion in New York. The scenes on the water were taken on the yacht of John D. Spreckels, California's multi-millionaire.

This Cosmopolitan Production which Paramount releases has won great popularity for the star and the producer. Its bookings indicate that it will excel the popularity of "Humoresque" and other great Cosmopolitan Productions, declares the statement from the Cosmopolitan headquarters.

Directors' Ball Acclaimed a Success

The Third Annual M. P. D. Ball, annual event looked forw to from one year to the next, which was held on April 2nd, w without doubt, both a financial social success. Despite the that many screen celebrities w out of the city, and for that rea unable to be present, there w numerous producers, stars, di tors and players as well as re sentatives of every branch of tion pictures, present.

The music, as usual, was fu ished by Orlando, which speaks itself. The entertainment, int spersing the dancing was of quality heretofore unknown a similar function. Doraldina, w out whose dance interpretation Directors' Ball would seem inc plete, appeared in two differ characteristic numbers, which, her wonderful skill as a dancer, lightful personality and ackno edged artistry, earned the g rounds of applause which gree her.

Thalia Zanou, whose dancing been delighting the attendance Broadway picture houses this s son, repeated a dance in which scored at the Directors' Ball year, and with Alexander Oum ski, also presented a "doll" man in which both artists scored. Ev Burrowes Fontaine delivered an teresting, classical dance interpr tion. Other entertainers who peared were Johnny Hines, Pe and Cortez and Will Morrisey.

Dora Mills Adams, an actress international reputation, for m years a screen favorite, and l identified with Famous Players p ductions, devoted her evening to curing signatures of the gu present. This is the third Ball which Mrs. Adams has so kin given her services. The pa broke up long after the wee, sm hours had submerged into dayli with everybody present reporting enjoyable time.

Chaplin's New Produ tion Under Way

A statement from the Cha Chaplin Film Company decla that Chaplin has passed the h way mark in the progress of next production, which is tit "Vanity Fair." It is a two-r subject and is said to combine co edy, romance and adventure. Ed Purviance appears opposite the st "Vanity Fair" is announced as first of the three remaining pictu to be made by Chaplin under present contract for release First National.

Arthur S. Roche Stor for Alice Lake

Arthur Somers Roche, a contr uting member of Metro's staff famous writers, has provided Al Lake with the plot for her lat special production—a picture that as yet untitled.

Filming of the new picture w begin with a strong cast at Metr studios in Hollywood within a f days. The story has been adapt for the screen by Edward Lowe, Wesley Ruggles will direct this p duction.

Harry Garson Presents

Clara Kimball Young

he picture that has everything. The picture that lifts the veil on the "goings on" of high ety, and that tells the story of how a simple milliner upset all expectations and turned gs topsy turvy. One of the rtest productions of years. From pen of the brilliant Sada Cowan.

"Straight From Paris"

Distributed by

EQUITY
Pictures Corp.
Aeolian Hall
New York

Metro offers Viola Dana in "Puppets of Fate," her latest feature

Gowns Feature of 'Camille'

Nazimova to Appear in Gorgeous Array of Costumes, Says Metro

THE costumes and gowns worn by Nazimova in her screen version of "Camille" are declared by Metro to be a feature of the production. The fifteen costumes worn during the different stages of the production are said to be "unique in their originality." "They are typically Nazimova gowns," adds the Metro statement, "each portraying the fascinating personality of the great Russian artiste."

For the opera scene, Nazimova will wear an opera gown of gold metallic cloth. Fashioned of one straight piece of the material, it is wound about the body and caught over each shoulder with a narrow strap. With this gown is worn a striking opera cloak of black and silver cloth, studded with heavy silver camellias.

For a Parisian street scene, Nazimova wears a black velvet costume embroidered in silver. The one-piece dress with its short, full skirt, resembles a Russian Cossack outfit. With this is worn a high fur hat of silver beaver and an elaborate Venetian cloak trimmed with black and silver fur.

In the gambling scenes, Nazimova wears a stunning gown of black velvet having a solid jet bodice. A large camellia in cut steel beads, worn in front, is the only ornament to the costume. For the garden party, light summery frocks will be worn. One is of taupe colored chiffon, embroidered in vari-colored beads. A large garden hat profusely decorated with gay flowers is worn with this gown. Another frock worn during this phase of the story is of pink Georgette with which is worn a rose-colored coat.

"Wild Goose" Is Due Soon

Made by Cosmopolitan for Issue by Paramount; Capellani Directed

"THE WILD GOOSE," a drama of domestic relations, which Cosmopolitan Productions has taken, will be released in the near future by Paramount. "The Wild Goose" is a story by Gouverneur Morris and was adapted for the screen by Donnah Darrell. "The Wild Goose" appeared in the Cosmopolitan Magazine. Albert Capellani directed this picture, after he had finished his master production for Cosmopolitan, "The Inside of the Cup."

"The Wild Goose" is a story of the duty of parents to the future welfare of their children. It is described to be a gripping tale of true and false love with an unusual angle. Instead of presenting the usual social triangle "The Wild Goose" is a story of a social square. It involves two married couples, and how they solve their problems is presented in a way that does not clash with the everyday realities of life, it is declared. It is a story that comes home to each and every married couple in the opinion of Cosmopolitan officials.

The part of the child is played by Rita Rogan, who is one of the most charming little girls on the screen. Holmes E. Herbert, Mary McLaren and Norman Kerry play the leading roles. Dorothy Bernard and Joseph Smiley also play important parts. "The Wild Goose" gets its title from the symbol that the wild goose cannot live without its mate, but he is faithful to her until he dies.

The settings for "The Wild Goose" were designed by Joseph Urban. Mr. Urban has designed a nursery in "The Wild Goose" which is declared to be highly distinctive. The artist's living room in the picture is said to be another magnificent set.

Fox Names Coming Releas

Six Productions Announced by Fox for Release During April and May

IN the list of coming releases announced by the Fox Film headquarters, "The Tomboy," in which Eileen Percy appears as the featured player, is announced as the current Fox release. It is hailed by Fox officials as a picture of timely interest because its story is developed against the background of the baseball diamond. Miss Percy as the "Tomboy" appears as the star performer of a local baseball nine. The presence of a gang of bootleggers also plays a big part in the development of a "delightful romance."

On April 10th, Fox will release its special comedy production, "Skirts." Besides the Fox Sunshine comedians and beauties, Clyde Cook will be presented in this production, which, according to Fox, took nine months to make. The Singer Midgets are a feature of the picture.

April 17th has been determined upon as the release date of "His Greatest Sacrifice," starring William Farnum. The story was written by Paul H. Sloane, and the pi ture was directed by J. Gordon E wards. Alice Fleming plays opp site Mr. Farnum.

"Hearts of Youth" based on th story, "Ishmael," written by Mr D. E. N. Southworth, has been s for release on April 24th. The pr duction stars Harold Goodwi Millard Webb directed the pictur The picture is said to afford M Goodwin abundant opportunity fo dramatic and emotional action.

William Russell has a new pic ture scheduled for release by Fo on May 1. It is entitled "Colorad Pluck," is based on a story b George Goodchild, and incidentall places the star on two continent instead of confining him to hi favorite American West. Margare Livingston is his leading woman.

"Grit," of the next Buck Jone release by Fox. May 8 has bee selected as the release date. Th story is from the pen of Allan Sul livan, and the direction was in th hands of George W. Hill.

Loew Gets "Good Women"

R-C Issue Written by C. Gardner Sullivan; Gasnier Directed Film

THIRTY New York and Brooklyn theatres of the Loew circuit will play Robertson-Cole's "Good Women," written by C. Gardner Sullivan and directed by Gasnier. The contract for this booking has just been signed by Nicholas Schenck, for the Loew organization, and the Robertson-Cole Distributing Corporation ranks it as one of the biggest blanket contracts signed by the circuit this season. In addition to the theatres in New York and vicinity, the Loew theatres nearly all over the country will play this Robertson-Cole release, it is announced.

Robertson-Cole officials feel particularly gratified at the Loew booking because they consider that it practically amounts to a broad endorsement of the commercial value of the picture and its drawing powers. Reports from Robertson Cole branches all over the countr indicate, declares the home office that leading theatres and circuit are about to follow the lead whic has been set by the Loew circuit.

Rosemary Theby and Hamilto Revelle, who figured prominently i Gasnier's production of "Kismet," play the principal roles in "Goo Women." The general theme o the story is that a wealthy youn heiress determines to live her lif without regard to the conventions She passes through a series of lov affairs which are highly illuminat ing before she discovers that ther are certain unwritten laws of so ciety which are adamant. Mr. Sul livan, author of the original story is one of the best known of scree writers.

Stage Gala Universal Bill

April Marks Celebration of Universal's Anniversary in Australia

THE month of April is Universal's anniversary month in Australia, word comes from the Antipodes, where James V. Bryson, Universal's representative in that part of the world, is staging gala Universal programs, special bookings and other anniversary stunts in Australia and New Zealand. Bryson was sent to Australia by Mr. Carl Laemmle early in 1919. The first Universal agency was opened in Sydney, N. S. W., in April 10th of that year.

According to a recent statement by Mr. George E. Kann, Export Manager for Universal, there now are four Universal branches in Australia, and three in New Zealand, situated in the following cities: Melbourne, Adelaide, Brisbane, Wellington, Auckland, N. Z. Christchurch, N. Z., and the head office in Sydney.

When Bryson went to Australia he carried with him more than $1,500,000 worth of Universal films He since has received another $1,000,000 worth. He found little or no Universal product being shown on that continent. Universal claims that the advent of the large supply of Universal films into that field has done much to break up a combine, alleged to have been getting a strangle hold on Australian exhibitors.

Critics Pleased With "Ducks and Drakes"

Realart's release, "Ducks and Drakes," starring Bebe Daniels, won favor with the critics while showing at the Rivoli, New York. The following are submitted as typical of the reception accorded by the New York press reviewers.

The story, according to the *Evening Mail's* reviewer, "Is done extremely well in this film and gives Bebe Daniels the opportunity to look beautiful for five reels, so what more could one ask. And be it said for her that she does more than merely look attractive. She plays her part cleverly and displays her undeniable talent whenever opportunity offers."

Said the *Journal of Commerce:* "Bebe Daniels in 'Ducks and Drakes,' an original screen comedy by Elmer Harris, delighted yesterday's audiences at the Rivoli.

"Kent Week" Was Big Success

Rentals Totaled Over Three Quarters of a Million

WITH rentals reported to total more than three-quarters of a million dollars, Kent Week, which was observed last week in all the exchanges of the Famous Players-Lasky Corp., is declared to have a record as the second biggest week in the history of Paramount Pictures, according to an announcement made during the week by the Famous Players-Lasky home office in New York. The total was topped only by the receipts during the annual Paramount Week last September, it is declared, and was bigger than the receipts of any previous Paramount Week.

Last week was set aside in Paramount exchanges as Kent Week in honor of S. R. Kent, general manager of the department of distribution, and the results are particularly gratifying to Mr. Kent and other officials of the company. Although the drive was not marked by all the extensive preparations usually made to put over Paramount Week, which comes annually in September, full-page advertisements were carried in the leading newspapers in thirty of the biggest cities, and each advertisement displayed the names of theatres showing Paramount Pictures for the week. Theatres tied up with this advertising by announcing that the pictures they were showing were Paramount pictures.

"The astonishing results obtained during Kent Week," said Mr. Kent, "can be construed only as a demonstration of the good will which exhibitors bear toward Paramount Pictures. The drive was conducted at what is usually an off-period of the season, and the amazing volume of rentals is an evidence of the selling ability and exhibitor good will which are a source of great pride to every official of the corporation.

"While the thanks of myself and every other official of the company go out to every district manager, branch manager and salesman in the field, I particularly wish to call attention to the work of H. H. Buxbaum, manager of the New York exchange, and John D. Clark, manager of the Philadelphia exchange, and their associates.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nita
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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JOHN M QUINN

GENL MGR VITAGRAPH INC 469 FIFTH AVE NEWYORK NY

BLACK BEAUTY OPENED HERE TODAY TO CAPACITY WITH LONGEST LINE HOLD OUTS SINCE BLUE MOUSE OPENED STOP SENT THOUSAND OF ENTHUSIASTS AWAY TO SPREAD THE GOOD NEWS STOP NEVER IN MY SHOW EXPERIENCE HAVE I HEARD MORE FAVORABLE COMMENT OR SUCH SPONTANEOUS APPLAUSE STOP THE COOPERATION RECEIVED FROM YOUR OFFICE IN CREATING AND CARRYING OUT IDEAS HAS BEEN MOST EFFECTIVE AND WORTHY OF SPECIAL PRAISE STOP THE PICTURE IS ONE HUNDRED PERCENT BECAUSE OF ITS APPEAL TO EVERYONE YOUNG AND AND OLD HAVE EVERY REASON TO FEEL BLACK BEAUTY WILL HOLD RUN AS WELL AS BOX OFFICE RECORD STOP MY WARMEST PERSONAL REGARDS AND BEST WISHES FOR BLACK BEAUTYS SUCCESS EVERY WHERE

JOHN HAMRICK BLUE MOUSE THEATRE.

Realart's Releases for April

Constance Binney and Wanda Hawley Pictures on List

"THE House That Jazz Built" and "The Magic Cup," Realart's latest Star Franchise productions with Wanda Hawley and Constance Binney, are announced for immediate release.

Adapted from a Sophie Kerr story in the *Saturday Evening Post*, "The House That Jazz Built" tells the story of a young couple who start out happily on the great adventure. As the husband becomes successful he urges his wife to let the servant do the work and allow herself to rest.

Candy, lack of exercise and a life of ease soon combine to rob her of her attractiveness, and she puts on weight. Their home becomes a "house of jazz," and the young husband revolts, seeking a more restful environment and a slender companion. The awakening of the wife and her actions immediately following lead to many unusual situations and eventually to a happy solution.

Penrhyn Stanlaws directed the picture. This is the second production with Miss Hawley that he is responsible for, the first being "The Outside Woman." The supporting cast includes Forrest Stanley, leading man; Gladys George, Helen Lynch, Clarence Geldart, Helen Dunbar and Robert Bolder. Douglas Bronston wrote the scenario.

Romance, adventure and the unexpected are the elements of entertainment in "The Magic Cup," an original story by E. Lloyd Sheldon, which is Constance Binney's latest picture.

John S. Robertson, who directed Miss Binney in her first starring picture, "Erstwhile Susan" and in "39 East," and whose direction of "Sentimental Tommy," with May McAvoy, is winning the praise of critics everywhere, also directed "The Magic Cup."

Miss Binney in this picture has the role of Mary Malloy, a little scullery maid in a big hotel. She has one possession, a large silver cup, left by her mother. This she calls her "magic cup" since it proves of value as an article to pawn.

Generous beyond her means, she is always doing for others, and it is on one of her excursions to the pawnshop that her precious heirloom attracts the notice of some unscrupulous men. A young newspaper man has also become interested in Mary, and, sensing a story, he follows the case.

Suddenly Mary leaves her kitchen duties in the hotel for the easier life of a wealthy young heiress. Happiness is hers and she makes the most of it—until an unexpected visitor arrives. Then follows a series of events that threaten to wreck her belief in everything, but eventually the tangled threads are straightened out and the "magic cup" brings happiness to Mary and many others.

Vincent Coleman plays opposite Miss Binney in this picture. Others in the cast are Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmour, Malcolm Bradley and Cecil Owen. The scenario is by the author, E. Lloyd Sheldon.

Tom Moore is the star of "Made in Heaven," a forthcoming Goldwyn production

[General Releases to be Ass'd Exhib's Policy

ARTHUR S. KANE, chairman of the board of directors of Associated Exhibitors, has announced that "The Rider of King Log," which has just been accepted for release by Associated will not be put out as a road show. In making this announcement Mr. Kane also declares that the policy of establishing pictures for long runs before the exhibitors get them will not have any place in the activities of Associated Exhibitor. Every picture will be available to franchise members and exhibitors generally, Mr. Kane declares.

Doraldina Forms Own Producing Company

Doraldina, whose latest picture, "Passion Fruit," by Carey Wilson, which John H. Ince directed for Metro, will shortly be seen on Broadway, has organized her own company, and within a few weeks will begin production on her own account, according to an announcement made by her manager, Frank Saunders, early this week.

Mme. Doraldina is now in New York seeking a suitable vehicle for her first stellar production under her own banner, while the details of her new organization are being worked out.

Vessel Used in Wreck Scenes Is Sunk

The sinking, early on the morning of April 1, in the Straits of Juan del Fuca, of the Pacific Mail steamship Governor, with a loss of several lives in a collision with the freighter West Hartland, recalled vividly at the Thomas H. Ince studios in Culver City, the making of the shipwreck scenes for Mr. Ince's super-production, "Lying Lips."

By a strange coincidence it was the Governor, the largest passenger ship in commission between Seattle and San Diego, that was used for the thrilling shipwreck scenes in this picture.

Vignola Film Is Ready for Early Release

Cosmopolitan Productions has ready for early release through Paramount, "The Woman God Changed," which Robert G. Vignola directed from a story by Donn Byrne called "Redemption Cove." Doty Robart wrote the scenario. Seena Owen takes the leading female part. Others in the cast are E. K. Lincoln, Lillian Walker, H. Cooper Cliff, Templer Saxe, Henry Sedlay, Paul Nicholson, Brian Darley and Joseph Smiley.

Many of the scenes from "The Woman God Changed" were taken in the Bahama Islands, since the story calls for tropical island settings. Robert G. Vignola and the company spent six weeks at Nassau in the British West Indies, where the island scenes were photographed.

Berman Outlines Jewel Policy

AFTER a flying trip to Universal City with which he combined a whirlwind inspection of the Universal exchanges on the way back, Harry Berman, general manager of Universal exchanges, arrived back at headquarters on Monday morning. The purpose of Mr. Berman's visit was a consultation with Mr. Laemmle and Mr. Cochrane in regard to Universal's Jewel product. This conference took a week, and during it the Jewel policy for the coming year was thoroughly discussed and settled. Mr. Berman on his return was able to make a partial report covering the Jewel program for 1921-1922, which season will start on September 1st.

The most important decision which was made was the release of Priscilla Dean's forthcoming Jewel, "Reputation," as of April 15th.

"Our Jewel program for next season has occupied a great deal of the attention of Mr. Laemmle, Mr. Cochrane and myself during this conference," Mr. Berman declares,

Coming Releases of Jewel Brand Are Announced

"and I may safely say for them that they are planning the biggest Jewel year that Universal has ever projected.

"The first, of course, will be Von Stroheim's 'Foolish Wives,' which has already cost more than $900,000, and which will require at least $200,000 more to complete. I was amazed at the wonderful detail and smashing spectacular effects which Von Stroheim has managed to create on our lot at Universal City. 'Foolish Wives' will be Jewel's biggest bet for the Fall, and I anticipate that it will be the greatest picture that has ever been produced to date.

"In addition to that, Tod Browning has just started work on Edna Ferber's story, 'Fanny Herself,' after an exhaustive, preliminary period of preparation. Harry Carey, our newest Jewel star, will do at least two pictures for the Jewel program under the direction of Jack Ford. Priscilla Dean is already working on Clarence Buddington Kelland's serial story in the Red Book, entitled 'Conflict.' I am told that the story will also appear in novelized form concurrently with our Jewel production. Stuart Paton, whose work in 'Reputation' cannot be too highly commended, is directing 'Conflict.' Two other Jewel pictures which I am at liberty to announce are Mrs. Clara Louise Burnham's wonderful novel, 'Jewel,' and the late Hal Reid's famous play, 'Human Hearts.' The stars in these two pictures have not as yet been selected.

"While the result of my trip is making a few changes in some of the exchanges, yet I found conditions so eminently satisfactory that it was almost impossible to suggest any improvements. The exchange managers themselves are working more efficiently than I have ever known them, and I feel certain that this will be Universal's best year.

A Pathé Serial

JUNE CAPRICE
and GEORGE B. SEITZ
in

The Sky Ranger

Produced and Directed by George B. Seitz

June Caprice
and
George B. Seitz
in
"THE SKY RANGER"

The Problem of Picking the Picture

It may be just a serial
or it may be a *Pathe* serial

THE world has worn a beaten path to the doors of the Pathe exchanges in the quest for *good* serials.

The reason is found in the unique record of specialization which has created serial success after serial success in Pathe product.

The mark of distinction today is the phrase "a Pathe Serial" in the presentation of episode production.

If it is not "a Pathe serial" it is just a serial and it does not have behind it the years of experience and quality production.

George B. Seitz has scored in the direction of serial after serial, among them such knockouts as "The Fatal Ring" and "The House of Hate." In "The Sky Ranger" he again maintains his reputation of being the world's greatest serial director.

Book it now for its action
Book it now for its thrills
Book it now for its story
Book it now for your patrons

Paramount's Releases Issued April 3rd

GEORGE MELFORD'S special production "The Faith Healer," and "The Dollar A Year Man," starring Roscoe (Fatty) Arbuckle, are the two productions offered for general release by Paramount on April 3.

"The Faith Healer" is based on William Vaughn Moody's famous stage play of a decade ago. It presents a combination of spiritual appeal and a virile love story. To interpret this theme a strong cast has been chosen, headed by Milton Sills and Ann Forrest. The other members of the cast are: Fontaine La Rue, Frederick Vroom, Loyola O'Connor, May Giraci, John Curry, Adolph Menjou, Edward Vroom, Robert Brewer and Winifred Greenwood.

Despite its title, "The Dollar A Year Man" is not a war picture. Instead it is a rollicking comedy with Roscoe Arbuckle as the star. Lila Lee plays opposite Mr. Arbuckle. The other members of the cast are: Winifred Greenwood, J. M. Dumont, Edward Sutherland, Edwin Stevens, and Henry Johnson. James Cruse directed.

Protective Equipment for "Flying A"

The American Film Company has just completed the installation of what is declared to be the most modern and effective fire protection equipment on the market. The sprinkler system, together with laboratory improvements, to the extent of about $50,000, make the plant up to date in every particular, it is asserted.

Much outside work has been coming to the American's laboratories from educational and manufacturing concerns and from independent producers. The present equipment is upheld as a satisfying guarantee to customers for the safety of their films. The "Flying A" laboratories are now handling a large proportion of the rush printing jobs in Chicago.

Leone Bracker Posters for "The Oath"

"The Oath," the R. A. Walsh production starring Miriam Cooper which was selected for inclusion in Associated First National Pictures, Inc., group of Big Five attractions will have M. Leone Bracker posters to aid the exhibitor in selling it to the motion-picture patrons of the country.

Mr. Bracker designed six posters for the new production. He based them upon six of the dramatic turns in the story. Using Miss Cooper as a model in five of them, he created drawings which, according to the critics who have viewed them, have all the appeal of his famous war posters. Anna Q. Nilsson was the model for the sixth poster.

Educational Week, May 1-7

Aims to Book 75% of Theatres in Big Drive

E. W. HAMMONS, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., announces an Educational week from May 1 to May 7 as a preliminary to the celebration of the first anniversary of the establishment of the exchange system through the United States and Canada. The Educational Week will be a further step in the effort to place the company's product in at least seventy-five per cent of all the theatres before the complete announcements of Educational product for the second year are made.

In his letter to exchange managers Mr. Hammons calls attention to the fact that all of Educational's product is booked for its various runs in most cities, but an effort is to be made to have all theatres that have various series booked to show one or more during the week and also to place a portion of the product with all those theatres that have not played any of the pictures. Single bookings will be accepted for this one week in order that the whole motion picture public of the country may be made acquainted with the "short subject specialists." it is announced by Mr. Hammons.

While this will be the first concerted effort that has been made by Educational's branches to have its product displayed at the same time, it is pointed out that there have been numerous occasions when every important first run theatre in various cities have played its releases simultaneously and there have been a number of cases where competing theatres under the same ownership have used the same pictures at the same time. Philadelphia recently set the record of playing the same comedy in three first-run Stanley theatres during the same full week. In New York Educational has often had pictures at every Broadway theatre at the same time.

A scene from "Crowning Torchy," a Torchy comedy, with Johnny Hines, released through Educational Exchanges

Pictures which will be especially called to the attention of all exhibitors during this week include the two-reel Mermaid, Torchy and Chester comedies which are releases of Vanity and Gayety comedies. The scenics include the Bruces Chester Outings, Screenics, a number of the World Wandering series, the Hudson's Bay Travel series, Red Cross, cartoon and various other subjects, including all the one and two-reel specials that the company has released during the past year.

Every exchange has been equipped with renewed supplies of prints, paper and other accessories. An important part of the drive will be to have all the theatres prominently announce the short subjects that they use at this time and call attention to the fact that they are Educational product. According to Educational exhibitors have shown during the past few months an astonishing desire to prominently announce the comedies and scenics, and it is estimated that the advertising of these short subjects on the part of the exhibitor has increased at least 500 per cent within a few months.

Many of the largest circuits have already reported that they intend to use the full complement of short subjects in every one of their theatres during this week. In those sections where first runs are behind the schedule this week is expected to serve the purpose of having every one "catch up." There will be no pre-release showings permitted, however, merely for the purpose of making a better showing. A total of some three hundred different subjects will be available.

To Extend "First Nat'l Week"

FOLLOWING the success of "First National Week" in the Seattle territory, when 190 theatres in Seattle, Portland, Tacoma and other cities and towns of Washington, Oregon and Idaho played a special season of First National attractions, six other territories have announced the inauguration of a "First National Week." Extensive preparations are being made to make the seven-day period in each territory a record booking campaign.

Already the Los Angeles territory, including Southern California, Arizona and New Mexico, has negotiated a successful "First National Week." During the week of March 27-April 2 "First National Week" was conducted in the Milwaukee territory. The results of the campaign are expected to exceed all estimates made in advance of probable business.

The first week in May will mark the exploitation of a "First National Week" simultaneously in four territories—St. Louis, Kansas City, Omaha (including Kansas, Iowa and Nebraska) and Eastern Canada, of which Toronto is the distributing point. Detroit will follow during the week of May 8th.

Already it has been determined that "The Passion Flower," Norma Talmadge's next release through First National, will play the Strand, Omaha, during that week, with the Rialto running Charles Ray's "The Old Swimmin' Hole," based upon James Whitcomb Riley's celebrated poem of American boyhood. Other equally interesting bookings will be made during the next two weeks.

The St. Louis office of Associated First National Pictures, in anticipation of exceptional business during the week of May 1st, has equipped itself with a special line of one-sheets, banners and cards, which will be furnished every exhibitor who is keen to "make a week of it" with First National attractions.

The Toronto office has already flooded its territory with advance notice of the celebration. One of its stunts has been the distribution of special blotters, bearing the First National trademark.

"There are no hard times coming; just soft times going. So let's talk business instead of conditions."

Michigan exhibitors will commemorate the fourth anniversary of the opening of service by the First National Exhibitors Circuit in that territory by participating in a First National week of bookings during the seven days beginning May 8th. Harry Scott, manager of Associated First National Pictures of Michigan declares that the event will be more widely participated in than any similar affair that has occurred in the territory.

A scene from "The Blue Moon," produced by the American Film Co., Inc.

New Pathe Serial in May

George B. Seitz and June Caprice to Be Starred in "The Sky Ranger"

AN important event in the field of motion picture serials will be the release by Pathe of "The Sky Ranger"—announced for May 1st. This George B. Seitz production is said to abound in highly original and startling features. It will also serve to introduce June Caprice to her admirers as a serial star, as she shares that honor in this picture with Mr. Seitz. As in several preceding Seitz productions, Harry Semels is the capable villain—with the addition of special and spectacular opportunities. The story and scenario are the work of Frank Leon Smith.

"The Sky Ranger" has for its keynote a fascinating scientific demonstration which recalls, without imitating, one or two of the immensely popular tales of Jules Verne. Two problems, in fact, are demonstrated. There is a super-airplane that travels from Buenos Ayres to New York in two hours, and a searchlight projecting rays clear to the planet Mars, and so powerful that they consume with heat any kind of material they touch. Naturally, the great decisive battle in the picture is between the super-airplane and these super-light rays, the whole story being fraught with novel perils for all the ordinary human characters involved.

It will be seen that the "locations" occupy land, sea and sky, and vast expanses of all three—for an aeroplane that travels at the rate of two thousand miles an hour, and a searchlight capable of "picking up" Mars, certainly need plenty of elbow room! It really is a contest between great war inventions.

Teaser Campaign Put Over

Hodkinson Conducts an Effective Drive for "Partners of the Tide"

THE advertising department of the W. W. Hodkinson Corporation working in conjunction with Bert Adler has just closed a teaser campaign in behalf of Irving Willat's production, "Partners of the Tide," which is on the Hodkinson releasing schedule. According to

Campaign buttons of celluloid were mailed to exhibitors in the United States and Canada. Each button carried the cut of a boxing glove accompanied by such announcements as "Surprised—Punch Number One," "Astounded—Punch Number Five," "Bewildered—Punch Number Seven," etc. There were eight such buttons mailed out in all, and at the end of the first mailing week, the inscriptions on the buttons together with the cut of the boxing glove appeared in the trade press with no clue as to what "the eight punches" were about.

Later, illustrations of scenes in the photoplay were printed, repeating the "punch numbers" and bearing the signature of "P. T." Next imitation playing cards were mailed out, bearing the legend, "A Good Pair to Play." The successive playing cards gave the names of successful pictures—with the space opposite revealing only a change of punch number. The last playing card specifically mentioned "The Kid" as a current photoplay hit and "Partners of the Tide" as the mystery picture with eight punches. The trade press carried the same information, and "P. T." was definitely announced to stand for "Partners of the Tide."

"Small Town Idol" Scoring

Being Booked for Extended Runs in Large Cities of the Country

THE success of "A Small Town Idol," Mack Sennett's super-comedy, continues unabated, announces a statement from Associated Producers. On the heels of extended runs in other large cities, the production has been booked for a week's showing at the Rialto theatre, New York City, beginning April 10; for an indefinite engagement at Ford's theatre, Baltimore, and for the Majestic theatre, Detroit.

"A Small Town Idol," which ran four weeks at the new Mission theatre, Los Angeles, two weeks in Chicago, two weeks in Seattle and several other large cities, set a new house record for Barbee's Loop theatre, Chicago, according to E. M. Asher, personal representative of Mack Sennett. In its first week's run there, with a downpour of rain on the opening day and rain three other days of the week, the picture grossed $14,210, nearly $1,500 more than the best gross previously reported from this house.

Because of its success, "A Small Town Idol" was held over for a second week at Barbee's Loop. Its record gross in this house is regarded as the more remarkable because the theatre has only 800 seats. Following the Loop run, the Castle theatre, Chicago, arranged for a second run of two weeks, and Lubliner & Trinz, who have the picture booked in the outlying districts, extended the run in two theatres from four days to a week and doubled the time in their twelve other houses.

Enlarging the Mayer Plant

Alteration of Coast Studios Well Under Way; Will House Five Units

HOUSING of four producing units which are releasing through Associated First National Pictures, Inc., has necessitated an enlarging and alteration of the Louis B. Mayer plant in Los Angeles that will make it, when the work is completed, one of the largest and best equipped studios in the entire industry. The construction work is already well under way, and will be completed within six weeks or two months.

The rebuilding of the studio was designed to provide adequate facilities for five producing units, four of which are independent companies releasing through First National. These include the two Louis B. Mayer productions, those under the direction of John M. Stahl, and those starring Anita Stewart; the Mr. and Mrs. Carter De Haven productions, and the Oliver Morosco productions. G M. Anderson heads the fifth unit that will work in the studios when the extensions are completed.

When the Mayer studios were first built they assumed the position of being one of the largest and best equipped on the coast.

The mechanical equipment of the studio has been more than doubled. The demand for current for the lighting of all the stages necessitated the installation of what First National declares to be the largest motor generator ever manufactured for studio use. A new dressing room building, capable of housing wardrobes and rooms for one hundred people has been constructed. Extensions have been built on the prop room, storage building and scene dock. The film vaults have been enlarged to twice their former capacities and new buildings have been constructed.

Louis B. Mayer and Director Edwin Carewe, who will shortly head his own company under the Mayer banner. He has just finished "The Invisible Fear," starring Anita Stewart, for First National

"Caligari" an Unusual Offering

"THE CABINET OF DR. CALIGARI," presented this week at the Capitol theatre, New York, has aroused considerable interest in motion-picture and allied circles. The newspaper critics pronounce the picture to be a most unusual offering with much of the atmosphere and spirit associated with an Edgar Allan Poe tale of mystery and horror. The statement from the Goldwyn headquarters declares that the picture "brought to the Capitol theatre on its opening day the biggest Sunday in the history of the theatre." No definite announcement has been made by the Goldwyn home office as to how the picture will be handled, but it is probable that the Goldwyn organization will distribute the production throughout the country.

Quotations from the New York press reviews concerning the picture are submitted in the following, as quoted in the Goldwyn statement:

The *Times*: "The settings are the background, or rather an inseparable part, of a fantastic story of murder and madness such as Edgar Allan Poe might have written. This story is coherent, logical, a genuine and legitimate thriller, and after one has followed it through several scenes the weird settings seem to be of its substance. . . . Werner Krauss, as the Doctor, gives one of the most vivid performances recorded on the screen, and Conrad Veidt is no less the embodiment of the ghostly, ghastly sleep-walker. . . . A shocker for those who like such to revel in. It is a feast for those who want their fiction strong and straight."

The *Herald*: "Will give any one a first-class, guaranteed case of the creeps. It is celluloid delirium tremens. There is plenty of shivery material in the story, with the gnomelike, skulking figure of the Doctor, and the horrible, froglike make-up of his accomplice."

The *World*: "Outdoes for sheer audacity anything seen in a motion-picture house this season. It defies nature."

The *American*: "Proves distinctly a novelty. It has a cunning intelligence, a cleverness and a subtle humor that makes one wish it might have been an American director who conceived it. It is of a sort to make our film industry perk up and get a-going."

The *Tribune*: "The picture sets itself the task of raising your hair from your head, and it succeeds from the moment the actors appear in the prologue."

The *Telegraph*: "A most startling revelation of photo-dramatic art. We found that the settings of "Caligari" stirred the imagination and brought an atmosphere of weird fantasy and mystery. It is remarkable for some very fine acting."

The *News*: "I went to see 'The Cabinet of Dr. Caligari—' in a decidedly skeptical spirit. But I have come away believing. The cubist settings in this picture are not only interesting because they are fantastic; they are also extraordinarily impressive when the effect of horrible beauty or of terror or of imminent doom is desired."

G. A. BUSH K. G. BUSH

BUSH THEATRES

GENERAL OFFICE
SUPERBA THEATRE BUILDING

SUPERBA, THIRD AND C STREETS
BROADWAY, EIGHTH AND BROADWAY
SILVER STRAND, CORONADO
VISTA, EAST SAN DIEGO

PUBLISHERS OF THE "BUSH THEATRES MAGAZINE"

SAN DIEGO, CALIFORNIA March 15, 1921

Mr. C.J.Marley, Mngr.
Vitagraph Film Exchange
643 S. Olive Street, Los Angeles, Calif.

Dear Sir:-

In the great field of motion picture production, there occasionally stands out a masterpiece so beautifully produced, so clean and wholesome in theme, story and moral, that it is at once pronounced a classic of the screen. Such a picture is "BLACK BEAUTY".

Founded, as it is, on one of the most famous literary classics - Anna Sewell's "Autobiography of a Horse" - the screen version, by Lillian and George Randolph Chester, is even more convincing and appealing than the original story.

We doubt if any story ever written has had a wider appeal than "BLACK BEAUTY", or has so inspired both young and old, with love and consideration for dumb animals. "BLACK BEAUTY" as a book, was read and loved by millions; "BLACK BEAUTY" on the screen, will be loved by a greater number of millions, not only for it's beautiful sentiment and teachings, but as a work of art as well.

In adapting the story to the screen, the Chesters have interwoven a delightful romance about those associated with Black Beauty, thus adding a dramatic touch that holds throughout the entire picture.

We consider it not only a privilege, but a duty, to bring such a picture to the attention of those interested in subjects of an educational and inspirational nature. We therefore call your attention to our presentation of "BLACK BEAUTY" at the Superba Theatre, the week of March 20 to 26.

Yours very truly,

BUSH THEATRES

per G. A. Bush

Cincinnati Mayor Sees "Four Horsemen"

Mayor John Galvin, of Cincinnati, Ohio, while in New York recently, viewed "The Four Horsemen" at the Lyric theatre. He urged Metro officials to arrange for an early showing of the picture in Cincinnati and expressed his pleasure as follows:

"It is the greatest picture I have ever seen. Its dramatic power is something wonderful and it affected me just as much as though I were witnessing a spoken performance. It stirs the emotions and I am not ashamed to say that parts of that picture brought a lump to my throat and tears to my eyes."

Two New Metro Films Are Announced

Metro announces two new stellar vehicles. "The Woman Next Door," selected for May Allison, will be filmed under the working title of "Dated." Bayard Veiller will direct the production. Viola Dana will be presented in "Life's Darn Funny," which was written by Christine J. Slade for the Saturday Evening Post under the title of "Caretakers Within." Dallas Fitzgerald will again direct Miss Dana. Production work on "Life's Darn Funny" has just been started in Hollywood.

"Home Brewed Youth" on Goldwyn List

"Home Brewed Youth" is the latest Capitol comedy to be released by Goldwyn in a series of humorous satires on modern life. George Bunny has the leading role with Estelle Harrison opposite.

Geo. Beban in Seattle Week of April 19

George Beban's next appearance in connection with his super-special production, "One Man in a Million," which is being distributed by Robertson-Cole, will be at the Liberty Theatre, Seattle, during the week of April 19th. This engagement will mark Mr. Beban's arrival on the Coast, after a transcontinental trip which started January 8th at Newark, N. J., and which continued through the East, South, Middle-West and Far West. Everywhere exhibitors have reported to Robertson-Cole record business on "One Man in a Million," states Robertson-Cole.

Production Mgr. Cast in Important Role

Vitagraph announces that Wilfrid North, production manager of its West Coast studios, will play the role of J. Rufus Wallingford in the forthcoming production of "The Son of Wallingford," written by Mr. and Mrs. George Randolph Chester. Tom Gallery has been engaged to play the part of the "son," Jimmy Wallingford. Mr. Chester, states Vitagraph, selected Mr. North for the role of Wallingford, Sr., because North fits admirably into the role as conceived by Mr. Chester when writing the story. Mr. Chester had interviewed fifty applicants without finding one fitted to the part.

"Dream Street" to Be "Big Four" Issue

In a statement recently issued, D. W. Griffith announces that his new production, "Dream Street," will be released through United Artists. Mr. Griffith declares that the picture will be presented first in New York City, at the Central theatre, April 7th, with special exploitation. Similar showings will possibly be given at one or two other large cities, says Griffith, but following these the picture will be delivered to the United Artists' Corporation for release on April 25th.

The showing at the Central Theatre will be given with special music rendered by a 32-piece orchestra and with special lighting effects. The cast in "Dream Street" includes Carol Dempster, Ralph Graves, Charles Mack, Tyrone Power, Edward Peil, Morgan Wallace, Porter Strong, W. J. Ferguson, Charles Slattery and George Neville.

Breaks Precedent with "Now or Never"

Associated Exhibitors reports that Sam Harding, of Kansas City, broke all precedents by playing Harold Lloyd's "Now or Never" day and date in the Liberty and the Doric. Says Mr. Harding in his communication to Associated's home office:

"Running a comedy in two downtown houses in Kansas City at one time is an innovation. To feature a comedy in the manner in which we have done is very unusual, but apparently we use good judgment, if yesterday's and today's business is any criterion."

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

UNA TREVELYAN, who has been absent from the screen for several month because of illness, is shortly to appear in important roles in J. L. Frothingham productions released by Hodkinson. Miss Trevelyan will be remembered for her work in "The Devil's Passkey." She also played the feminine lead in the Lois Weber Production for Paramount which was originally titled "What Women Love." In these two productions Miss Trevelyan interpreted an entirely new screen role for a blonde, appearing in both of these productions in the part of a siren. Heretofore producers seem to have been of the opinion that all vamp or heavy parts should be taken by brunettes. The success attained in the two parts led to a long term contract which was entered into as soon as Miss Trevelyan recovered her health.

Edward Phillips, who scored an individual success as the juvenile lead in the Mary Pickford picture "The Love Light," will also be seen in "Just Round the Corner." For six months, without any intermission, Mr. Phillips has been kept busy, and was recently in the cast of the Edward Jose production for Vitagraph, starring Alice Joyce.

Cameron Coffey, famous boy diver and hailed as "the nerviest kid in America" is now in motion pictures, his latest appearance being in "The Little Clown," Realart's latest Star Franchise production with Mary Miles Minter. Coffey carries the juvenile role in support of Miss Minter.

"The Little Clown" presents Miss Minter as a child of the circus many of the scenes being laid under the "Big top." Coffey's connection with the picture is, therefore, not an unusual one, since the acrobatic stunts of circus performers are not unlike his own diving feats.

James Harrison continues to be among those working in Manhattan studios. After completing his work with Constance Talmadge, he was immediately engaged for the Justine Johnstone picture "Agatha's Aunt," in which he will be seen in his usual wholesome and acknowledged good work.

Bessie Love is engaged upon another series of "Good night" stories for children. The young actress varies her screen activity with writing and her first series of bed-time tales is now in course of publication.

Bobby Agnew who has been playing juvenile leads with Norma Talmadge in "The Passion Flower" and "The Sign on the Door" has been retained by that company for Miss Talmadge's next production "The Wonderful Thing" under the direction of Herbert Brenon. Mr. Agnew has certainly proven his versatility in the various characterizations he has been associated with and promises to more than fulfill the expectations of those who are enthusiastic in their predictions as to his attainments.

Dora Mills Adams, who remains on salary pending the resumption of the producing activities of "Determination," stepped out of the role of the English gentlewoman, for whom she was admirably cast, to become an American picture artiste, during the hours the Motion Picture Directors Ball was in progress. Mrs. Adams, for the third time officiated in taking the names of guests present in the book which is guarded as a sacred keepsake at the Association headquarters from one social event to the next, carrying off the honors in her characteristic way, which has been the means of her having been selected for many pictures as a leader of society.

Doraldina, celebrated dancer and motion picture star, whose characteristic dances delighted the guests present at the M. P. D. A. Ball

Lucy Fox, considered one of the foremost beauties on the screen, and who has last been seen in the Realart production "Something Different" under the direction of Roy Neill has just signed a year and one half contract with Pathe. Miss Fox's contract reads that she is to play the leading role in "A Chance in a Million" under the direction of George B. Seitz: In the next production she will co-star with Charles Hutchinson and following that she will be starred. This comes as very interesting news to the profession who have closely followed this dashing young brunette and who have likewise been interested to know whom Pathe has chosen as their new star.

In the first Whitman Bennett Production which will be personally directed by the producer, the principal male role in the all-star cast has been entrusted to Percy Marmont. The picture is based on Helen Ware's famous vehicle "The Price" which has won all the standbys of the American dramatic world. The filming of the production has commenced this week at Bennett's studio in Yonkers and is rapidly proceeding on a continuity that closely follows the original play. The part which is being created by Percy Marmont will not only call for the high degree of artistic performance for which this actor is noted but will also be in startling contrast to his two most recent appearances on the screen—opposite Norma Talmadge in "The Branded Woman" and as the leading male player of "Dead Men Tell No Tales."

ABOUT DIRECTORS

ALTHOUGH Colin Campbell, who directed Sessue Hayakawa in his latest Robertson-Cole production "The Swamp," is one of the pioneers in the film industry, he was long connected with the legitimate stage as a playwright and producer with headquarters in New York and Chicago. He also established stock companies in many of the larger cities throughout the country. Col. William Selig persuaded Campbell to desert the speaking stage for the silent drama. While with Selig, Campbell made "The Spoilers," "The Garden of Allah," "The Crisis," "The Still Alarm," "The Law of North 65," "Little Orphan Annie" and "The Hoosier Romance." Then years later he made "The Sea Wolf" for Selig, which was known as the greatest film made at that time.

Campbell received his first stage

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training when he was a student at the University of Edinburgh, Scotland. Later he joined a Scotch theatrical company that visited America, and made a tour of the States with them, remaining here permanently.

This marks Colin Campbell's tenth year in the motion picture industry during which time he has directed two hundred photoplays. Most notable amongst them have been "The Yellow Dog" and "In the Carquinez Woods" for Universal; "The Thunderbolt" for First National; "The Corsican Brothers" for United Pictures.

For the past year Sessue Hayakawa has had his exclusive services in "The First Born," "When Lights are Low," "Black Roses" and "The Swamp." Before starting as mentor for Hayakawa he made "The Beach of Dreams" with Edith Storey; "Big Happiness," starring Dustin Farnum, and "When Dawn Came" an all-star production.

Kenneth L. Eagon, late of Pinnacle Comedies, is considering an offer to write and direct "Dizzy Dumbbell" Comedies for International Photoplay Company, Chicago, and if he accepts, may endeavor to make Lake Michigan noted for its good form in bathing beauties, an integral part. Mr. Eagon is also working on a multiple-reel dramatic film story, called "Humanity."

George Terwilliger, whose last production was with Marion Davies in "The Bride of Kenmare," has been engaged by Realart to direct Alice Brady's forthcoming production "Little Italy" by Frederick and Fanny Hatton. Mr. Terwilliger is responsible for such successes as "The Sporting Duchess" with Alice Brady and "The Misleading Lady" with Bert Lytell.

"Made in Heaven" Due for Early Release

Goldwyn announces Tom Moore's new starring vehicle, "Made in Heaven," for early release. The picture was adapted from William Hurlbut's stage-comedy of the same title. Mr. Moore appears in the role of a New York fireman. Helen Chadwick plays opposite the star. Molly Malone, Renee Adoree, Kate Lester and Al Filson are also seen in the cast.

Is Elmer Clifton An Independent?

PERSISTENT rumor that Elmer Clifton, long an important factor in the David Wark Griffith organization, is about to sever his connections therewith and according to reports, will head his own producing organization, although it has also been said that he will possibly direct one or two feature productions for a distinguished star of the legitimate stage.

Mr. Clifton declines to affirm or deny reports, despite the fact that it is known he has been recipient of several interesting offers. After nine years with Mr. Griffith, during which time he was associated with the production of "The Birth of a Nation," "Intolerance," "The Girl Who Stayed Home," "The Idol Dancer," "The Love Flower" and "'Way Down East," as well as the forthcoming Griffith production, "Dream Street," Mr. Clifton personally made the nine best known and most popular Dorothy Gish comedies, "Battling Jane," "The Hope Chest," "Boots," "I'll Get Him Yet" and "Penny Polly," which all stand to his credit. Mr. Clifton is perhaps best remembered for his striking characterization of the mountain youth opposite Constance Talmadge in the Babylonian episode of "Intolerance," and as Philip Stone, opposite Lillian Gish in "The Birth of a Nation."

Mr. Clifton has had a remarkable record as a director and an actor. It was he who brought Priscilla Dean to stardom through the Universal production of "The Two-Souled Woman," which was her most important step toward fame. The story, which was adapted from Gelett Burgess' "The White Cat," cost exactly $4,600 to make, $1,000 of this going toward the purchase of the story. The picture was "shot" in eight days, established Miss Dean and was a remunerative experience for Universal.

Mr. Clifton has many interesting theories of motion picture production, which he has developed during his years with Mr. Griffith. He had radical theories as to the story and as to the physical details of production, particularly lighting. His forthcoming plans are predicted to carry a unique interest to the motion picture industry.

George Walsh to Be Directed by Brother

George Walsh is going to enjoy the opportunity so long anticipated by him, and be able to prove that he can do something besides taking long distance jumps, and excelling in athletic demonstrations. There have been those who have realized for a long time that Mr. Walsh was endowed with considerable histrionic ability, and after a long career of picture making in which college life and athletics have been featured, Mr. Walsh is to play the leading masculine role in a big feature picture, directed by R. A. Walsh, who may be depended upon to give his brother a vehicle that will show off his talent to the best advantage. There is a big demand for a story of the wilds such as this one promises, and only a man with the ability to endure, such as the popular athlete would be eligible to undertake the work the production requires.

George Walsh's following will be glad to know that he is again to appear in pictures, after a temporary absence from the screen, especially those who know what the combination of George and R. A. Walsh is able to turn out. Great development of George Walsh's talent as an actor, is expected under the skilled direction of his brother, and their combined activities are predicted to bring about a success.

Jack Holt is Loaned to Play Goldwyn Role

Jack Holt, the popular young leading man, has been loaned to Goldwyn to act the leading male role in Rita Weiman's first original photoplay, "The Grim Comedian." "The Grim Comedian" will be released as a Frank Lloyd Production.

"Characterization" Up to Director

Impressively revealing human character in action is the sum total of the motion picture director's opportunities and responsibilities, according to Robert G. Vignola, director of Vignola Productions for Cosmopolitan-Paramount.

"To succeed in actionizing human character upon the screen is to find the goal for which all the director's means are an end," said Mr. Vignola. "Stripped of all essentials and details the fact remains that the fundamental success of a motion picture depends upon the proper delineation of character. A dramatic character is one with a personality which dominates the plot, or is itself dominated by the plot or is in mutual reaction with the plot. This individuality is that something which differentiates between persons.

"The main problem in the motion picture is to give the audience sufficient knowledge of the character to become personally interested in him. Without this intimacy there can be no social emotion, no dramatic sympathy.

"It is a simple but truly effective cinematic delineation of a spiritual invisibility which distinguishes a character in a genuine dramatic situation, and it proves that they are wrong who claim that the motion picture cannot undertake to depict the inner nature of human beings or convey the drama of souls."

Bartholomae to Write Another

Having recently seen Florence Reed's picturization of his story, "The Black Panther's Cub," for W. K. Ziegfeld, Philip Bartholomae proceeded to write another original screen story. This is "The Outside Woman," on which Wanda Hawley is now engaged for her program as a Realart star. Originally one of the most successful of the younger American playwrights—his stage works include "Over Night," "Very Good Eddie," "When Dreams Come True" and "Over the Top." During the course of his film career, in addition to heading Pathe's Scenario Department, Mr. Bartholomae has written and adapted over a score of film successes.

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Jessen's Studio News by Wire

REALART

Ewart Adamson, a Scotch writer and cartoonist, has been engaged as a continuity writer, and Aubrey St. Auffer, the manager of the Western States Liberty theatres during the war, has been engaged as reader and title writer by Elmer Harris.

Frank O'Connor, former assistant to Director William D. Taylor, will direct "Everything for Sale" by Hector Turnbull.

CHRISTIE

Renewed activities are reported in the Christie studios. Four companies directed by Al Christie, William Beaudine, Scott Sidney and Frederick Sullivan, are working. A two reel comedy has been started by Al Christie featuring Dorothy De Vore.

GOLDWYN

Reginald Barker is next to film "Who Shall Judge," by Gouverneur Morris, the original title of which was "The Hangman."

Richard Dix will play the lead in the first Mary Roberts Rinehart original screen story, "The Glorious Fool," to be directed by Mason Hopper.

Helene Chadwick will play opposite Tom Moore in "Made in Heaven." The cast includes DeWit Jennings, Dick Rosson, and Knott.

H. H. Van Loan, snapped on one of the new stages at the San Mateo studios now with repute as speechmaker as well as writer

METRO

The unit system has been inaugurated with the return of Treasurer Joseph Engle from New York on last Saturday. The first unit to begin work is that of Maxwell Karger and Bert Lytell who are producing "A Trip to Paradise."

Rex Ingram begins a Balzac story next week and Veiller original story the week following.

Viola Dana, Dallas Fitzgerald and company are making "Life's Darn Funny" now at Catalina Island.

UNIVERSAL

Messers. Laemmle, Cochran, and Abe Stern, were hosts of Universal employees numbering three thousand at Santa Sussanna Ranch recently, which has been leased by Universal for a period of years. The first annual barbacue with all the trimmings was given.

Lyons and Moran, who have played together for eight years, have dissolved their association. Lyons is leaving Universal and Moran is remaining to be featured alone in two-reel comedies.

"What Can You Expect," a magazine story, is to be the next vehicle for Gladys Walton. Harry Harris will direct.

George Larkin who plays the lead opposite Eileen Sedgwick in the serial "The Terror Trails," will be featured in a series of two-reel Mounted Police subjects until Miss Sedgwick recovers from appendicitis.

Peter B. Kyne has signed a contract to write a series of special stories for Universal to feature Harry Carey.

"Pacific Storms," a story by Fred Granville, will be the next vehicle for Frank Mayo. It is a narrative of the South Sea Islands.

VITAGRAPH

Proposed improvements now contracted for the Vitagraph studio provide for a complete new lighting plant which will cost approximately $50,000. This will give the studio direct current lighting system and overhead trunk lines. New concrete building is now being erected for new dynamos and generators which have been received at the Coast.

Complete cast for the George Randolph Chester production of "The Son of Wallingford" includes Wilfred North, Tom Gallery, George Webb, Priscilla Bonner, Antrim Short, Florence Hart, Liala Leslie, Van Dyke Brooks and others.

Vitagraph officers are very proud of the pledge made members of the National Association of Motion Picture Industry as contained in the fourteen articles of agreement respecting what should and should not go into future productions and for this reason the next serial story for William Duncan and Edith Johnston is being rewritten to conform to the agreement. For this reason it will be impossible for director-actor Duncan to begin work on his next serial for several weeks and at this time it is planned he shall produce a five-reel production.

LASKY

The cast for "The Lifted Veil," starring Ethel Clayton, under the direction of William D. Taylor, is exceptionally big and includes Charles Meredith, Earl Schenck, Fontaine La Rue, Lillian Rich, Spottiswood Aitken, Charles French, Winifred Kingston, and Herbert Fourtier.

Cecil DeMille has started filming a production with Dorothy Dalton, Mildred Harris, Conrad Nagel, Elliott Dexter in the oil fields at Huntington Beach.

The final scenes for "The Great Moment" are being made at the Washington Hotel Ballroom this week.

HERE AND THERE

Lois Weber starts production of an original story with this week with a cast including Louis Calhern, Clair Windsor, Mona Lisa and others.

Louis Weber's "What Do Men Want" is being tried out in small northern California towns. It will be released following "Two Wise Wives," which is set for May.

Our Motto: All the News, If it's News, When it's New

The weather man says the rainy season is over.

George Bunny is working in "Angel's Feathers."

Harry Myers has shaved off his Connecticut Yankee mustache.

H. F. Jans is out from the East to see what is doing in the West.

Charlie Giblyn is out at Mr. Fox's place after a year in New York.

Frank Mayo is seen wearing evening clothes. Yes, on the set.

Eddie Hearn has moved his make-up box to the Irving Willatt Studios.

May Allison has sent a twelve-foot photograph to New York for display.

Cyrus J. Williams is back in New York to see how the Tom Santschi Westerns are going.

Hokum received a letter from William V. Mong written at his duroc farm near Whittier.

Peggy Hyland has come back to our town and says she will never leave California again.

Oliver Morosco Organization announces there will be no "between picture" periods. Slippy McGee is the next.

Florence Lawrence has a good case against her press agent for he always refers to her as the former Biograph beauty.

Dave Griffith, Thompson Buchanan and Tod Browning are all from Kentucky, which is saying a lot for Kentucky.

The name of Bosworth Incorporated, is to come back to the screen but this time it will be Hobart Bosworth, Inc.

King Vidor liked the name Dupont so well that he engaged father and son. L. B. as Art Director and Max, son, as cameraman.

Norman Dawn wants realism so he is going to make the exteriors for "My Lady of the Island" at Catalina Island.

A spring poet named Billy Hodges has burst forth into song because it took Nazimova seven days to die for "Camille."

Al Christie is showing Taylor Graves of "Very Good Eddie" fame how they do it in the movies. Taylor is playing in a one reeler.

Since Bert Lytell received "A Message From Mars" he is going to make "A Trip to Paradise." Quick, Watson, the needle.

A lot of Los Angeles society wandered out to Universal City and took part in the Monte Carlo set. None of them lost any money.

Leo Pierson, a former actor, later an executive of Actors' Association, is now staff efficiency expert for the Willatt's at Culver City.

Clarke Irvine recently took part in a twenty-five mile race and he is reported to be on the way still or still on the way.

Now that we are informed that George Loane Tucker's "Miracle Man" has gross booking receipts of two million and one-half to date, we wonder why producers do not make more "Miracle Man" films.

Bill Lord Wright and Ford Beebe were framing a meller scene for "The White Horseman" serial when a cameraman fell through the skylight and broke their typewriter. A thriller is predicted.

Will Rogers claims "A Bashful Romeo" is the best picture he ever made because it is the shortest. "I have to wear tights," he said. "and show my legs. I was in the Follies for four years."

Because Reg. Barker did not send the troupe to lunch until 2 o'clock one day an extra girl asked him, "Do you know what happened to Mac-Swiney?" which is indeed good repartee for an extra girl.

Bill Keefe tells us that woodpeckers dulled their intellect trying to make a hole in a concrete tree George Kern had on the set which may be considered another test for realism for pictures of today.

Adam Hull Shirk wandered up the Coast with Wally Reid to Vancouver and now he claims he could never imagine anyone being so popular with so many girls at one time. They simply went mad over Wally, he told Hokum.

Bill Desmond Taylor had nothing to do but make speeches against Blue Laws, and Censorship at the rate of five a week while he is giving the final touches to Elsie Ferguson's picture, "Sacred and Profane Love," editing "Wealth," starring Ethel Clayton and watching progress on his next script from the Henry Arthur Jones play, "The Lifted Veil."

Now that Bebe Daniels has been sentenced to ten days in the Orange County Jail for driving fifty-six miles per hour it has been suggested that some girl with movie aspirations could secure an engagement at exceptional salary in doubling for Bebe for this one instance. Bebe's press agent says she never has a double no matter how hazardous the scene, which is more or less of an old line.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to December 18, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON.....JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business." "Average picture to average business."

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly niteresting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average."
Consensus—"Good picture, good puller."

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE.....DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"One of the poorest features I've ever had the misfortune to play. Story was worked to death, and star did not live up to one-tenth of her press notices. My audience was much disappointed." "A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE.....JAN. 22
"Entertaining picture made from famous classic."—M. P. News.

BLIND WIVES (FOX) SPECIAL CAST.....JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns."
Consensus—"Good picture, good puller."

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play."
Consensus—"Good picture, good puller."

BROKEN GATE, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....JAN. 1
"Sob sister story is highly theatrical."—M. P. News.

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST.....JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker." "Too fragmentary to please majority of patrons. Artistically done, however." "A very good production, splendidly acted and mounted, but which did not seem to attract average business."
Consensus—"Good picture, average puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES.....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week." "Very good. Good business for entire week." "Two days to big business. Very good."
Consensus—"Good picture, good puller."

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL.....JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.
Exhibitor Comment—"Played Holy Week to the usual bad business. Not a good picture and no one praised it."

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well."
Consensus—"Average picture, average puller."

CINDERELLA'S TWIN (METRO) VIOLA DANA.....JAN. 8
"Just misses being very commonplace."—M. P. News.
Exhibitor Comment—"This little star always draws well for me, and this was not as clever as 'The Chorus Girl's Romance,' business was almost as good. Consider it a good business-getter." "Fairly entertaining and patrons were pleased. Good business." "The old Cinderella story, strictly modernized and made fairly plausible. Business only fair."
Consensus—"Average picture, average puller."

COAST OF OPPORTUNITY, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....DEC. 25
"Picturesque story with Kerrigan in heroic role."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE.....DEC. 18
"Rather frail but fairly amusing."—M. P. News.
Exhibitor Comment—"Fine production which seemed to please and brought fine business." "Not as good as some of Miss Talmadge's previous vehicles, but satisfying." "A good picture and brought more than usual business.' "This sure did go over big and deserved it for it's an interesting picture throughout." "Picture brought fine business. Very entertaining." "This one went over big and the box-office showed large receipts. Just seemed to bring 'em in, and they were well pleased with it." "Went over well, as is always the case with a Talmadge picture in my house. Some of the older folks thought it went a little too far in some scenes, and others frankly characterized it as 'raw.' But it got the money, and that's the acid test, I suppose." "One of Constance Talmadge's best and went over big at this house. Did splendid business for week."
Consensus—"Good picture, good puller."

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.
Exhibitor Comment—"One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating." "A picture that aroused the curiosity of the public. A good house all week. An artistic production."

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.

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Exhibitors' Own Box Office Reports

(Continued from page 2593)

PICTURE BRAND STAR RELEASED PLAN BOOK

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business."
Consensus—"Average picture, average puller."

EMPIRE OF DIAMONDS, THE (PERRET-PATHE) SPECIAL CAST).....DEC. 25
"A splendid production given mystery story."—M. P. News.

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it."

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FLYING PAT (NEW ART-PARAMOUNT-ARTCRAFT) DOROTHY GISH.....JAN. 1
"Fairly pleasing offering with Dorothy Gish."—M. P. News.
Exhibitor Comment—"Fair picture. Business very good." "Just average box-office results, though the picture is quite good."
Consensus—"Average picture, average puller."

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre." "They were terribly disappointed with this. Did not think it lived up to 'Something to Think About' and 'Why Change Your Wife?'" "Broke the attendance record. Greatly talked about. Continued for a second week." "This picture drew well and brought excellent business." "Held over a second week to excellent crowd. Pleased everyone who saw it." "DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons seemed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture." "A very good picture. Handicapped by strong opposition."
Consensus—"Good picture, good puller."

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair." "Billie Burke does not draw for me any more and this one meant nothing to me."
Consensus—"Average picture, average puller."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business." "Very entertaining feature which the popularity of Thomas Meighan with our patrons helps to put over in good shape. Did excellent business." "Thomas Meighan always draws well for me and this picture was no exception. Business was fair and comments on the picture showed interest, though not the enthusiastic applause of the other pictures which I have played with this star." "Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner." "Picture pleased generally and drew well. Business fine." "Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good, for Meighan is a great drawing card for me." "This one went over big and continued so during run. Audiences well pleased with the story." "Thomas Meighan always sure box office winner at this house and this picture, clean and wholesome throughout, was enjoyed by everyone." "This is rather an average picture. It started with big business but this decreased towards the end of the week."
Consensus—Good picture, good puller."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY.....JAN. 1
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—
Exhibitor Comment—"Comfortable business, which is better than expected Holy Week. Picture has great possibilities as a drawing card under normal times."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted." "A treat for those who like a good time. House was in a chuckle all the time. Good business. Steady all week."
Consensus—"Good picture, average puller."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed very much pleased with it and business was fine."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.
Exhibitor Comment—"A very good picture but opposition was too strong to have any business."

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH.....FEB. 12
"Trite story makes poor screen material."—M. P. News.
Exhibitor Comment—"A fine picture, but did only fair business."

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment."—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business." "Great! Played this with a special St. Patrick's Day program and cleaned up. Moore is immense in roles of this sort."

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting." "Very fine picture which should go over well wherever Clara Kimball Young is liked. Bad weather cut down our attendance below average during week's run." "We thought picture up to Clara Kimball Young's standard but played to poor business for week which we attribute to bad weather." "Uninteresting story with Clara Kimball Young as the bright spot. Business only fair." "Just an average picture. About usual business."
Consensus—"Good picture, good puller."

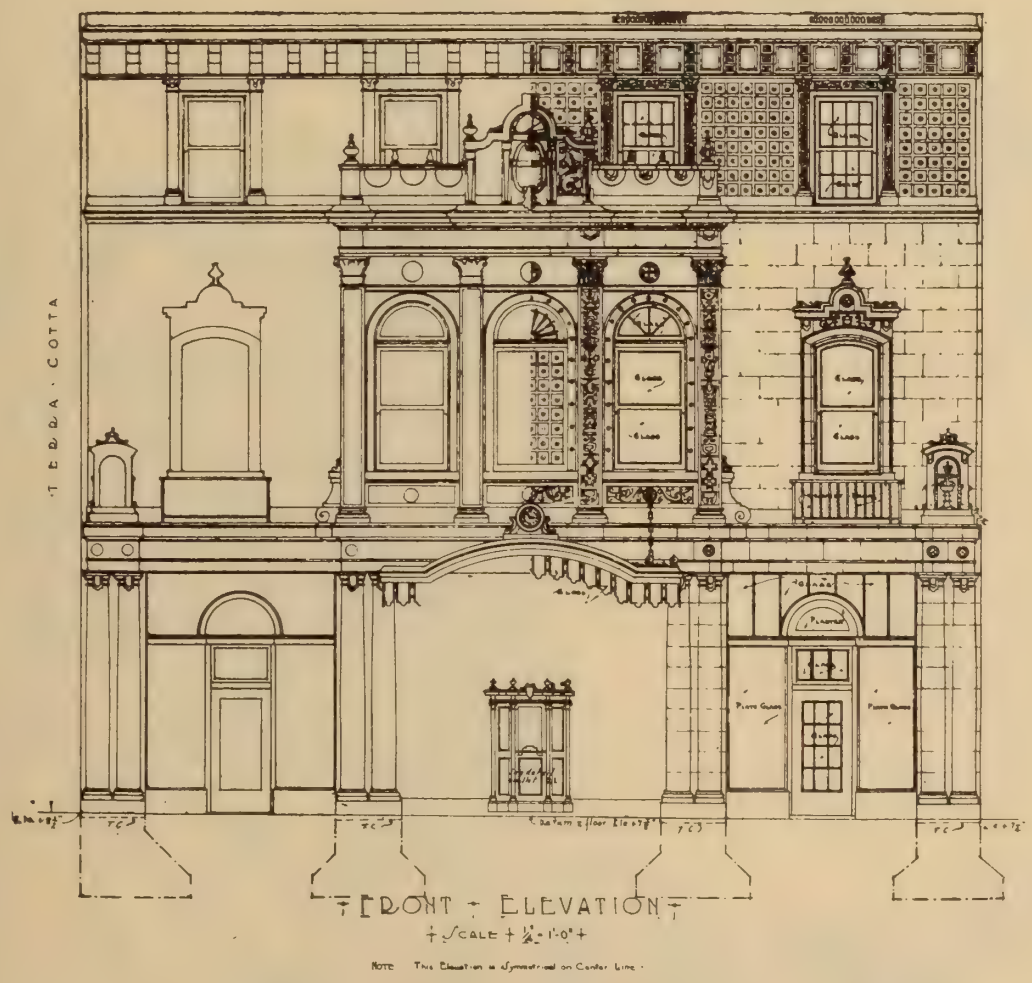
IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity houses. great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2616

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2595-2614



Theatre Design for Lineburger, Hite & Lineburger, of Long Beach, Cal.
Walker & Eisen, Architects

Architects Give Unusual Attention to Accoustics

James Theatre Is Designed to Regulate Transmission of Sound

Columbus can now hold her head high in the motion picture world and boast of one of the most complete and magnificent cinema palaces in the county. Through the efforts of Mr. W. M. James and the architects, the people have been presented with their new home for photoplays which will prove to be a revelation to the theatregoer.

The James theatre will be lavish in decoration, rich and refined in furnishings and enormous in size and bids to rank with the best in the country. It was only a short time ago when we stood in wonderment at the enclosure which screened the building operation from the public, but today this has all been removed and the doors will soon open to the waiting citizens who have been anxious to view the completed edifice. The owners, who have made it possible to give to their city this great monument, have sensed the long felt want of the people and are proud to join with them in the formal opening of their new playhouse. For over a year the James theatre has been growing steadily, and during this time in excess of $1,000,000 has been expended on the construction work itself. The interior decorations, its rich furnishings and its modern and complete equipment of various types have added another quarter of a million to the cost of this undertaking. The elaborateness, beauty and magnitude of the theatre is surpassed by few other theatres in this country.

The main floor of the auditorium, with its seating capacity of over 1,750 people, in itself is greater than the average so-called large theatre of the bigger cities, and with the seating capacity of the balcony over the 1,100 mark, and the additional seats in the state boxes and loggias, the total seating capacity will be over 3,000. To comprehend the true size of this theatre one must visit an average large modern theatre, whose seating capacity usually ranges from 1,200 to 1,500. This will give some idea of the magnitude of the auditorium.

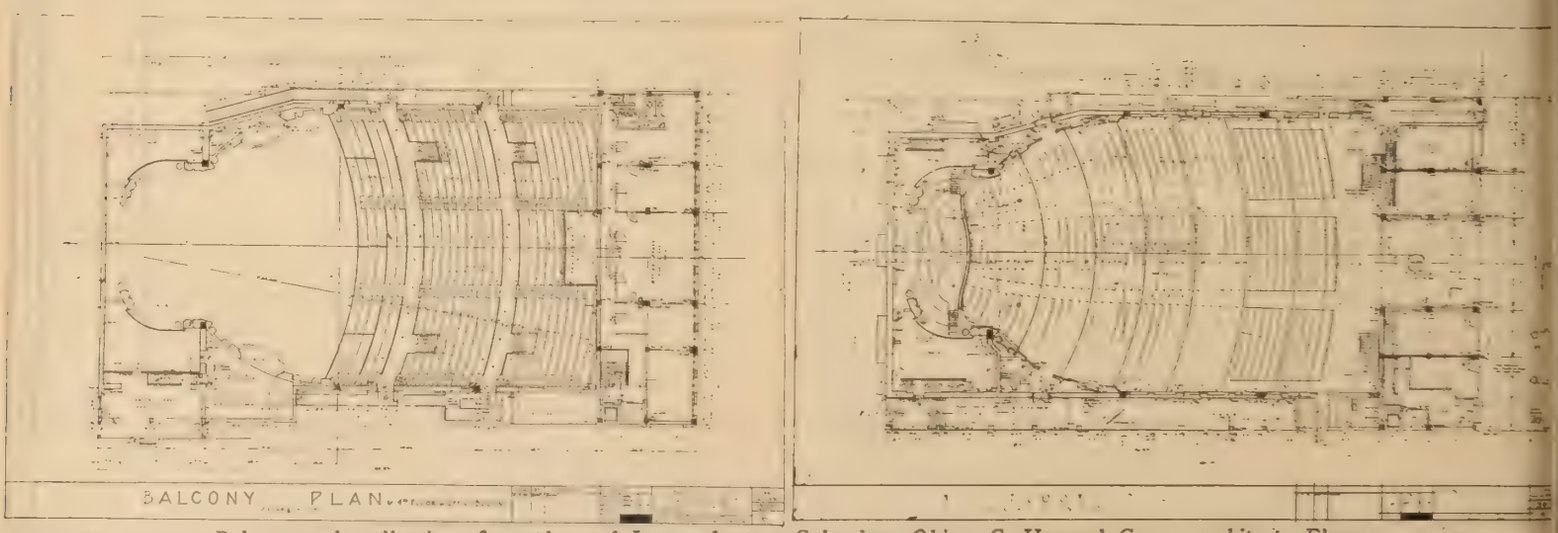
This structure is fireproof throughout, the entire frame being of structural steel and reinforced concrete, and is built as solid and substantial as the pyramid of Cheops. In addition to its fire proof construction, the exit facilities are fifty per cent greater than required by law, the exits and fire escapes leading directly to the street or to fireproof courts and passages which safeguard the public to the outside. The safety of the patrons is one of the greatest features of the building and has been given an unusual amount of study. Each exit from the theatre balcony and mezzanine has been provided with a separate fire escape, so that there will be no congestion or confusion whatever in case it is necessary to use same.

In respect to the arrangement of the building, in addition to the immense auditorium, the stage is one of the most complete and will be arranged so that at any future time vaudeville or road productions of any nature can be shown up on same. Fly galleries, with their pin rails, gridiron, sprinkler system and dressing rooms will be complete and perfect as is possible to make them. At the present time it is not the intention of the owner to endeavor to use this stage for anything except pictures and a limited number of entertainers. The architects have, therefore, provided a magnificent cyclorama which screens the working ends of the stage. The picture screen has been treated so that it becomes a part of the background of the cyclorama. The cyclorama is handsomely enriched with ornamental plaster panels, cornices and the ceiling is semi-elliptic in form. Responsibility for the success of the scenic effect, the cyclorama and the lighting of the same goes to Mr. Joseph Urban, America's foremost scenery painter and producer of scenic effects. Mr. Urban is the creator of all the ideas for the scenery used and the scenic effects produced for the Follies and also the complete work for the Metropolitan Opera House. Flood light galleries have been installed over the top of the cyclorama and from the cove in back of the main cornices, the entire cyclorama will be illuminated by the system of flood lighting, giving a burst of light which can be changed to produce sun light, night light, snow scenes, etc.

The stage is arranged as a terraced garden, with its beautiful balustrades, flower boxes a fountains. The interior of the auditorium artistically treated and decorated to achieve t most intimate effect. Intimacy is the paramou requirement for the success of every auditoriu The architecture of the cyclorama on the sta and that of the auditorium has been treated one. The stately fluted columns, with gorgeo ornamental caps, support a highly enriched a well proportioned entablature, which enhanc the beauty of the auditorium and binds togeth the entire composition.

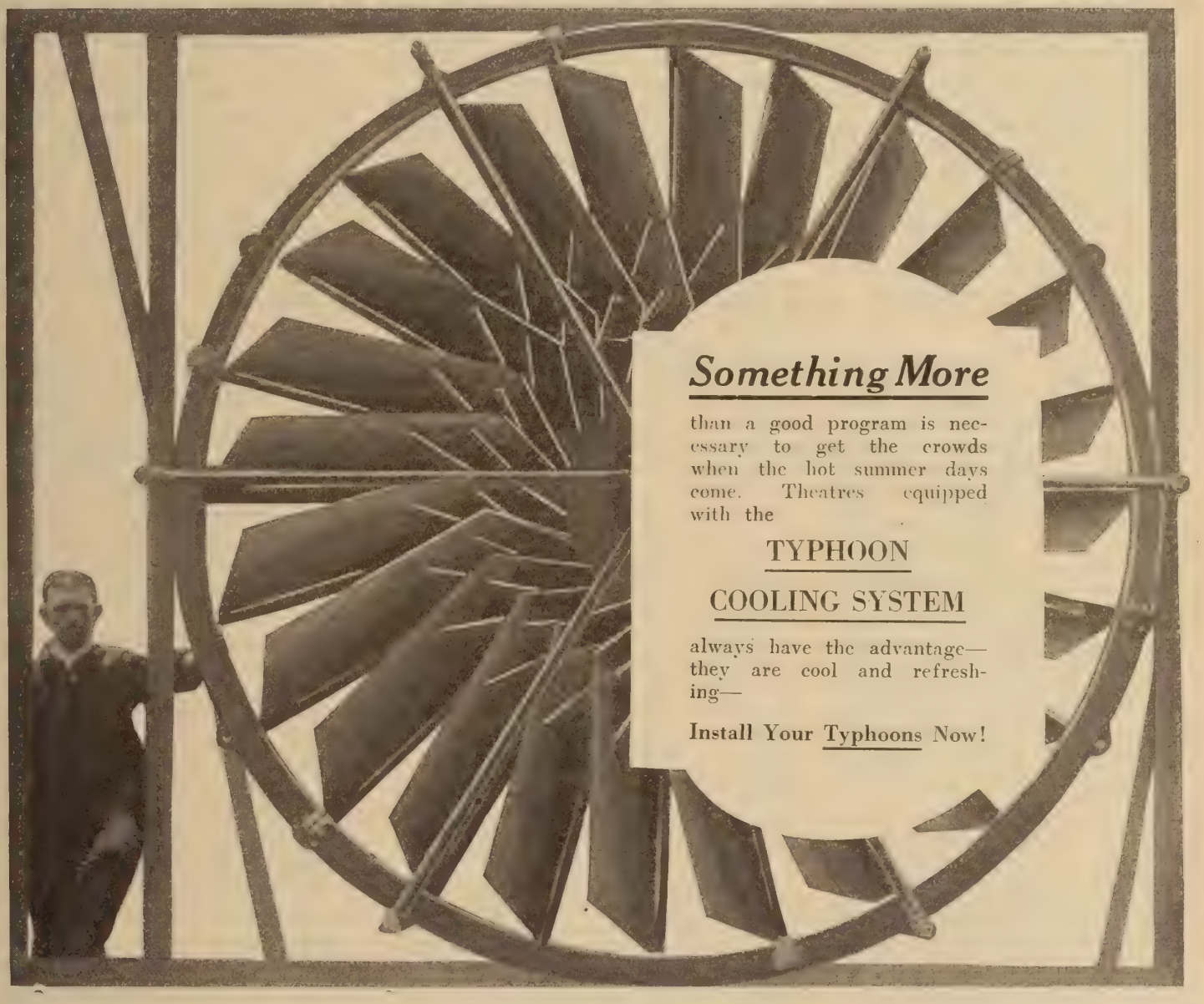
Rising between the beautiful columns in t proscenium treatment and spanning its way past cornices into the enriched sounding boa is an arched opening crowned by a cartouc which in itself is a work of art and is w deserving of the prominent position that holds. At the base from where this arch opening springs is the state box, supported ornamental brackets, the face of the box bei adorned with plaster relief. The valance these arches are of velour with beautiful fe toons with border at the bottom of the san and radiating from the center, at which poi is appliqued a group of beautiful figures, s radiants of gold galloon which extend to t outer border of the arch. The entire valance covered with a silk net of old gold. The lu caded draperies below the same are artistica draped and tied back with silk cords, the colc blending themselves most harmoniously wi the decorations and the pastel tones of t auditorium. The ceiling is arched and pa elled with plaster relief in the panels and t ornamentation on the sounding board is cle erly executed by skilled artisans. The perfo ated sections in the main ceiling and in t sounding board are the speaking openings f the organ which are concealed behind the san

The ceiling over the balcony has a dor which is over 60 feet in diameter and is rich relief, as is also the frieze in the main corni below the same, which extends back to the re line of the auditorium in the balcony. Th



Balcony and auditorium floor plans of James theatre, Columbus, Ohio. C. Howard Crane, architect; Elmer G. Kiehler, associate

TYPHOON COOLING SYSTEM



Something More

than a good program is necessary to get the crowds when the hot summer days come. Theatres equipped with the

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dome is illuminated by means of concealed lighting and which gives a beautiful glow rather than a sharp light in the auditorium.

As we enter the auditorium from the lobby one is impressed by the height of the ceiling of the foyer, which in nearly all theatres is very low and uninteresting. This is obtained by constructing a well in the mezzanine just below the balcony floor. This well is semi-circular in plan and gives a full two-story effect to the foyer. A beautiful ornamental bronze balustrade is covered with velvet velour. The base of the entire auditorium, which forms the foundation for the architectural composition, is of Verde antique marble. The floor of the auditorium is carpeted with a heavy velvet Saxony carpet. The architects and decorators have skillfully selected the carpets, hangings, furnishings and tapestries, so that the character and color of the same in every way link themselves together with the beautiful pastel and polychrome shades in the decorations. The entire woodwork, ornamental and plain plaster work has been glazed down with Vandyke glaze and the gold leaf work burnished and background of same picked out with colored glass. The stairways leading from the foyer to the mezzanine are of white Italian marble with the marble skirting and curbs. The balustrades on these stairs are hand wrought iron with walnut hand rails. The detail of the rail around the edge of the mezzanine has been carried in absolute keeping with that of the stairways. At the rear of the seating of the auditorium is a handsome screen with wood columns rising from a marble base, and this rail is panelled to a height of 36 inches. The upper portion is plate glass, the top of which is cut with a graceful profile.

Following the contour of the well opening is a spacious promenade, over which is suspended a richly decorated dome, well lighted by means of concealed lighting, and from the center of the same is suspended a gorgeous crystal fixture. From this promenade we enter the balcony by means of two passageways, spacious and beautiful furnished lounges, ladies' retiring rooms and smoking rooms. These rooms are furnished with heavily upholstered divans, chairs of all sizes and types and beautiful tables. The rooms are lavish in decoration and exceedingly rich in furnishings. The floors are carpeted with the best quality carpets and are well padded. The hangings on the windows are rich in color and unusual care has been exercised in the selection of the art reproductions which adorn the walls. Toilet rooms are spacious and are wainscoted with white Italian marble and the floors are of terrazzo, with a six-inch wide border of a different shade from the body of the floor.

The comfort of the patrons has been considered in every move that was made by the owners and architects. The mezzanine will prove the most popular meeting place for friends, both before and after the performance. At the front of the balcony are built a series of boxes which can be reserved for theatre parties. This is a very novel feature and certainly will help greatly in making this theatre a success.

Every seat throughout the entire house is unusually large and comfortable and all have an unobstructed view of the entire stage. The projection room is at the rear of the balcony, and is equipped with two Type "S" Simplex machines, a spot-light and a double stereopticon. The distance of the throw from the speaking opening of the projection booth to the picture screen is 140 feet.

In the main ceiling of the auditorium are very expensive mural paintings, each one being in itself a work of art. Were they in gold frames, hanging on the walls of our art institutions, they would certainly draw an unusual amount of attention from the art lovers, as the finest men, the country has produced, have been employed for this work and have spent many hours in developing these masterpieces.

The heating and ventilating system installed in this theatre is one of the most complete and finest and effective in the country. The matter of ventilation is very often overlooked and particularly neglected in a great many theatres and should be given as much consideration as any other portion of the building. It so seems that in the erection of the majority of the theatres by the time the heating systems are installed the construction funds have been so greatly reduced that a considerable saving is necessary in order to complete the theatre, therefore for financial reasons, the ventilating is ofttimes greatly reduced, and naturally the comfort of the patrons is impaired. This, however, is not the case with the James theatre. The foremost thought in the minds of the designers was for the comfort of its patrons. Fresh air cooled and washed is driven into the theatre by large motor driven fans of sufficient capacity to change the air content of the auditorium twenty times each hour. Exhaust fans are installed for removing the vitiated air from the floors and from the ceiling at the rear balcony. Special attention has been given to the method of forcing the air into the auditorium. In order to avoid objectionable draughts this has been accomplished by using large grilles in the main ceiling, thereby thoroughly diffusing the air currents before they reach the zone occupied by the audience. An added feature is the supplying of fresh air to the lobby thereby assuring those who may be waiting for the next performance of a comfortable sojourn in this portion of the building. The toilet rooms, smoking rooms, lounges and rest rooms are thoroughly ventilated. The mechanical equipment throughout is of the best and most modern and efficient type. The electrical effects are novel and effective. Concealed colored lights have been arranged in the auditorium to synchronize with those on the cyclorama, the entire effect being operated in sympathy with the moods of the selection by the orchestra and with those suggested by the feature picture of the program. The electrical equipment throughout is of the most modern type and the installation of picture machines and equipment in the projection room is one of the best installations in the country. All wires are concealed in the constructions, making a very pleasing effect to one desirous of inspecting this, one of the most important factors in the proper projection of a motion picture. Telephone and signal systems are installed to insure proper co-operation of all departments and giving to the patrons an uninterrupted program; in fact, it has been the aim of the owner and designers to give the people of Columbus the best equipped showhouse in the country.

The acoustics and sight lines, the most important features of any auditorium, has been given an unusual amount of study. The auditorium has been designed to carry the delicate shades of modulated tone with unusual precision. Acoustics from the time of the Greek and Roman amphitheatres down to the present day, have been an unusually perplexing problem. We know not whether the ancient auditoriums are theoretically designed or not, although we know that these places of assembly were excellent from an acoustical standpoint. However, they were without roof and quite different from the problems we have to consider in this day. Models of the interior of the auditorium were made and photographs of the sound and its reflections were made and the success of the auditorium was a foregone conclusion. An abundance of sound usually prevails in any auditorium, but the regulation of the same is the problem that must be confronted, and the satisfactory solution of this has been made by the architect. Every person occupying a seat in the auditorium will have a clear and unobstructed view of the stage at all times, whether the act be played in the center of the stage, at either side or at the footlights. The decorations and furnishings, as well as the hangings, draperies and carpets have been executed, furnished and installed by William Baumgarten & Co., of New York City. The Baumgarten company are specialists in this line of work.

C. Howard Crane, architect; Elmer George Kiehler, associate, and Cyril E. Schley prepared the plans and supervised the construction of the James theatre and have made a very careful study of the interior decorations and finishings.

Allens Active In and Around Cleveland

The Allens will have their first representation in Cleveland early in the spring—not later than the beginning of April—when two new Allen houses will be opened to the public at practically the same time. This official announcement of a definite date for the opening of the big down-town as well as for the west side house was made this week by Frank Zartmann, general agent for Jules and Jay J. Allen in Cleveland.

The down-town house, to be known as the Allen, has 4,000 seats, equitably distributed on two floors, each with a tier of boxes. There are several features new to Cleveland theatre construction incorporated in the building, such as a spacious rotunda, with an adjoining tea room, where tea and light lunches will be served. Fifty tables are being provided. There will also be a special corps of waitresses to look after the wants of the hungry movie patrons. Opposite the tea room, on the other side of the rotunda, is the men's lounge, the largest of its kind in any motion picture theatre. The Allens are further adding interest to their house by the announcement of a thirty-piece orchestra as a special feature. This is double the size of any orchestra now existing in Cleveland at a photoplay house. Phil Spitalny, well known musical leader of the Metropolitan theatre, Cleveland, will direct the Allen orchestra.

The Allen theatre, according to Mr. Zartman, will follow the policy of other Allen theatres, and will present a straight picture program, although the house is supplied with a fully equipped stage. Admission prices will hover around the fifty-cent mark. Like other of the Allen chain, the Cleveland Allen theatre will be conducted on a conservative basis. The Allens do not go in for exploitation, special stage sets or prologues. They do not expect to introduce them into their Cleveland house, either, relying entirely upon newspaper publicity as their advertising medium.

Sixty-five million feet of

EASTMAN FILM

was the average monthly production at Kodak Park last year, all manufactured on a *quality* basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Fausto theatre which is the theatre de luxe of Havana, Cuba

Havana's Best Known Theatre

The illustrations on this page will correct the general impression that theatres outside the United States are below the local houses in their appointments. The Fausto, which is the one shown here, has the distinction of being the finest house in Havana and the appearance of the theatre front and the lobby would seem to corroborate this general claim.

Mr. A. L. Pratchett, general manager of the Caribbean Film Corp., is managing director of the Fausto. He is also the manager of a modern supply house and as such represents the Simplex machine exclusively in Cuba.

Besides the two modern Simplex machines, the Fausto equipment includes a Gardner Velvet Gold Fibre Screen, Peerless Auto Arc Controls, Westinghouse motor generator set and Snaplite lenses. The projection is said to be the equal of that found in any of the best theatres in the States.

Theatre Building Notes

Albany, N. Y.

Frank A. Empsall, former head of the largest department store in Watertown, N. Y., and a man who is heavily interested in the paper business in northern New York, bought the Avon theatre this week, paying $200,000 for the house. Mr. Empsall was in Florida when he heard that the house was on the market and wired an offer which was acceptable. The house is located in the business center of Watertown and has been owned by the Bardavon Theatre Corporation, of Poughkeepsie. The theatre is the largest and most modern in northern New York. Arthur G. Forbes will be retained as house manager. First run pictures will be featured.

Buffalo, N. Y.

James Cardino, owner of the Kensington theatre on Grider street, Buffalo, and the Glen theatre in Williamsville, N. Y., announces that he will build a new theatre at Bailey avenue and Kensington street, Buffalo, this spring.

Harrisburg, Pa.

The Arcade theatre building, in Waynesboro, Pa., was sold on March 19, to Silverman Brothers and Slutzker, a chain motion picture theatre company of Altoona, Pa., title to pass on April 1, subject to existing leases. With the building proper goes the Arcade theatre, on which the present lease expires October 1, next, when the purchasers will assume the management. The building, including offices and apartments in addition to the theatre, was erected five years ago for $200,000. The theatre has a seating capacity of 1,250 and is one of the most modern in Southern Pennsylvania. Silverman Brothers and Slutzker now have theatres in Altoona, Harrisburg, York, Lebanon, Waynesboro and other cities.

Erie, Pa.

The Herald building, Erie, Pa., has been purchased by the Columbia Amusement Company, which controls the Columbia and Majestic theatres in that city. A new theatre to seat 2,500 will be built on the site.

Max and Mitchell Fitzer plan to build a theatre and office building on West Fayette street, Syracuse, during the coming summer.

San Diego, Cal.

Recently the same interests that control the Plaza theatre have taken over the Kinema theatre, with Russell Rogers as manager for both houses. At the Kinema he is assisted by Charles Crouch, Jr. The Kinema has undergone a number of changes and improvements, including entirely new decorations on the exterior and a handsome new electric sign. The house rates are 20 cents for adults and 10 cents for children. A. F. Ahrens, formerly manager of the Kinema, has gone to Honolulu on a combined business and pleasure trip.

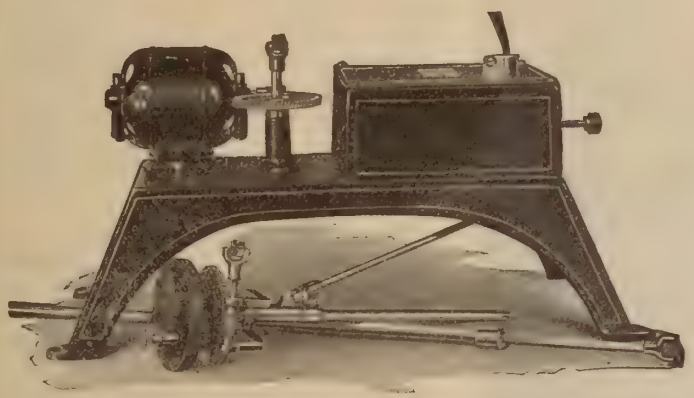
San Francisco

R. A. McNeil and W. G. Bailey of the New Lyceum theatre, plan to build a $100,000 theatre on Mission street, between Brazil and Persia avenues. Associated with McNeil and Bailey is R. E. Baines, merchant in the district. Property costing $20,000 has been purchased. The seating capacity of the new house will be 1,200.

A. L. Pratchett, managing director of the Fausto

This neat business-like structure is the home of the Gardiner Velvet Gold Fibre Screen.

The Peerless Automatic Arc Control



Is the accepted standard arc feeding device of America. There are over twice as many PEERLESS Automatic Arc Controls in use than all other makes combined. This is a cold proven fact that we want you to know. Take note of CHICAGO'S overwhelming endorsement of PEERLESS controls.

PEERLESS Controls in use in Chicago	189
All other makes combined	18
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Lobby display of Powers projectors at the New Grand Theatre, Portland, Oregon.

Criterion Planned for Oklahoma City

FORMAL opening of the new $500,000 Cooper Criterion theatre is now planned for May 1. The new building of handsome architecture, with a 75-ft. front on Main Street, will have a large parquet, foyer, huge balcony, mezzanine floor, tea-room, rest-rooms, smoking apartment, nursery, operating room, manager's offices, and four Main Street shops or offices, with Main Street entrances. Owing to failure of materials to arrive in time, the theatre will not be completed as early as was expected.

A $24,000 pipe organ, which has already been shipped, will be installed at once, and there is a huge orchestra pit, where a 50-piece orchestra will furnish music.

The lighting arrangement is one of the most up-to-date and artistic ever seen in the city. There is a central light dome with innumerable lights. Huge art glass ceiling panels, probably measuring four by six feet, will furnish indirect light from the side ceilings. There will be ten huge ivory and gold chandeliers, casting a soft light through vari-colored art glass.

The entire color-scheme is ivory and old-gold combined with autumn shades of tan and brown. Draperies will be in shades of tan and brown, and the huge wall panels will be hand-decorated, in tan, brown and gold.

Burton Holmes Laboratory

A new and up-to-date ventilating system with intake typhoon fans will change the atmosphere of the theatre every few minutes.

Another novel feature is the suction fan, arranged at the rear of the smoking apartment, preventing any smoke from coming into the theatre proper. C. C. McCollister is to be the manager of the new theatre. —(*McCARTY.*)

Burton Holmes Installs Animation Dept.

THE installation of an animation depa ment marks another forward step in t steady growth of the Burton Holmes Lab atories in Chicago The staff includes such w known cartoonists and artists as Miss Kelly a Messrs. Walsh, Link, Olson and Barner, all whom have had wide experience with Bray a other animators.

The new animation department already is work on a series of cartoons for which week release is planned and other important contrac are in view.

The film developing and printing laborato located at 7610 North Paulina Street, the ne Burton Holmes Lectures, Inc., plant, was cor pleted one year ago and is one of the mo modern and best equipped laboratories in th country, particular attention having been pa in erecting it to the elimination of all fire ha ards. The walls of the building are of bric with ceiling and floors of concrete and all pa titions are tile. Automatic iron fire doors a installed throughout the building, as well as complete sprinkler system. Large and well ve tilated vaults for storage of film also are pr vided, so that the possibilities of fire damag are reduced to a minimum.

The capacity of the laboratory is 50,000 fe of film per day and facilities are being arrange for a much greater output.

The plant at present, in addition to handlin the Holmes Weeklies, is doing a large amoun of commercial work of high quality. In fac quality, not quantity, is the motto of the organ ization. Special provision for film editoria work is provided and particular attention i given to tinting and timing of films.

Oscar B. Depew, vice-president and genera manager of Burton Holmes Lectures, Inc., is i charge of the laboratories and is one of the rea veterans of the film industry, having been con nected with Mr. Holmes since 1893. Mr. Depe has been responsible for the development an printing of a Holmes thousand-foot reel once i week since 1916, and previous to that time wa in charge of shorter reels turned out. He also was in charge of the first moving picture use in connection with a Holmes Travelogue, which appeared in May, 1897, and has continued t direct the work on Holmes pictures ever since

Lewis Francis Brown, another veteran of the Holmes organization, is the New York repre sentative and takes an intense interest in the work and progress of the laboratories.

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LAMP CURRENT can be QUICKLY and ACCURATELY adjusted to correspond with variations of filament resistance. This feature SAVES YOU MONEY in LAMP RENEWALS.

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Equipment Operating Projection Questions Answered

Some Data on the Subject of Recent Projection Inventions

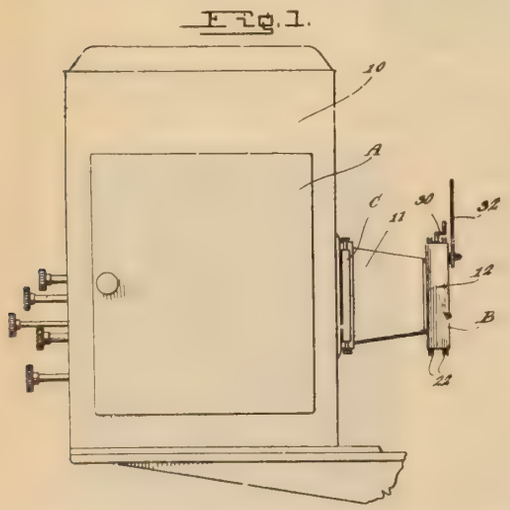
What the Inventions Are Supposed to Do and How They Do It

Scarcely an issue of the Patent Office Gazette appears without the report of one or more inventions pertaining to Motion Pictures. Very often these devices have to do with projection or with the accessories of the projection. And generally if the inventor is investigated he is found to be either a one-time projectionist or one at present, which tends to show that many projectionists are "thinkers" as well as workers.

The News is always glad to receive copies of patent papers for possible publication. Most of the men working in theatres do not have the opportunity of keeping watch of the patent office reports and thus have no way of knowing what their brother projectionists are perfecting and patenting, unless they are shown through the trade papers.

The first patent to be presented is the one by N. A. Nicholson on "An Automatic Circuit Breaker." The purpose of this invention as stated by the inventor is "For the Prevention of Fire; for examination of film and for the Cover of a White Screen." It consists essentially of an electric circuit held open normally by the film itself, but closed when the action of the film becomes otherwise. If the film breaks or stops due to broken sprocket holes, the circuit is closed and a shutter automatically drops between the light beam and the film.

Another feature of this invention is the means which are supplied to cause the operation of some sort of signal when the "loop is lost," or when the film becomes too tight from some other cause.



Lamphouse with new dissolve attached to the light cone

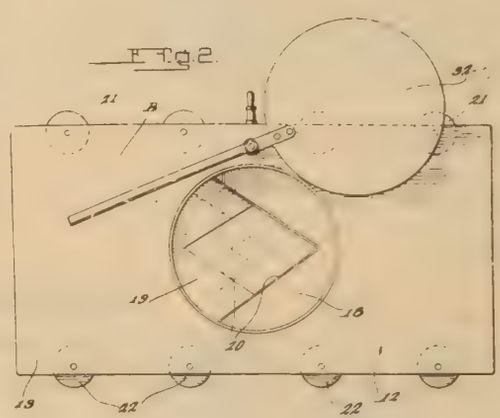


Diagram showing how the dissolve operates

Unfortunately the drawings submitted by Mr. Nicholson would not reproduce so that we are unable to show his invention in diagram form. Anyone interested may reach him by sending a letter to his home at 232 Market Street, Johnstown, Pa.

The second improvement was conceived and perfected by Alfred B. Werhan of 892 Kenyon Street, Akron, Ohio. It is called "A Fading-in-and-out Shutter for Picture Projecting Machines; a Stereopticon Dissolver."

This invention, which is illustrated herewith consists of a dissolving device to be attached to the cone on the lamp-house. By an arrangement of gears which in turn work two cut-off blades, it is possible to fade out gradually and evenly or to fade in in the same manner. A small handle visible in Fig. 2, does all the work

Which is Hotter—Arc or Mazda

G. R. S., Ohio, writes as follows:

I am a small town operator, I have been "holding down" my job for nearly 4 years. I like my work and am proud of my job. I must comment on the fact that my manager believes in modern methods and the latest one is the installation of two new Mazda adapters. These certainly do beat the arc a mile. No dust and fumes from the carbon; and quiet and economical. So far as I can figure, the only disadvantage is the intense heat. The Mazda must be at least 4 times hotter than the carbon arc—it is necessary to watch the machine all the time when running a bum print through because it would catch fire almost instantly if jammed at the aperture. I have run one bulb for nearly 7 weeks now and the filament coils are beginning to become a little bit warped. They have spread so that it seems to be impossible to distribute the light properly even by adjusting the mirror to where it will do the most good. Without the mirror in place an image something like the diagram is shown on the aperture drop. This is very annoying for it affects the focus considerably and I was wondering if you could suggest any possible remedy for such a condition.

Another thing—I know this department isn't an employment bureau, but I would be very thankful if you'd consider my situation and give me a bit of advice. Possibly I don't know a good job when I've got one, but I'd like to know if there could be any kind of a job in the way of trouble expert or service man for some equipment house or along that line. I'm rather young yet but as I said before, I like the work and my four years' experience as an operator has made me quite familiar with the projection machine (principally the Powers). I think I can say truthfully that I know the machine pretty thoroughly.

I have been reading over the N. A. M. L. Pledge and am inclosing membership blank. I don't know much about the league yet, but if it will help improve the condition of the film and the service we operators can give, then I want to join and do my part. I presume this Department takes care of this also.

There are many things I could ask, but no doubt this will be plenty, so I will close and watch for an answer through the pages of (I might say) your and our magazine.

I would like to send you a photograph of my booth, if you would be interested.

Reply: Send along that photograph of your projection room and if it is possible to reproduce it, you will find it in the News.

Your statement regarding the comparative heat from the Mazda and the arc, brings up a question that we have never seen answered satisfactorily. Because of the fact that the light rays are of slightly different characteristic, we are of the opinion that the Mazda lamp may produce a spot somewhat higher in temperature than that from the arc. But this is only a

Power's Projectors

6B Type E

Are Operating Twenty-four hours a day

in the New Grand Portland, Ore.

Equipped with Power's Roller Pin Intermittent Movement

Depend upon Power's

theory. Perhaps the companies manufacturing the separate products will carry out a few experiments along these lines and report on them.

If you have run your lamps for 7 weeks, assuming that you are burning each lamp 5 hours a day and 6 days a week, it is about time that they began to show signs of use. The normal average life is around 100 hours, but it would appear that you have obtained nearly 150 hours from them. It is no wonder that the filament coils are beginning to warp. Your lamps have given you "good mileage" and the only thing to do now is to replace them with new ones, rather than wait until they fail absolutely. After the filaments spread there is no way of getting an evenly illuminated field. You can't compensate for this trouble by any adjustment of the mirror.

There is nothing that we can do to help you advance yourself along the lines that interest you. This applies to the present time, particularly. But if you wish to ally yourself with one of the larger manufacturing organizations the one and only thing to do is to write an application to the company you would like to go to and see what happens.

Your N. A. M. L. application has already been passed. You will receive your membership card, button and supply of labels soon. Write in again.

Wants to Refinish Fibre Screen

C. R. S., Texas: I have kept up with your Projection Department since it started but I have never seen anything on the methods of refinishing Gold Fibre screens. We have two screens about two years old which it seems have lost their color. I am sure that you can tell me how to go about it to repaint them.

Reply: You have never seen anything on this subject because it is not practical to do it. Screens with surfaces like the Gold Fibre can only be resurfaced satisfactorily by returning to the factory where the work is done by special machinery. Some Exhibitors have tried to do it themselves but if they did not totally ruin the screen they did not improve it. As anyone will tell you, who has ever tried it, the task of resurfacing a metallic surface screen is a difficult one. No matter how careful the work is done the result is apt to be streaky and uneven. It would be better for you to make yourself a temporary screen of muslin and screen paint and use it while your gold fibre is at the factory. The white surfaced screen will gave you good results for the short time your other screen is up for refinishing.

Senate Projection Equipment

Equpiment of the Senate theatre is another triumph added to the accomplishments of the Exhibitors' Supply Company of Chicago. The complete booth and lobby equipment was furnished by this progressive company.

No detail in equipment has been overlooked. This fact is apparent by the following partial list of the installations: Three type "S" Simplex projectors; two double 100 transverters; three Peerless automatic arc controls; three Snapolite lenses; two lightning change makers; two Simplex four-unit ticket sellers and a Minusa gold fibre screen.

The fact that Lubliner & Trinz have favored the Exhibitors' Supply Company with the greater portion of their equipment business, clearly indicates that this company is able to meet every need of this discriminating organization.

Fred Cosman of the Electric theatre, St. Joseph, Mo.

The projection room is said to be one of the most complete in existence and its excellent and practical facilities are directly due to the ingenuity of the men at the head of the Exhibitors' Supply Company.

Projectors Operate 20 Hours Out of 24

According to a report from the General Supply & Repair Company of Portland, Oregon, the Julius Saxe Theatre Circuit of Portland, Oregon has purchased two of the latest model 6B Type "E" Powers projectors for use in the New Grand Theatre, which is to be managed by Mr. Samuel Saxe.

An interesting fact concerning the New Grand Theatre is the time during which it operates. For twenty hours out of the twenty-four of each day the ticket office is open for the sale of tickets. This kind of service demands projectors of rugged construction. For two weeks prior to their installation the two machines were on inspection in the lobby of the theatre where the crowd passing by might see the mechanisms that were to be the medium between the film and the screen. One of the photographs on page 2602 shows the projectors as they appeared in the lobby.

The projection equipment for the Ambassador theatre on display at the Argus Enterprises, Los Angeles

Cosman, Pioneer Projectionist, Manages Simplex Agency

The Yale Theatre Supply Company of Kansas City, Mo., Simplex Distributors, announces the opening of their new branch office at Oklahoma City, the establishing of which enables this enterprising house to render unequaled service to all theatre owners in the surrounding territory.

The new office located at No. 19 Hudson Street, which in every respect is a duplicate of the main office at Kansas City, is in charge of Mr. Fred Cosman, who comes to Oklahoma City from St. Joe, Mo. with a wealth of experience gathered through years of intimate contact with the projector division of the show business. Mr. Cosman has been made vice-president of the Yale Theatre Supply Company, and his acquisition by the company adds but another strong personality to the splendid personnel of the Yale organization which has thoroughly established itself among the leaders of the Simplex Distributors.

Mr. Cosman can truly be called a pioneer projectionist, for his entry into the projection room was made 22 years ago, when as an arc lamp assembler he went with the Lyman H. Howe organization. At this time, Mr. Howe had purchased the Pennsylvania and New York State Rights for a film showing the Empire State Express, which film was but 250 feet in length and two inches in width. At that time, the only American machines in existence was a Vitagraph then installed in the Eden Musee in New York City and a Biograph then used in B. F. Keith's 14th Street theatre. Mr. Howe had just purchased the Vitagraph machine and had advertised for a man who might know something concerning its mechanism, and Mr. Cosman was one of the very few applicants who qualified, and after his engagement, spent two weeks in assembling the machine and experimenting with it.

The first show opened at Deposit, New York, and the outfit, besides the machine, consisted of six 50 foot films and twelve phonograph records, the latter used in lieu of an orchestra. The feature of the show was "The May Irwin Kiss," which film was 30 feet long and the showing of which was invariably encored, this latter being a most simple procedure, due to the fact that the film was an endless one and did not require rewinding and re-threading.

Mr. Cosman was very proud of his machine, the mechanism of which was boxed immediately following every performance, and no one was allowed to get a "close-up" of it while it was in action. A box of old films was always carried along, as everywhere people demanded souvenirs.

In the four and one-half years Cosman was with Howe, only one engagement was cancelled and that was because the alternating arc circuit could not be used in a certain Vermont town. The power house was some distance from the theatre, and the operator was obliged to wave a handkerchief as the signal to turn on the electricity. Then it was impossible to draw an arc of sufficient brilliancy for screen use.

After being with Howe for two years, Cosman was making $5.00 a week and expenses. One day another motion picture man happened along and offered him $15.00 He placed the matter before his employer, who offered him $18.00 a week, considering, Howe said that Cosman had been a good boy. Back in New York once more the pioneer operator went into the matter of the wages of motion picture men and found that the six operators then in the country were making $100.00 a week.

With a man named Barnes as his partner, Cosman started exhibiting what were called the Cosman-Barnes pictures, and was the only exhibitor on the road besides Howe. Howe managed to buy out first Barnes and then Cosman, who went back to his old employer with whom he worked two more years. At Eagle Rock, N. J., the pictures were shown at a place directly back of the Edison motion picture factory at Orange, N. J.

At this time the three machines in the country were the Edison, Vitagraph and the Lubin. The Vitagraph had reduced its film to the standard width, and the Biograph had gone out of existence. Important discoveries and inventions were being made rapidly on the machines. The tension springs were another new discovery.

Cosman next worked with the Proctor circuit, now called the Keith-Proctor, and stayed with them four and one-half years, after which he came to St. Joseph, fourteen years ago. While with Proctors, he went to towns near New York, as Albany and Newark, N. J., instructing operators and interesting the inhabitants in the pictures. Pictures shown here fourteen years ago were called "Cosman's moving pictures."

Blank for New League Members

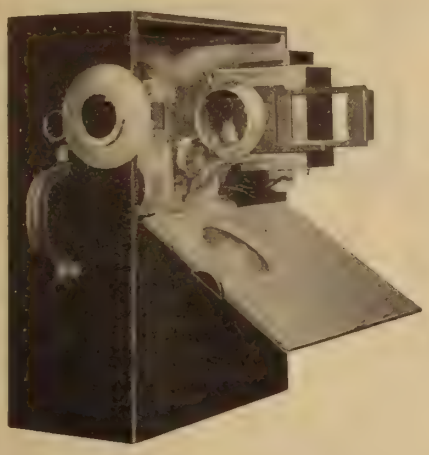
Member's name .....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

.....



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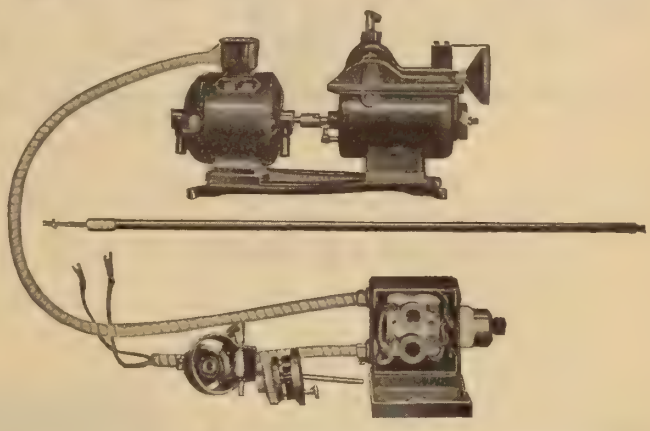

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MOTION PICTURE NEWS

Camera Laboratory Picture Making Studio Technique

Republic Laboratory Opens New Quarters in Heart of New York's Film District

Plant Contains the Most Advanced Methods and Appliances of Laboratory Procedure

Try as hard as one will it is a fact that his thought of a film laboratory is associated with that pungent odor of celluloid and the sight of several rooms where the liquid seems to be as much on the floor as in the tanks where it rightfully belongs. Generally although not always there is an appearance of congestion and of unkempt floors and tables.

The newer laboratories have gradually worked away from the old conditions and have placed their operation on a standing comparable with the remaining phases of the industry. For this reason a visitor to the new building of the Republic Film Laboratory expects to find a well thought out manufacturing plant but even then he is sure to be surprised at the throughness with which the owners of this laboratory have planned and executed their business.

The structure itself, which is occupied solely by the Republic Laboratory and built from their specifications, is four stories in height and located in the heart of New York's film district. As would be expected it is constructed of concrete and steel and is absolutely fireproof throughout.

Its entrance opens into a reception room from which stairs lead to the second floor containing the offices of the officials. The offices themselves are arranged and appointed as few laboratories have ever been.

On the third floor are the perforating, printing and title department. All of the room are scrupulously clean and are kept so. The space allotted to each department is ample for the work and in addition will permit of a great deal of expansion because the congestion will approach that of many other film plants. Everywhere throughout the laboratory are refuse cans and the workers have been educated to make use of them. As a result the tables and floor are at all times free of odds and ends.

Title making department at Republic Laboratory

On the fourth and top floor is the cutting. A skylight above this room floods the employees with an abundance of light. The walls are neatly painted with a gloss paint making it a simple matter to keep them clean and free from dust. All wiring in this room is enclosed. Even the drop lights are dropped in conduit. The size of this room and the general layout is clearly shown in one of the photographs below.

The developing tanks and drying drums are located on the first floor of the building. The number of these have been held to a minimum because of the automatic developing, tinting and drying machine perfected by Mr. Yates of the Republic Laboratory. At some time in the future when the installation is completed it is the intention of the News to publish a detail description of this wonderful machine with exact figures on its operation. At present it is sufficient to say that the automatic device has been given a through try-out and has proved that the theory on which it is based will work out practically as its inventor intended. Eventually a number of the automatic units will be installed until the entire output of the laboratory is handled by them. More uniform work and an entire absence of blemishes are the features of automatic operation.

At the beginning of this article mention was made of the usual celluloid odor of laboratories. At the Republic this has been entirely eiminated. A highy perfected ventilating system does the work. So great is the volume of air handled by this system that no matter in what part of the building the dust arises, it is taken immediately to the outside air.

All incoming air is filtered and washed by a water spray. It is then heated to the proper temperature and passed through the ducts to the rooms.

An automatic gas heater provides the heat for the building. This gas heater, regulated by a thermostat, maintains the desired temperature throughout the day whether the outside temperature be zero or 65°, and does it efficiently and economically. No attention whatsoever is required once the thermostat has been set and the pilot lamp lighted. Moreover the heater unit occupies an astonishingly small space.

With all these advantages in equipment and general layout not possessed by the ordinary laboratory it is easy to understand the enthusiasm of Manager Yates. He firmly believes that he has the best motion picture film laboratory in the country and there is no one who, given the opportunity of looking through the plant, will attempt to disagree with him. An immense amount of thought was expended on the building and equipment before the ground was even broken and these forethoughts are all evident in the finishd product. The Republic Laboratory represents the latest and farthest advance in laboratory make-up of any similar building in the East and it is doubtful if there is one on the West Coast that can even approach it in general excellence.

Left: Perforating room, showing the ample space provided for this important work. Center: New building of the Republic Film Corp.

Right: Cutting and inspection department. Perfect ventilation, correct lighting and thorough fireproofing are the features of this room

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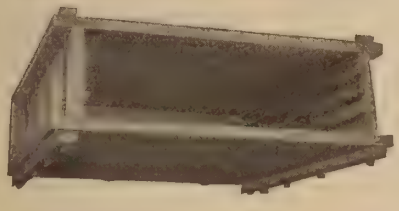

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(Continued from page 2554)

which discusses "equipment" necessary to the successful picture player in the way of mental alertness, musical resourcefulness and repertoire. Under "musical resourcefulness" the authors group the subjects of musical characterization, thematic development, transition and modulation, transposition and improvisation. The repertoire lists pieces under such titles as "nature," "love themes," "elegiac moods" and the like, to give appropriate music for interpreting the emotions constantly depicted in screen drama.

"Musical Interpretation" to which the second part of the book is devoted, treats the manner of accompanying each type of picture encountered in the usual program, i.e., the feature film (with a special paragraph on the subject of "flash backs") cartoons and slap-stick comedy films, comedy dramas, news reels, educational and travel views. Although brief, the suggestions contained in this part will be found to cover practically all the situations a picture player will be likely to encounter in the ordinary course of his work.

Part III, devoted to the "Theatrical Organ," is extremely practical as it deals with the peculiarities of organ technique which puzzle many beginners. Among the phases of the subject discussed are: "how to sit at the organ," "pedalling," "independence of hands and feet," "staccato and legato touch" and "registration." Especially valuable are the chapters on orchestration by means of organ stops, the identification of tone-colors for descriptive purposes (registration) and special effects and how to produce them.

This little book, unique in its field, has received the highest praise of leading figures in the musical end of the picture world. Hugo Riesenfeld said of it: "I consider this book of greatest value to all organists and pianists playing for the pictures . . . will convince musicians in general that the musical interpretation of photoplays can be made an expression of art and a serious profession."

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture theatres get together on music.

He Calls It the Musictionary

I was rather surprised and very pleased to receive your brief communication, and to see that perhaps something I have said may be of some use in promoting the upward trend of things for the motion picture musician. We have been looked upon for so long as a necessary evil, and no more, that it is really a pleasant thought to think that at last our means of livelihood (it sounds rather commercial to call an art "livelihood," but, after all, it is just that) is being placed on a fifty-fifty basis of respect and recognition with the films themselves. It has been long comig. Now it is on its way, let's hasten it.

Your article in this week's News anent the producing of a musical dictionary hits me right where I live. The only things I regret are the facts that, first, I didn't think of that three years ago (I have been directing that long), and, secondly, that I can't claim the brains to be able to be the musical Mr. Johnson myself. Ishould think, though, that by co-operation it should not be so difficult as it at first appears. Supposing that a list of all the musical directors of this Continent could be supplied by the various locals (an easy enough matter, for we are all amalgamated) and a circular sent out asking all these men to send in terms they have been in the habit of using themselves, as we all have them, I am very sure. I think that by the time a competent committee had sorted and listed those applicable to general usage you'd have some dictionary. Then the gaps, if there were any, could be very easily filled in by some really brainy one, and there you are. I for one would be absolutely in to help to the limit, small as it might be, and, by the by, consider my copy already ordered, per most any price. (Suggestion for a name: "Musictionary.") I hope myself to be in New York before the end of this year, as I have at last succeeded in attracting the eye of one of your wary publishers, and, should things go as at present indicated, I'll drop in on you some time in September. Are there many good good opportunities up your way for really good organists. I don't wish to brag or anything, but I have a few degrees, and I can play an organ, even if I can't do anything else. Yes, and jazz, too. I used to be ashamed of it, but you know we live and learn. I admit it without even a blush now. The public wants jazz—ergo, I give it to them.

Knowing you to be a busy man, I tender you my humble apologies for wasting so much of your valuable time, and beg to remain, very sincerely yours to the limit,

CECIL G. BARNHAM-KAPPEY.

— —

Dear Mr. Isaacson:

In the March 12th issue of the NEWS we noticed your invitation to send our musical troubles to you and we surely have our troubles. May we enlist your aid?

We are looking for some information helpful in locating a first class motion picture organist. Can you help us out?

Thanking you for your trouble and courtesy in the matter, I am,

MISS R. HEMINGTON,
New Wolverine Theatre,
Saginaw, Mich.

Dear Mr. Isaacson:

Thank you for the copy of the proceedings of the conference. I was very glad to read what had taken place since I was prevented from attending the conference by a long and painful illness.

There is no doubt that the conference made history. Not only were certain problems settled, but certain other problems that cannot be remedied immediately were recognized and presented for study. Future moving picture musicians, whose road will be very easy by comparison with the trials of the present day pioneers, will have to thank this first conference for the beginning of their blessings.

If the general public is to appreciate the importance of music in the movies, it will not be sufficient to hold a conference for the producers—get after the school children—and hold a conference for them.

Respectfully,

PHILIP GORDON,
Musical Director,
South Side High School,
Newark, N. J.

Dear Mr. Isaacson:

Have read with interest the Music supplement sent me giving the record of the Motion Picture Musical Conference and must say that I think it a much needed innovation and one with which I am in sympathy.

With best wishes for the success of the project,

Very truly yours,

VIOLET A. CONKLIN,
Peekskill, N. Y.

Dear Mr. Isaacson:

In answer to your special Music Supplement I might say that this has been my hobby for several years That all pictures should have the proper music. All film exchanges should have the proper music to send with each and every shipment. Also to send the music with the shipment previous to the one to use. So as they could have a practice of the music. This thing of merely sending a cue sheet is not of much use, to the small houses in most of the cases. The small places have not got the music on hand when it is wanted and in my opinion this is the only way to give the small houses a chance to have the proper music for all pictures. I notice that all State right pictures have the proper music carried with the film. Why not have all film exchanges furnish proper music and make their charge in case it is destroyed in any way or not returned.

This matter can be arranged and I have traveled some and found that in some of the best houses the proper music is not always used, and it certainly spoils the picture.

I certainly hope you will be successful in doing something along these lines.

Truly,

J. A. MORRISON,
Morrison's Theatre,
Meadford, Ont., Can.

Dear Mr. Isaacson:

Have received the Special Music Supplement which you so kindly sent me and am pleased to note that the convention was such a success, due to your untiring efforts. I have been a faithful reader of the music department since you took charge, and have been benefited in many ways from my reading of it.

The interesting topics covered in the conference by men "at the top" were very convincing and should carry great weight in the success of the association, and am very sorry that I could not have been there to hear them in person.

I have read many interesting topics in the music department on acoustics and the proper location of the organ; however, there has been little or nothing said about the proper location of the key desk or console. I do not think that the key desk has been given the attention it deserves, from the organ's standpoint.

It is my opinion that the key desk should be so situated that the organist can hear his instrument the same as it is heard by the patrons of the theatre in order to get the most out of his instrument. I have played organs in theatres where the key desk was placed so that the true tonal volume of the organ could not be heard by the organist, the swell shadings very indistinct, and in a few cases, where after pressing a key the tone would not be heard for a second or two by the player.

Another phase of the question is relative to picture and key desk. Why should the key desk be placed as nearly under the picture as possible (as in some of the smaller theatres) or off to one side where the organist gets a very distorted view? The conductor of the orchestra has his place of advantage to view the picture. Why not give the organist an equal place of advantage as his instrument takes the place of an orchestra when he is on duty, and it is necessary that the organist have a general view of the picture, and not one where everything is all detail and hodge-podge.

Now, Mr. Isaacson, I do not know whether this item is covered by the association in their discussion of "location of organ," but if not, I think it might well be included. I am not much on "writing things," but it may be proven worth while, to ask for opinions on the subject through your department to see what the general opinion of the theatre organist is.

Trusting I have not taken too much of your time, and beg to remain, a friend and booster of the music department.

FREDERICK GOODWIN,
Regent Theatre,
Lima, Ohio.

"THE SMART SEX"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Dance of the Goblins" (6/8 moderato), by Bratton (2 minutes and 5 seconds), until—S: At Screening.

NOTE: Watch train whistle.

2—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 25 seconds), until—T: "Habit led Rose to the."

3—"In the Sweet By and By" (Direct cue) (1 minute), until—S: When boy appears on stage.

4—"Humming" (Popular fox trot), by Breau and Henderson (1 minute and 15 seconds), until—T: "The astute manager had saved."

5—Theme (2 minutes), until—S: When Rose goes off stage.

NOTE: Watch for effect of goose drinking water.

6—"Reverie" (A tone poem), by Drumm (1 minute and 50 seconds), until—T: "On the Haskins farm."

7—"Chanson Melancolique" (Moderato), by Collinge (2 minutes and 50 seconds), until—T: "Home from college."

8—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 10 seconds), until—T: "The reception in honor of."

9—Theme (1 minute and 10 seconds), until—T: "An appreciative audience."

10—"Dramatic Agitato," by Minot (2 minutes and 30 seconds), until—T: "Several jack-pots later."

11—"Dramatic Tension," by Shepherd (1 minute and 45 seconds), until—T: "Haven't I told you not to."

12—"Spring Blossoms" (Moderato novelette), by Castillo (2 minutes and 10 seconds), until—S: "When man falls off wagon."

13—"May Dreams" (And. con moto), by Borch (1 minute and 15 seconds), until—T: "Supper time."

14—Theme (1 minute and 30 seconds), until—T: "The passing days brought."

NOTE: Watch for effects.

15—"Chant Erotique" (Dramatic), by Berge (2 minutes and 25 seconds), until—S: When Mr. and Mrs. Vaughn arrive at farm.

16—"Why" (Fox trot), by Levy (1 minute and 45 seconds), until—T: "But Edith's plan to exhibit."

NOTE: To be played strict dancing tempo during dancing scenes.

17—Theme (2 minutes and 55 seconds), until—T: "Mr. Carter, your Cape Town."

18—"Poeme Symphonique" (And. quasi adagio), by Borch (2 minutes and 45 seconds), until—S: When Danny calls Rose.

19—"Heavy Dramatic Descriptive" (A. B. C. Dramatic Set—No. 18) (1 minute and 15 seconds), until—T: "The startling discovery."

20—"Heavy Agitato" (A. B. C. 18 Dramatic Set) (2 minutes and 45 seconds), until—T: "I saw her talking to."

21—"Heavy Andante" (No. 18 A. B. C. Dramatic Set) (3 minutes), until—T: "I did sneak down here, but."

22—Theme (2 minutes and 5 seconds), until—T: "The good news relived."

THE END.

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"THE PLAYTHING OF BROADWAY"

(Realart)

Specially selected and compiled by Mr. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—"Sidewalks of New York" (Old timer song) (50 seconds), until—S: At Screening.
2—Continue pp (35 seconds), until—T: "Wall Street, the day is."
3—"Broadway Rose" (Popular song) (25 seconds), until—T: "Broadway, the worlds."
4—"Hindoo Hop" (Fox trot oddity), by Levy (2 minutes and 15 seconds), until—T: "The Thirty Club."
5—"Naughty Hawaii" (Hawaiian waltz), by Sanders & Carlo & Breau (1 minute and 30 seconds), until—T: "Ladies and gentlemen, prepare."
6—"Sorrow Theme" (For mournful scenes), by Levy (1 minute), until—T: "Mallory Court is only a step."
7—"I Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 15 seconds), until—S: Flashback to club.
8—"The Roses That Die Bloom Again" (Sentimental ballad), by Levy (45 seconds), until—T: "It's a hopeless case, the."
9—Theme (3 minutes and 10 seconds), until—T: "The next day Lola."
10—"Elegie" (Moderato), by Baron (5 minutes and 10 seconds), until—T: "Lola's first failure only."
11—"Reverie" (Tone poem), by Drumm (1 minute and 20 seconds), until—T: "It gradually dawns on Lola."
12—Continue pp (1 minute and 5 seconds), until—T: "In the busy days that."
13—Theme (2 minutes and 15 seconds), until—T: "He brings us the only."
14—"Pathetic Andante" (For general use), by Vely (3 minutes), until—T: "The thought of the bet."
15—"Chanson Melancolique" (Andante), by Collinge (2 minutes), until—T: "To Lola this sacrifice."
16—"Moorish Rose" (fox trot), by Baron (20 seconds), until—T: "The world of yesterday."
17—Theme (1 minute and 20 seconds), until—T: "Always darkness had given."
18—"Visions" (Intermezzo), by Buse (2 minutes and 25 seconds), until—T: "In Mallory Court."
19—"Coronado Land" (Valse Lente), by Leath (1 minute and 50 seconds), until—T: "So that night while."
20—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 35 seconds), until—T: "There is no doubt about."
21—Theme (1 minute and 20 seconds), until—T: "During the next few days."
22—"Mysterious Nights" (Valse Dramatique), by Berge (2 minutes and 25 seconds), until—T: "The night of the Thirty."
23—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 20 seconds), until—S: Lola appears in dancing costume.
24—"Turbulence" (Mel. Allegro Agitato), by Borch (1 minute), until—S: Lola faints.
25—"Tragic Theme" (for fatal or mournful scenes), by Vely (1 minute and 45 seconds), until—T: "Don't you understand?"
26—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "She's schemed to land."
27—"Twilight Fancies" (4/4 Andante Cantabile), by Fromel (2 minutes and 15 seconds), until—T: "In his effort to pay."
28—"Twilight Reverie" (Melodious Moderato), by Berge (2 minutes and 50 seconds), until—T: "Dr. Dexter learns that."
29—Repeat "Hindoo Hop," by Levy (2 minutes), until—T: "That night Lola surrounds."
30—Continue pp (2 minutes and 5 seconds), until—T: "I have come for Dr. Jennings."
31—"Dramatic Reproach," by Berge (3 minutes and 30 seconds), until—T: "Get out, all of you."
32—"Dramatic Conflict" (hurry), by Levy (3 minutes and 5 seconds), until—S: Woman goes crazy.
33—"Dramatic Suspense," by Winkler (3 minutes and 10 seconds), until—T: "They think you have."
34—Theme ff (1 minute), until—T: "I shall tell them."

THE END

"DESPERATE YOUTH"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Twilight Fancies" (4/4 Andante Cantabile), Fromel

1—"Violet Days" (4/4 Moderato), by Lieurance (3 minutes and 5 seconds), until—S: At Screening.
2—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—T: "Alabam's daughter."
3—"Day Dreams" (4/4 Allegretto Con Moto), by Wood (2 minutes and 20 seconds), until—T: "You folks is squatters."
4—"Last Lullaby" (Pathetic Dramatic), by Turner (2 minutes and 25 seconds), until—S: Close-up of girl crying.
5—"Darkey's Jubilee" (Negro characteristic), by Turner (50 seconds), until—T: "Way down South in the."
6—"Twilight Reverie" (Melodious moderato), by Berge (3 minutes and 30 seconds), until—T: "The ancestral estate of."
7—"Eccentric Comedy Theme," by Berg (1 minute and 35 seconds), until—T: "Now all of you look me into the eye."
8—Theme (3 minutes and 5 seconds), until—T: "On the day following."
9—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 25 seconds), until—T: "To marry Pauline to the."
10—"Kiss a Miss" (Valse Chantee), by Baron (4 minutes and 30 seconds), until—T: "Mrs. Merridew played to win."
11—Theme (2 minutes and 30 seconds), until—T: "He didn't say anything, but."
12—Continue ff (40 seconds), until—T: "Don't think I didn't see."
13—"Elegie" (Andante Moderato), by Baron (3 minutes and 25 seconds), until—T: "Mendince reads between the."
14—"Lovelette," by Levy (2 minutes and 10 seconds), until—S: Close-up of Rosemary on bed."
15—Continue to action (Allegretto Grazioso) (1 minute and 35 seconds), until—T: "Where is Rosemary?"
16—Theme (2 minutes and 10 seconds), until—T: "Dear little girl, I am so."
17—"Fragrance of Spring" (Allegretto melody), by Sander (3 minutes and 25 seconds), until—T: "Marse Tom goes a-wooing."
18—Continue ff (1 minute and 30 seconds), until—T: "I'm right here, young fellow."
19—"Baby Dreams" (Reve petite), by Boyaner (1 minute and 50 seconds), until—T: "With her new found happiness."
20—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (1 minute and 50 seconds), until—T: "So this was the end."
21—"Rendezvous D'Amour" (Moderato serenade), by Edwards (2 minutes and 35 seconds), until—T: "The dawn of Rosemary's."

THE END.

"'BEAU' REVEL"

(Famous Players-Lasky)

By James C. Bradford

"Beau" Theme: "Elegie," Lubomirsky

Love Theme: "Land of Romance" (Enchantress), Herbert

1—"Badinage" (2/4 Allegro), by Herbert (2 minutes and 30 seconds), until—At Screening.
2—"Elegie" (3/4 Andante and l'Tesso Tempo), by Barmotine (3 minutes and 30 seconds), until—T: "Mrs. Latham."
3—"Caprice" (2/4 Allegretto), by Reisenfeld (1 minute and 45 seconds), until—D: "Beau" and Dick leave room. In afternoon dress.
4—"Darling" (Fox-Trot) (4/4 Moderato), by Schomberg (1 minute and 15 seconds), until—T: "Afternoon rehearsal."
5—"Beau" Theme (12/8 Appassionato) (2 minutes and 30 seconds), until—D: Park. Mrs. Latham alone.
6—Love Theme (3/4 Valse Lente) (1 minute and 30 seconds), until—D: Auto with Mrs. Latham exit. "Beau" alone.
7—"March Mignonne (2/4 Leggiero), by Poldini (3 minutes and 30 seconds), until—D: Interior. Men drinking. "Beau" enters.
8—"Beau" Theme (12/8 Appassionato) (1 minute and 30 seconds), until—T: "The Psychological moment."
9—"Feather Your Nest" (Fox-Trot) (4/4 Moderato), by Broekman (1 minute and 30 seconds), until—T: "After the theatre."
10—"Vision of Salome" (3/4 Tempo di Valse), by Joyce (1 minute and 45 seconds), until—D: Lights out.
11—"In a Birch Canoe" (Dance Tempo) (3/4 Tempo di Valse), by Roberts (2 minutes and 15 seconds), until—D: Applause.
12—"Happy" (One-Step) (2/4 Allegro Giusto), by Frey (2 minutes and 30 seconds), until—D: Dick leaves Mrs. Latham.
13—"Shades of Night" ("PP") (4/4 Allegretto), by Friedland (1 minute and 30 seconds), until—D: Apartment. "Beau" alone. Dick enters.
14—"Intermezzo" (Atonement of Pan) (4/4 Andante), by Hadley (4 minutes and 30 seconds), until—D: "Beau" picks up 'phone.
15—"Serenade" (6/8 Allegretto), by Widor (2 minutes and 30 seconds), until—T: "Luncheon. The first move."
16—Love Theme (4/4 Valse Lente) (2 minutes and 45 seconds), until—T: "Late afternoon."
17—"Beau" Theme (12/8 Appassionato) (1 minute and 30 seconds), until—T: "At the end of the allotted two weeks."
18—"Air de Ballet" (3/4 Allegretto), by Herbert (1 minute and 45 seconds), until—T: "The important engagement."
19—"Song Without Words" (2/4 Appassionato), by Kov (1 minute and 45 seconds), until—D: Iris in Mrs. Latham and husband.
20—"I Love You Truly" (2/4 Moderato) (1 minute and 30 seconds), until—D: Flash back. "Beau" and Betty.
21—"Visions of Bliss" (Rose) (3/4 Valse Lente) (1 minute and 45 seconds), until—T: "There comes a time."
22—"In the Silence of Night" (12/8 Appassionato), by Rachmaninoff (2 minutes and 15 seconds), until—D: Betty in room. Brother enters.
23—"Ruy Blas" (4/4 Molto Allegro), by Mendelssohn (5 minutes), until—T: "Midnight."
24—Love Theme (3/4 Valse Lente) (2 minutes and 15 seconds), until—D: Betty appears on landing.
25—"A Fanciful Vision" (4/8 Andantino), by Rubenstein (2 minutes and 15 seconds), until—D: Betty leaves. Enters deserted cafe.
26—Love Theme (3/4 Valse Lente) (2 minutes), until—D: Flash back. Betty at dresser.
27—"Beau" Theme (12/8 Appassionato) (2 minutes and 45 seconds), until—D: "Beau" alone. Butler enters.
28—Love Theme (3/4 Valse Lente) (1 minute), until—T: "It was an accident, Rudge."

THE END

Note.—For a brighter finish use cue 28; otherwise finish with the "Beau" Theme carrying it through to the end of picture from cue 27.
The timing is based on a speed of 12 minutes per reel of 1,000 ft.
The Love Theme will be found in the "Enchantress" selection by Herbert. Play the refrain 3/4 Valse Lente ONLY.

"DANGEROUS MOMENTS"

(Universal)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 50 seconds), until—S: At Screening.
2—"Japaloma" (Spanish fox trot), by Sanders and Carlo (1 minute and 15 seconds), until—T: "No need to introduce."
3—"Joytime" (Allegretto), by Howgill (1 minute and 40 seconds), until—T: "In all the village."
4—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute and 40 seconds), until—T: "Not least among the attractions."
NOTE: To be produced on phonograph Okah Record No. 4231.
5—Continue to action (1 minute and 35 seconds), until—T: "Tasso's best pal."
6—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 15 seconds), until—T: "Remember my beautiful son."
7—"En Sourdine" (Moderato Serenade), by Tellam (2 minutes and 10 seconds), until—T: "Not far away and yet in."
8—"A La Paree" (Novelty one-step), by Verdin (5 minutes and 15 seconds), until—T: "By midnight the Black Beetle."
9—"Dramatic Agitato," by Simon (4 minutes and 20 seconds), until—S: Tasso follows girl upstairs.
10—"Hurry" (for pursuit or races), by Minot (2 minutes and 15 seconds), until—S: Girl falls into room.
11—Theme (3 minutes and 45 seconds), until—T: "They're after me."
12—"Barcarole Amoreuse" (Moderato), by Casadesus (1 minute and 25 seconds), until—T: "They're throwing a cordon."
13—"Caprice Joyeaux" (Allegretto), by Seeligson (3 minutes and 30 seconds), until—T: "When morning came."
14—"Serenade Lointaine" (6/8 Moderato), by Berge (1 minute and 35 seconds), until—S: Close up of bookkeeper.
15—"Cavatine" (Dramatic And. Moderato), by Baron (1 minute and 20 seconds), until—T: "At police Headquarters."
16—"Dramatic Conflict" (Hurry), by Levy (1 minute and 55 seconds), until—T: "You be nice to me."
17—"Rendezvous D'Amour" (Moderato Serenade), by Edwards (3 minutes and 30 seconds), until—S: Close up of policeman.
18—"Frivolette" (Light Moderato), by Baron (1 minute and 40 seconds), until—T: "George, who was that awful?"
19—"Dramatic Recitative" (for intensive scenes), by Levy (1 minute and 10 seconds), until—T: "We've located the girl."
20—"Dramatic Agitato," by Hough (1 minute and 35 seconds), until—T: "The Blitzey Alley gang."
21—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: Girl in Police Office.
22—"Misterioso Agitato," by Smith (1 minute and 15 seconds), until—T: "I just found out."
23—Theme ff (3 minutes and 10 seconds), until—S: Girl leaving police office.

THE END

"SNOWBLIND"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "When You Are Truly Mine" (Moderato Sentimentale), by Lee

1—"Clematis" (light action mezzo), by Tenning (2 minutes), until—S: At Screening.
2—Theme (2 minutes and 15 seconds), until—T: "On its completion a."
3—"Dramatic Tension No. 36," by Andino (1 minute and 30 seconds), until—T: "I work till the sweat."
4—"Dramatic Recitative No. 2," by Levy (1 minute and 30 seconds), until—T: "There is a picture of you."
5—Popular Schottisch (30 seconds), until—T: "At Pine Knot, 50 miles." (Dance Hall scene)
6—Nigger breakdown (30 seconds), until—S: When nigger comedian appears.
7—"Why" (Popular fox trot ballad), by Levy (2 minutes), until—T: "Sylvia Doone."
8—"Serenade" (Allegretto Action Mezzo), by Chaminade (2 minutes and 15 seconds), until—T: "Noon of the next day."
9—"Heavy Adagio Dramatic" (From Tragic Suite) (2 minutes and 45 seconds), until—T: "Afternoon on the next day."
10—"Cradle Song" (Andante Pathetic) (From Tragic Suite) (1 minute and 30 seconds), until—T: "Don't go away, please."
11—"Storm Agitato," by Luz (1 minute), until—T: "Midnight." (storm effects)
12—Theme (1 minute and 30 seconds), until—T: "The first daintily fashioned."
13—"Romance D'Amour," by Schoenfeld (2 minutes and 45 seconds), until—T: "Then a great dream began for."
14—Theme (3 minutes), until—T: "But she's falling in love."
15—"Adolescence" (Caprice Moderato), by Collinge (2 minutes and 30 seconds), until—T: "As strange a pair of lovers."
16—"Dramatic Agitato" (for subdued dramatic action), by Minot (2 minutes and 15 seconds), until—S: When Hugh sees strangers approaching.
17—"Dramatic Tension," by Zamecnik (1 minute and 30 seconds), until—T: "I am MacGowan of the Mounted."
18—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 15 seconds), until—T: "Goodness, there certainly."
19—"Heavy Agitato No. 1" (No. 4 Feature Photoplay Edition), by Luz (1 minute and 15 seconds), until—T: "He didn't mean to kill."
20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 15 seconds), until—T: "Then the law and the man."
21—Theme (1 minute), until—T: "Creating the Hugh that might."
22—"Arabian Nights" (Dramatic Interlude), by Mildenburg (2 minutes and 15 seconds), until—S: When Sylvia is brought back to cabin.
23—Theme (3 minutes and 15 seconds), until—T: "An overgrown gawk of a boy."
24—"Heavy Forboding Mysterioso" (No. 16 A. B. C. Dramatic Set) (1 minute and 15 seconds), until—S: When Hugh watches Sylvia.
25—"Light Allegro Agitato" (No. 16 A. B. C. Dramatic Set) (1 minute and 15 seconds), until—T: "Cad, liar and cheat."
26—"Misterioso Agitato" (Descriptive), by Smith (1 minute and 30 seconds), until—T: "Daybreak."
27—Theme (3 minutes), until—T: "Pete thought of Sylvia."
28—"Twilight Fancies" (4/4 Andante Cantabile), by Frommel (3 minutes), until—S: When Hugh sees strangers.
29—"Prelude" (Dramatic Interlude), by Rienfoeld (1 minute), until—S: When Sylvia sees poster.
30—Theme (1 minute and 30 seconds), until—T: "My friends, I am a minister."
31—"Storm Agitato," by Minot (2 minutes), until—T: "Midnight." (storm effects).
32 "Heavy Dramatic Descriptive" (No. 18 A. B. C. Dramatic Set) (1 minute), until—T: "The storm passes with the."
33—"Heavy Agitato" (No. 18 A. B. C. Dramatic Set) (2 minutes), until—T: "Where were you while."
34—"Rustle of Spring" (Dramatic Agitato), by Sinding (3 minutes), until—T: "And the horrible ugliness."
35—"Gruesome Misterioso," by Borch (1 minute), until—S: When Bella and Hugh enter canoe.
36—Theme (1 minute), until—T: "The threshold of a new world."

THE END.

"THE BIG ADVENTURE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Sol P. Levy

1—"Caprice Joyeaux" (Melodious Allegretto), by Seeligson (2 minutes and 30 seconds), until—S: At Screening.
2—Theme (3 minutes and 30 seconds), until—T: "Patches appropriately named."
3—"Dramatic Tension" (For dramatic situations), by Andino (1 minute and 30 seconds), until—T: "Oh, Gee, dere's me old."
4—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 30 seconds), until—S: When Patches' stepfather leaves."
5—"Gruesome Misterioso" (For infernal scenes), by Borch (2 minutes and 45 seconds), until—T: "At the end of a hard day's."
6—"Allegro Agitato" (For disputes and excitement), by Andino (1 minute), until—S: When man sees dog.
7—Theme (3 minutes and 30 seconds), until—T: "We will now follow the."
8—"Prudence" (Entr'Acte), by Luz (3 minutes and 15 seconds), until—T: "As the sun of a new day."
9—Theme (1 minute and 45 seconds), until—S: When tramp sees Patches.
10—"Light Allegro," by Luz (1 minute), until—S: When tramps are held up."
11—"Bleeding Hearts" (Andante Pathetique), by Levy (5 minutes and 45 seconds), until—T: "In the drowsy court."
12—"Capricietta" (Allegro Moderato), by Varley (1 minute and 30 seconds), until—T: "If your honor will allow."
13—Theme (2 minutes and 30 seconds), until—T: "How 'bout my dorg?"
14—"Impish Elves" (Caprice Novelette), by Borch (3 minutes), until—T: "Kitty, adopted by Mrs. Lane."
15—"Serenade Romantique" (And. con moto), by Borch (3 minutes), until—T: My, you're beginning to look."
16—"Andante Pathetique" (For general use), by Borch (3 minutes), until—T: "You're either very blind."
17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "Whiskey's Joe's new."
18—Theme (1 minute and 30 seconds), until—T: "I'm going away, Patches."
19—"Birds and Butterflies" (Light Caprice), by Levy (1 minute and 30 seconds), until—S: When scene fades to tramps.
20—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: When tramp knocks.
21—"Dramatic Reproach," by Minot (3 minutes), until—T: "Mrs. Lane awaited the."
22—"Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—T: "What are you doing with?" (dog barks).
23—"Furioso No. 11," by Minot (2 minutes and 30 seconds), until—T: "Dey got—Kitty" (automobile effects and galloping horses).
24—Half Reel Furioso," by Levy (4 minutes), until—T: "Now you birds lay off" (shots).
25—"Love Theme," by Lee (1 minute), until—T: "Tell me, Kitty, why were?"
26—Theme (2 minutes), until—T: "An' Mickey, too."

THE END

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REVES D'ORIENT *Tone Poem*
ELEGIE
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MOONLIGHT SHADOWS *Valse Lente*
MAMSELLE CAPRICE *Caprice*

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Madison, Wis., Majestic Changes to Pictures

The Majestic theatre, owned by F. W. Fischer, will enter the motion picture field in Madison on April 10. The Majestic ran as a motion picture house from 1915-1917 and was re-opened February 6, 1921, with popular priced musical comedy.

The opening picture will be "The Inside of the Cup" and an elaborate prologue will be used. An organ recital, introducing the theatre's new pipe organ, a two reel comedy and a news film will complete the program.

Mr. Fischer says that the general trend of the attractions shown will be toward special pictures which can be preceded by prologues prepared by the local staff. To date, one prologue has been used in Madison.

A new Bartola grand style pipe organ with special vox humana echo organ is being installed this week. Bernard Cowhan, who has been featured by Balaban & Katz, Chicago, has been secured for the opening performances.

Two new Simplex projectors, with Mazda projecting lights, are being installed. A new screen completes the mechanical re-modeling. Mr. Fischer plans to redecorate the entire theatre early this summer and mural paintings will probably be used to a large extent.

The seating capacity of the Majestic theatre is approximately 700.

Louis St. Pierre of St. Paul, Minn., has been appointed manager of the theatre. Mr. St. Pierre specializes in oil painting and will personally tend to much of the decorating for the numerous and ingenious prologues which are booked for the theatre.

Rothacker Film as Legal Evidence

A Rothacker produced film was recently admitted as evidence in a patent case and thus moving pictures find one more field of usefulness. The mining machinery involved in the litigation was in operation hundreds of miles from where the jury sat.

Under the old fashioned method the twelve good men and true would have been subjected to several days of blueprints, expert testimony, still photos, legal oratory, etc., in order to pound into their lay minds the highly technical point under dispute. But by the film method the technical point was made as simple as A, B, C, by two screenings. The jurors sent the Rothacker Company a vote of thanks.

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Feature Subjects of Short Length

"Poor Dear Margaret Kirby"

(Selznick)

POOR Dear Margaret Kirby" is a pleasingly pleasant picture, with the star, laine Hammerstein, in one of her usual roles. Although the story has been told many times previous films, it makes no difference as far this production is concerned, for it is related om a rather different angle and is directed ith a certain trueness to life that is bound to ouse interest.

Elaine Hammerstein, however, is the whole ow and grasps every situation and holds it hile she is on the stage. And there were many fficult and trying scenes to get over and others at were "fill ins."

In "Poor Dear Margaret Kirby" Miss Hamerstein plays the role of a young married oman whose husband has lost his fortune and at of his wife's in the stock market.

When he censures her for receiving gifts om a rich man and a quarrel ensues the dispointed husband takes poison. He does not e, however, but spends many weary days and eeks in bed while his loving wife attends his ery wish. Meanwhile the wife earns a livenood for both by turning the home into a arding house.

The husband is removed to a sanatarium, and is there that the plot begins to thicken, for e "other woman" arrives and comes very ar separating the happy couple.

She doesn't and the story reaches a happy ding.

Miss Hammerstein is supported by a splendid st.—FRANK LEONARD.

"Everywoman's Problem"

Plymouth Pictures, Inc.—Feature—State Rights)

BUILDED on a new theme—women in politics—and the principal roles interpreted a creditable cast, Plymouth Fictures, Inc., ate rights' offering, "Every Woman's Prob-m," is destined to deliver pretty good satisfction to the public and a right good profit its distributors on the independent market.

It has a box-office angle, seldom, if ever, hit on by picture producers and because of this d the big theme running throughout its reelage, ith strong appeal to the women and arousg curiosity among the men, "Every Woman's roblem" rates with the current state rights' traction of worth and stands a little above e average offering wherein spectacle or exaordinary appeal is not intended.

Throughout its run, this picture holds to od sequence, situation and plot, and were not for the rather inhuman position in which e woman is placed—in the position of govnor of a state in which her husband has en condemned to death by public propaganda "Every Woman's Problem" would stand as uninterrupted delineation of strong, appealg drama via the silver sheet. As it was own for review, the situation noted above pretty sure to leave the audience in a more less depressed condition, especially since ey, the public, have been educated so desively in not only the happy ending but the ppy theme throughout.

The titles, too, may be described as a bit ereotyped and in some instances a bit flowy and intended to arouse an appeal that isn't in the situations of the picture to which they refer. Some of the titles, and this includes the majority, are well read and convey impressively without over-doing the thought conveyed.

The cast has done well with the possible exception that of moments when over-enthusiasm in direction may be noticed. Dorothy Davenport does some real dramatic work in her part of the woman judge and Clara Madison, Willis L. Roberts and Wilson Du Boise are runners-up for almost equal honors.—Length 5 reels.—*LAURENCE REID.*

"Dead Easy"

(Vanity Comedy-Educational—One Reel)

"DEAD EASY" is one of those comedies that rather surprises you for its beginning is rather slow and then all of a sudden it shifts about and we find that it has a real good plot.

The comedy opens with Earl Rodney and Irene Dalton rushing about hither and thither in a rather nonsensical manner. The hero has become jealous of his sweetheart and endeavors to rid himself of this world. When he arrives at the "old bridge" and is about to jump into the calling waters he is halted by two men who offer him a sum of money for his body. This sounds reasonable to the young man but when he receives the tempting lucre he changes his mind and decides to live. But the two men in the black clothes will not have it and as a result he is allowed to live until 6 p. m. when he must deliver up his body—dead. The following scenes are very amusing especially when the young hero attempts to dodge his pursuers only to fall into their hands again. The plot takes another shift when the "pursuers" receive a telegram that the pursued is heir to a fortune and are more determined than ever to catch up with the young man. This they eventually do after indulging in many funny situations.

"Dead Easy" is a good comedy, not because it is of the hilarious variety but because it has a theme which is decidedly unusual and is well worked up.—*FRANK LEONARD.*

"Indigo Sunday"

(National-Goldwyn-Comedy)

NOW that every person who is "regular" is taking a slap at the proposed blue laws it is only natural that the idea has found its way to the screen. It can find entertainment through just one source—the comedy field, since the idea itself must be exaggerated to take the sting off the puritanical proposition. But the National people have erred in realizing the possibilities. Instead of providing the comedy with humor they have only succeeded in making it as blue as the proposed law itself. Putting a second rate comedian in the role of a rustic sheriff and using him to close up things good and tight is not productive of laughter. And George Bunny is more of a legitimate foil here than he is a comedian.

The son of John Bunny would look better in straight comedy romances or possibly, polite comedies. The sheriff has altogether too much spotlight. With his hands behind his coattails, and his bewhiskered chin thrust out, he makes a poor attempt to add a humorous note. The picture should have been treated with exaggeration—not only in the incident but in the subtitles. As it is the comedy is a very mild protest. Ridicule is the only method to be used in laughing a sorry proposition out of existence. "Indigo Sunday" falters because the incidents and gags are woefully weak. Length 2 Reels.—*LAURENCE REID.*

"Get Rich Quick Edgar"

(Tarkington-Edgar Comedy—Goldwyn—Two Reels)

IT IS not so much a matter of consequence in the Booth Tarkington-Edgar comedies whether they offer amusement as the fact that all of them since being marketed have been based upon a real idea. "Get Rich Quick Edgar" not only happens to have a great idea but it affords the spectator a large amount of humor. Tarkington has taken advantage of circus day in the small town to exploit the idea that Edgar is an embroyonic promoter. Some may say that the author has lost track of the psychology of boyish character by showing his figures more eager to accumulate wealth than take in the circus. Our opinion is he has kept faith with his idea.

The comedy might have presented more circus hokum insofar as the boys are concerned. We looked for the note of curiosity to come forward with Johnny Jones and his chum sneaking under the tent or investigating the show in all its angles. Instead they see a chance to make their half dollars grow. It is a terribly hot day and the populace is sweltering watching the parade. It dawns upon the boys to buy a dollar's worth of fans with their money and dispose of them at a profit. It is a very busy time they have and they are on the road to becoming rich when the sky darkens. The rain comes down and when it ceases the weather registers a cold and windy atmosphere. The boys still keep up their "barking"—"Cool and refreshing Fa-a-ns, five cents each."

It finally develops that they can't give their product away. They have missed the circus and lost their money. But uncle comes to the rescue with his appreciation of boyish whims and fancies. There is good incident, although the circus parade becomes a trifle monotonous because of repetition. Still it generates a great deal of charm and humor and will bring memories back to the old-timers. The youngsters should enjoy the comedy. It carries appropriate color.—*LAURENCE REID.*

"Torchy's Nighthood"

(Master Films-Educational Release—Two-Reel Comedy Starring Johnny Hines)

AFTER a couple of hundred feet of just incidental "gags" in a Child's restaurant set "Torchy's Nighthood" takes a brace and evolves itself into one of the most original and highly amusing bits of entertainment ever produced from the w.k. elopement idea. Laugh follows laugh on sheer quality of the farce comedy gags that have been provided. However, one sequence is rather risque.

Johnny Hines is a good type for his role and furnishes his share of some genuine entertainment.—I. S. DICKERSON.

The Index to The Complete Plan Book

(Continued from page 2594)

PICTURE BRAND STAR RELEASED PLAN BOOK

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Almost too strong a dose of morals. Medium business on opening and only fair all week." "A good dramatic picture, full of action, which seemed to please." "Picture went over big and packed them in. Held it for second week." "Fine picture but one that appeals most strongly to the thinking class. Held up comfortably for two weeks." "Did a capacity business. A prereview given for the benefit of ministers caused widespread comment, which added to its power of attraction." "Good story, well done. Pleased the masses. We had a satisfactory two week run." "A good picture with which we had more than usual business." "Plot a little difficult to follow but on the whole picture was above the average and we played to good business during week it showed here." "Two days to big business."
Consensus—"Good picture, good puller."

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.

JUCKLINS, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST DEC. 25
"Rural story rich in detail and atmosphere."—M. P. News.
Exhibitor Comment—"Pleased those who saw it, but the title not well known enough at this date, with result that it carried no popular appeal." "This feature was well liked by our patrons and went over big for four days." "Very good story. The picture follows the original narrative well and it drew the 'better class' audiences." "Good picture, pulling fairly well." "Had poor business with this, though it seemed to be a good picture." "Great! Monte Blue is just beginning to establish himself, and his following grows with each picture. Business excellent during run." "Rather good, but the name is its worst enemy. Did not draw at all." "Fair picture. The title is poor. Average box office value." "A poor picture, with business below average." "A fair picture with business about as usual." "A good rural story that pleased. Average business two days." "Worthy of even better attendance but receipts were very pleasing."
Consensus—"Good picture, good puller."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." "Not a remarkable picture in any way and played it to only average business."

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Kept crowds standing out on the sidewalk for a week. Now on second big week." "Wonderful business from morning till night. Great picture." "A great attraction. Going big on second week of showing." "One of Chaplin's best pictures. Drew big crowds throughout the entire two weeks." "It was a storming success for two weeks, drawing 42,000 persons the first week and slightly less than that number the second week. A knockout. Booked for third week." "The record breaker for the season. Held over for a third week by a house that seldom departs from the week run custom." "Went over big on second week. May hold over for another week." "Second week to big business. Wonderful as an attraction."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
"Thrilling story given splendid production."—M. P. News.
Exhibitor Comment—"One of the best Westerns I've ever played. First day's gross surpassed anything for fifteen weeks back. My audiences demand Westerns, and they went after this!"

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret." "Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotten' by many of little Mary's adorers." "Picture fairly interesting but disappointed some of the fans. Business only fair." "Moved here from another theatre of this city. A good picture but business was not up to standard. It looks as if the star is going back." "A departure from the usual Pickford picture. Miss Pickford displays that she is fitted for emotional as well as comedy roles. Good film, and excellent box office feature."
Consensus—"Good picture, good puller."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture." "A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week." "A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four weeks' run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—"Pretty good picture and we had somewhat more business than usual."

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—"Delighted our people. Box office kept busy." "Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers."

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD .....JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.
Exhibitor Comment—"Drew very well despite the fact that it was the week before Easter."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO).....MAR. 5
"Star enlivens story of British politics."—M. P. News.

MISLEADING LADY, THE (METRO) BERT LYTELL.....JAN. 1
"Stage adaptation is fairly successful as picture."—M. P. News.
Exhibitor Comment—"The production was not much above average, but the audience seemed to like it." "Bert Lytell an excellent hero of caveman love-making comedy that attracted only fair business." "Fair production which brought about average business." "Good business with this one. It seemed to entertain them well."
Consensus—"Average picture, average puller."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MR. WU (STOLL FILM CORPORATION OF AMERICA) LANG-M'CARTHY .....JAN. 1
"Unique and strongly dramatic from plot angle."—M. P. News.
Exhibitor Comment—"Advertised as the first foreign picture ever shown here, which created considerable interest. Picture liked."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions." "Had good business with this picture. Ray is well liked and a general favorite."
Consensus—"Good picture, good puller."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

Box Office Reports continued on page 2618

"THE CABINET OF DR. CALIGARI"

(Goldwyn Distributing Corporation)

A Radical Departure; Highly Artistic and Imaginative

A PICTURE so thoroughly radical, so totally unlike anything that has ever been presented before, that its reception among filmgoers will cause wide discussion as to its merits or demerits, is "The Cabinet of Dr. Caligari." Being as it is an impressionistic film the uninitiated will wonder over its bizarre and highly fantastic backgrounds and why they should have a place in advancing the radical plot and exposing its weird ramifications. Yet as the first impressions are caught those who do not understand what cubistic art means and care less will realize that these same backgrounds have a definite place through intensifying the idea and characterization and effecting a harmonious composition.

It is like a page from Poe—a fantastic, uncanny piece of imaginative fiction—a page of diabolical scheming by a distorted, insane mind. Thus the sharp angles of the settings—the grotesque designs of angular windows, converging alleyways, topsy-turvy frames, roofs, trees and what not, all of which have been given a coating from the impressionistic paint bucket—are perfectly in keeping with the plot. Even the players are a part of the same uncanny design—the make-up, the costuming bringing a sense of the unreal. It is a crime story which is consistent to the end. Any attempt to whitewash it by a process of regeneration would have spelled disaster. Such a plan would have made it normal. The story revolves principally around two figures, a Dr. Caligari, created from the distorted fancies of a crazy mind—a mind possessed by a lesser figure in the plot who narrates the tale to a friend after he has been pronounced cured, and Cesare, an eerie, almost supernatural somnambulist who is the doctor's instrument of crime, made so by the latter's hypnotic power over him.

The action pilots one through grotesque areaways and structures, sending out an extended, unadulterated thrill on the journey. But the picture also arouses other distinct emotions. It extends a bid to the imagination and humor can be caught in the wierd contrasts of figures and incidents and backgrounds. Those who call it a nightmare of dreadful plottings will admit in the same breath that it is a novelty in screen fiction—a radical departure from the conventional. Perhaps it will be too radical for popular appeal, though it is our impression that human nature is curious enough to warrant it being booked as something distinctively original. The pantomime of Werner Krauss as Caligari is superb. He is the devil incarnate. This actor and Conrad Veidt as Cesare are the perfect representations of what they pretend to be. It is quite likely that people will be receptive to it because of the novelty. Its German origin should not stand in the way. since it speaks no propaganda.—Length, 5100 feet.—*Laurence Reid.*

THE CAST

Dr. Caligari	Werner Krauss
Cesare	Conrad Veidt
Francis	Fritz Feher
Jane	Lil Dagover
Alan	H. von Twardowski

By Karl Mayer and Hans Janowitz.
Directed by Robert Wiene.

PRESS NOTICE—STORY

A novelty in screen production is offered in the impressionistic European picture, "The Cabinet of Dr. Caligari," which comes to the ———— theatre next ————. This artistic creation has created a sensation abroad and it is destined to provoke wide comment here, due to its novel design of settings, the fantastic plot, and the remarkable acting of a cast exceptionally skilful at pantomime. The grotesque settings are in perfect harmony with the story, which is a strange pattern woven around the uncanny figure of Dr. Caligari, who takes strange delight in committing crime for crime's sake. In his power is Cesare, a somnambulist, a figure who only awakens at the bid of the doctor. This Cesare is used as the instrument of crime.

The picture is a genuine sensation in its ability to generate thrills. In the company is Werner Krauss, who as Dr. Caligari gives a performance marked for its vividness. Equally successful is Conrad Veidt as the uncanny, ghastly sleepwalker. To those who appreciate something novel and unique, "The Cabinet of Dr. Caligari" is certain to appeal.

PROGRAM READER

Manager ———— takes great pleasure in announcing the presentation at the ———— next ———— of "The Cabinet of Dr. Caligari," the European film sensation. This picture has been widely discussed everywhere it has been shown because of its really novel plot and settings. Nothing like it has ever appeared upon the screen before. It is sensational in its backgrounds—it is amazing in its artistic proportions—it is positively thrilling in its action and suspense—it is absolutely unique in its plot and characterization. Patrons are certain to remark over the real novelty of the screen. Come next ———— and see a picture calculated to make you wonder at a new form of film art. Come and enjoy the thrill of your life.

CATCH LINES

Positively the most original picture ever made is "The Cabinet of Dr. Caligari." Don't miss it. It is a sensation.

See the European film sensation, "The Cabinet of Dr. Caligari." Nothing like it ever shown before.

"THE PASSION FLOWER"

(First National)

Wonderfully Acted and Artistically Produced Adaptation of Stage Success

UNLESS your patrons refuse to be interested in what is undeniably a tragedy, with three murders and an unusually unhappy ending, this ought to be voted a notable production. Certainly the picture is wonderfully acted, most artistically produced and faultlessly directed with one of the most novel plots ever presented on the screen as a basis for the incident and dramatic situations, provided.

"The Passion Flower" is an adaptation of a play in which Nance O'Neil was starred, that found considerable favor with discriminating New York theatregoers, last season. For picture purposes Miss O'Neil's role, that of the mother has been subordinated and the part of the daughter in which Miss Talmadge has been cast built up to meet the acting requirements of the star, but the picture is by no means a vehicle. In fact it registers as an all star production, with several of an unusually large cast given an opportunity for a display of histrionic ability. In this connection, Courtenay Foote, Eulalie Jensen and Alice May especially distinguish themselves.

This is Herbert Brenon's first production since his return from England and demonstrates once again that he is a master at gauging dramatic tempo and in the technical part of picture making. His lightings and camera angles do much to make the picture impressive and the general atmosphere of the whole production is above criticism.

The story of "The Passion Flower" is laid in Spain. A peasant widow with a grown daughter marries again. The daughter hates her stetpfather in spite of his kindness.

In an attempt to win the girl's filial regard, the stepfather falls in love with her and in conspiring to keep her from marrying another, is instrumental in the murder of two lovers, his own wife, and is himself taken into custody for the crimes.

It is not a pleasant picture but it is real drama that commands attention from every angle of picture making. Miss Talmadge's performance is consistently good throughout with a scene in last sequence, that for emotional acting places her on a par with the most talented of screen stars.—Length, 6700 ft.—*J. S. Dickerson.*

THE CAST

Acacia, the Passion Flower	Norma Talmadge
Esteban, her step-father	Courtenay Foote
Raimunda, her mother	Eulalie Jensen
Norbert, the poet	Harrison Ford
Tio Eusebio, a grand old man	Charles Stevenson
Julia, his blind wife	Alice May
Their Three Sons	Harrison Ford H. D. McClellan Austin Harrison
Faustino, their youngest son	Robert Agnew
Little Carlosa, their grandson	Harold Stern
Milagros, a flirt	Natalie Talmadge
Old Juliana, the old servant of Raimunda	Mrs. Jacques Martin
Francesca, also a servant of Raimunda	Elsa Fredericks
Norbert's father, the old potter	Robert Payton Gibb
The Padre	Augustus Balfour
Rubio, the "hound" of Esteban	Walter Wilson
Dona Isabel, a friend of Raimunda's	Mildred Adams
Acacia's father	Julian Greer
Bernabe	Bernard Boring

Directed by Herbert Brenon. Adapted from the stage play of the same name by Herbert Brenon and Mary Murilo.

PRESS NOTICE—STORY

Norma Talmadge in Nance O'Neil's famous stage play, "The Passion Flower," is the photoplay attraction at the ———— theatre for a ———— days' engagement beginning ————. In "The Passion Flower" Miss Talmadge has the greatest dramatic role of her career as the Spanish girl with whom her step-father is in love and for whom murders are committed and her own mother killed. The picture is a tragedy but from a dramatic and story standpoint it will stand supreme as one of the most notable productions of all time. The feature might well be billed as an all-star production, since others of a formidable cast, that includes Courtenay Foote, Eulalia Jensen and Harrison Ford are given acting opportunities equal to that of the star. The picture was directed by Herbert Brenon, who has lately returned from England and who has to his credit the production of the great features of the past. The feature screens in seven reels, every foot of which is a dramatic treat.

SUGGESTIONS

Bill as a masterpiece in screen stories, telling them frankly that it is a tragedy and a vehicle for the display of histrionic ability. Make the most of the fact that it is Herbert Brenon's first production since his return from England mentioning the big pictures of the past that he has to his credit. Give Nance O'Neil some of the billing, stating that this was her greatest play. For a prologue look to the original script or follow the plan of the New York Strand which is presenting a ballet number in Spanish costumes and atmospheric stage setting. "The Passion Flower" song with words and music are used as titles with an opportunity for a soloist.

CATCH LINES

America's most popular screen star, a master director, the best dramatic story ever presented on stage or screen, made famous by Nance O'Neil, all combine in making this the most notable film of the year.

A picture for those who are fed up with the conventional: who enjoy real drama and real acting: who can enjoy a tragedy for what it is, the most consistent produced picture of the year, a revelation of what the screen can produce in worth while plots.

The Index to The Complete Plan Book

(Continued from page 2616)

PICTURE BRAND STAR RELEASED PLAN BOOK

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Exceptional business for week during Lent. Picture not up to Fairbanks' standard." "Fairbanks has slipped in this picture. It is much poorer than the 'Mark of Zoro,' and while many patrons came to see him the first few days, the rest of the week's business was poor." "Went over big. Some adverse criticism to the effect that it was not up to star's standard." "Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OH, LADY, LADY (REALART) BEBE DANIELS.....JAN. 1
"Rather light but entertaining."—M. P. News.
Exhibitor Comment—"An excellent picture. Bebe Daniels has become very popular here in her short career as a star. This picture has lost nothing; it is transition to the movies." "Good picture to average business." "Great. Bebe certainly has a great following here, and this picture went over 100% better than her first. Believe she is going to be one of the biggest drawing cards among stellar-folk." "Good picture and business was very good during run." "Good picture—good entertainment. Meets modern popular taste. Average satisfactory business." "Bebe Daniels is the best ever and Harrison Ford also; others are mighty good support and production is first class. Realart scores again. I don't want any better pictures or better star than Bebe Daniels."
Consensus—"Good picture, good puller."

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY.....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it." "Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed." "Clean, high-grade picture which appealed strongly to patrons. Did excellent business for week."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST.....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results."

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week." "Record houses on this picture. Very entertaining." "Is thrilling crook melodrama which made big hit with our audiences. It has a lot of good exploitation points which we availed ourselves of, and as a result broke all house records during this week's run. Holding it over for a second week." "Sure did go over big. Packed them in at all performances." "Created a record for a two weeks' run heretofore untouched in this section. A picture you can go the limit on in exploitation—and the picture will bear you out in the good things you say about it." "A splendid picture with thrilling plot, which confirmed Priscilla Dean as a favorite with our patrons. Did splendid business for week."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST.....APR. 2
"Entertaining sea picture here."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed." "Very poor entertainment. Story was not clear and cast was only fair in the opinions of my people. Can't hand this one much. After Vignola's 'The World and His Wife,' this was a great disappointment." "Went over big for week. Is exceptionally good feature." "This picture was only mediocre and it brought forth only fair box office receipts." "Fair picture. Fair business. Fair performance throughout." "Found this picture highly entertaining and we had very big business during its run."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE.....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON.....JAN. 29
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm."

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Business good. picture fair."

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'"

ROGUES AND ROMANCE (PATHE) SEITZ-CAPRICE-COURTOT..JAN. 1
"Good production given thrilling story."—M. P. News.

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 29
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JAN 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hours' Leave.' Box office excellent. "About the average Douglas MacLean type of film. Amusing farce which drew well." "Extremely good picture. One hundred per cent entertainment. Good cast, good story, clean and wholesome." "A poor picture playing to poor business." "Played it on the same program with 'Girl of My Heart' (Shirley Mason) to extra big business two days."
Consensus—"Good picture, good puller."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCUTTLERS, THE (FOX) WILLIAM FARNUM.....DEC. 25
"Farnum has a 'He-Man' role in story of the sea."—M. P. News.
Exhibitor Comment—"Fully up to the average as to Farnum productions Pleased our audiences. Business good considering general conditions." "Wonderfully good business with this picture. Certainly a success both in its value as a box office attraction and its entertainment."

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News
Exhibitor Comment—"Average crook play. Ordinary business." "Patrons did not like this picture. Two days to average and poor business."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business."
Exhibitor Comment—"Sennett has given us one of the best comedies of the year in this picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week." "Fairly good picture, but we had poor business with it."

Box Office Reports continued on page 2620

"HER LORD AND MASTER"
(Vitagraph)

Hardly Heavy Enough for Alice Joyce

"HER LORD AND MASTER" does not contain enough dramatic substance for Alice Joyce. This adaptation of a once successful play might have carried sufficient ingredients upon the tage with its dialogue, and considering the fact that its theme carried a emblance of a novelty at the time, it is natural to assume that it offered ome appeal. In this day of repetiteous screen plays, when ideas are retty much alike, it appears a little out of date. Miss Joyce makes the nost of the slight demands of the role. There is no opportunity to display ny emotional talent. She is called upon principally to look pleasant and o wear a fetching wardrobe and she does both with all the charm which s hers on the screen.

The material, however, would look better compressed into two or three eels. It carries a single track story—one which relies entirely on conrast of characterization and a solitary climax for its sustaining features. But while the spectator is waiting for the punch scene his attention is iable to wander because of the mild sequences—sequences which are nostly composed of little misunderstandings between a young married ouple. Miss Joyce is a product of the Middle West who marries into the British nobility. Since she has been brought up to have her own way, her amily have some doubts that the marriage will prove successful. To liminate any cause for conflict she tells her husband to be stern with her f any occasion arises whereby she may assert her independence.

For the purposes of adding a sting a quarrel is precipitated at the time ier relatives are sojourning in London. She asks permission to attend a ertain function and when her "lord and master" refuses, mindful of his romise, the independent girl throws aside all restraint and becomes nistress of her whims. Will he call for her at eleven? He will not! Ie is as stubborn as she is determined. Then when word reaches her hat she will be locked out at twelve unless she returns at that hour, she rrives a few moments later and is allowed to enter by the butler. The ubsequent action after a bit of storming and fretting builds the concluding scene of connubial bliss. The proud wife consents to abide by the vishes of her husband. J. Clarkson Miller's continuity is well arranged nd he has given the director a script that is marked for its compact equences. The scenarist has paid sole attention to the marital conflict, vhich, incidentally, is the backbone of the feature. The offering is adequately staged and acted by a cast that includes Walter McEwen, Frank Sheridan and Holmes E. Herbert.—Length, 5 reels.—*Laurence Reid.*

THE CAST

ndiana Stillwater.....Alice Joyce
Rt. Hon. Thurston Ralph, Viscount Canning.....Holmes E. Herbert
Lord Nelson Stafford.....Walter McEwen
Mr. "Fred" Stillwater.....Frank Sheridan
Mrs. Stillwater.....Marie Shotwell
Mrs. Chazy Bunker.....Louise Beaudet
Lady Canning.....Ida Waterman

By Martha Morton.
Scenario by J. Clarkson Miller.
Directed by Edward Jose.

PRESS NOTICE—STORY

The combination of a dramatic photoplay of strong emotional appeal and Alice Joyce in the stellar role is sufficient to make the Vitagraph production, "Her Lord and Master," a most satisfying entertainment when it is presented at the ———— theatre next ———— and ————. As a stage play the picture made a big hit and it is certain to duplicate this success on the screen. The scenes are picturesque and filled with human interest. Miss Joyce, who has been identified with high class roles, has in Indiana Stillwater a part calculated to please the most exacting patron.

She is presented as the spoiled girl who becomes the obedient wife when she learns to govern her mad impulses. She had promised to curb her impulsive tendencies, but when an occasion to enjoy a festivity happened she took advantage of it. This precipitated a situation which culminated in a misunderstanding. Eventually Indiana learned how to be happy though married. A well balanced cast interprets the picture which has been adapted by J. Clarkson Miller from Martha Morton's play. Edward Jose directed.

PROGRAM READER

The contrast between American customs and those of the English is clearly drawn in "Her Lord and Master," the picturization of the famous play by Martha Morton, and which comes to the ———— theatre next ———— as a Vitagraph production starring Alice Joyce. The feature permits the beautiful and talented star to exploit her emotions and charm in a most fascinating way. It is a high class role. In fact Miss Joyce has always been associated with such roles. And here she plays the gentlewoman to the manner born. There are many tense situations in "Her Lord and Master" as well as many which are amusing. The

SUGGESTIONS

You can work with a teaser campaign here which would be an effective angle. Play up catch lines, exploiting the idea upon which the picture is based. Ask such questions as "Is it safe to take a woman at her word regarding her faults?" See "Her Lord and Master." "Can an American girl be happy in the home of staid British nobility?" See "Her Lord and Master." Another angle would be to exploit the fact that the picture is an adaptation of the successful play of the same name. Mention the author and credit her successes, such as "A Bachelor's Romance," "Brother John," "His Wife's Father," "The Diplomat," "Mice and Men," and "The Movers." Bill it as a fascinating picture of a headstrong girl who thought it best to obey her husband.

CATCH LINES

Should a man be the lord and master of his house? Or should his wife have equal responsibilities? See Alice Joyce in "Her Lord and Master."

"THE CITY OF SILENT MEN"
(Paramount)

Interesting Crook Story with Rich Details and Heart Interest

THOMAS MEIGHAN'S latest photoplay, "The City of Silent Men," is destined to meet with popular favor everywhere, pictures are shown because the ingredients which compose it are rich in the substance that builds interesting drama. It has a clearly defined plot, sharp characterization, exceptionally realistic detail and such effective values as heart interest and human appeal. It is a picture which is practically flawless insofar as the continuity of scenes is concerned. While it is pitched in a more or less sombre key the logic is so genuine and the action so graphic that a balancing note of humor would appear unnecessary.

Tom Forman, the director, has taken actual scenes of Sing Sing, "the city of silent men"; and has so shaped his sequences against this background that the interest and suspense take on added value. If one can overlook the idea of a man being convicted upon circumstantial evidence and sentenced for life for a crime of murder then one can accept it as a genuine attempt to establish something real. It strikes us that the protagonist is "railroaded" on pretty flimsy evidence. But this premise has nothing to do with the entertaining highlights. The country youth comes to New York and is picked for a sucker by a gang of crooks. The manner in which he is "pedigreed" by the detective forces, his finger prints taken, and also his mannerisms and carriage, is sufficient to get the spectator in a curious mood. His pal is a "third-timer" who urges him to escape at the first opportunity. The picture revolves around his flight for liberty and his efforts to keep outside the clutches of the law. Every track is covered here. When one expects him to get away by disguising himself in a suit of clothes from the tailor shop, a surprise comes when the garments are discovered. Being a trusty it is easy for him to secret himself in an empty box and be carried to safety.

The heart interest enters in the communion of mother and son. The convict's desire for liberty is actuated by the news that the mother is dying and it is a pathetic touch when he arrives home to see her funeral cortege passing. For conflict a determined detective is employed—a detective who traces his man by visiting the cemetery years after and learning who paid for the woman's grave. The love interest is almost neglected and could be dispensed with entirely except for the fact that it supplies a happy ending. The concluding sequences are the only topical movie parts of the picture. It is the detail of prison life and the splendid acting by the star and Paul Everton as his pal which are conspicuous in a feature of many absorbing highlights.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jim Montgomery.....Thomas Meighan
Molly Bryant.....Lois Wilson
Mrs. Montgomery.....Kate Bruce
Old Bill.....Paul Everton
Mike Kearney.....George MacQuarrie
Mr. Bryant.....Guy Oliver

By John A. Moroso.
Scenario by Frank Condon.
Directed by Tom Forman.

PRESS NOTICE—STORY

Should an innocent man who has been sent to prison on circumstantial evidence seek escape or should hee resign himself to fate and serve the term? That is the question which provides the drama of Thomas Meighan's latest picture, "The City of Silent Men," which comes to the ———— theatre next ————. This is a screen version of John Moroso's novel of the same name and it has been ably put into picture shape by Tom Forman, one of the ablest of the younger school of directors. As Jim Montgomery, Mr. Meighan contributes a portrayal which is remarkably rich in its human appeal.

Jim might have become reconciled to his fate had it not been for the fact that his mother was dying from grief. He makes his escape, but arrives home just in time to see his mother's funeral cortege leaving the home. He goes west, and in a new environment, builds his life anew. He is traced by a detective, and he knows that he can be identified by finger prints. How does he win his freedom? The answer is so unusually strong and dramatically effective that to relate it here would be destroying the picture's interest for the spectator. "The City of Silent Men" is compactly told and builds scenes and situations which are thoroughly compelling. In the cast are George MacQuarrie, Kate Bruce and Lois Wilson.

PROGRAM READER

Do you recall Thomas Meighan's superb work in "The Miracle Man"? Do you remember his sterling performance in "The Easy Road?" Well he has another crook role in "The City of Silent Men," which he will show at the ———— theatre next————. Mr. Meighan's forceful interpretation adds another virile screen portrait to his gallery of characters. It has been said that he gives his finest performance as the wrongly accused convict who finds a way to freedom. Many of the scenes were filmed in Sing Sing, while others were photographed in the Criminal Courts building and the Tombs itself. Pretty Lois Wilson, who will be remembered for her charming portrayal in "What Every Woman Knows," appears in the opposite role and acquits herself in a most capable manner. It is a picture which is certain to entertain because of its stirring adventure.

SUGGESTIONS

Thomas Meighan is a star who has forged ahead rapidly since his memorable work in "The Miracle Man." He has become famous as the best interpreter of crook roles on the screen. You can tell your audiences that the star comes to the ———— in another of his distinctive character roles. Tell that the picture is crammed with exciting adventure, that it offers a charming romance, that it is strong in pathos and sentiment. Play up the star and if he hasn't a following—the chance is yours to develop a following for him. Play up Tom Forman and tell that he was formerly a popular leading man. Play up Lois Wilson. She is one of the most beautiful women identified with pictures. The title is a good one and

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(Continued from page 2618)

PICTURE BRAND STAR RELEASED PLAN BOOK

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART .....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

SQUANDERED LIVES (STOLL FILM COMPANY OF AMERICA)..JAN. 1
"Viewed from all angles, rather a notable film"—M. P. News.

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well."
Consensus—"Average picture, average puller."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.
Exhibitor Comment—"Very good. Two days to big business."

THOUSAND TO ONE, A (J. PARKER READ-ASSO. PRODUCERS) HOBART BOSWORTH .....DEC. 25
"Arbitrary plot and coincidence hinder the values here."—M. P. News.
Exhibitor Comment—"A good picture. Virile. Interesting. Steady business all week in spite of proximity to Christmas." "A great picture but poor business on account of the holiday season." "Good picture but not a money getter here. Bosworth name has absolutely no box office value here." "A virile, red-blooded story which holds the interest. Patrons liked it and the box office figures were large ones."
Consensus—"Good picture, good puller."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TO PLEASE ONE WOMAN (LOIS WEBER PRODUCTIONS-PARAMOUNT .....JAN. 1
"Falls rather short for a Lois Weber production."—M. P. News.
Exhibitor Comment—"Not a big picture ,but up to the average. Played to fair business." "Picture only fair; business good because of the fact that it is a holiday week." "A splendid picture to average business two days." "Fairly entertaining picture and average box office value."
Consensus—"Good picture; average puller."

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TRUTH ABOUT HUSBANDS, THE (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST.....DEC. 25
"Orthodox but careful production of well-known play."—M. P. News.
Exhibitor Comment—"Opened to good business. Audience seemed delighted with it." "Drew very strongly at the box office and my people liked the picture."
Consensus—"Good picture, good puller."

TWO KINDS OF LOVE (UNIVERSAL) SPECIAL CAST.....DEC. 25
"Rather crude, but has moments of interest."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHEN WE WERE TWENTY-ONE (HAMPTON-PATHE) H. B. WARNER .....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!"

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 1
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"Earthbound" (Goldwyn)—"Never had a picture in my theatre which called for such divided comment. Those who liked were crazy about it—those who did not like it roasted it. There were no half-way opinions on it. Kept it on full week in house where limit of run is three days, and it made a lot of money. Personally, considered it the season's most remarkable production." "Better than the average photoplay in estimation of our patrons and did a very fine business."

"Daddy Long Legs" (Pickford)—"Just as good as if it were brand new. Bears out the theory that a good picture is always a good picture."

"Passion's Playground" (First National)—"Mediocre picture; business fair."

"The Jack Knife Man" (First National)—"Fair business; no star; not enough pulling power."

"My Lady's Latchkey" (First National)—"Katherine MacDonald is a favorite with the women and matinee business was particularly good."

"The Love Flower" (Griffith)—"This one went over at opening and closing days and average the middle part of the week. Very entertaining picture."

"Dinty" (First National)—"Very good feature which brought more than the usual business."

"Curtain" (First National)—"Katherine MacDonald's beauty aided much in making this story of stage life attractive. Miss MacDonald's popularity is increasing in this city. Business good."

"Peaceful Valley" (First National)—"A mediocre story that only drew fair houses."

"Fickle Women" (State Rights)—"Butler is a wonder in 'Fickle Women'—great picture, the box office returns were not very large."

"Love, Honor and Behave" (First National)—"Only average picture and brought poor returns."

"While New York Sleeps" (Fox)—"Going over very big. First morning it opened had to turn them away at eleven o'clock, the first show having gone on at nine-thirty."

"My Lady's Latchkey" (First National)—"I liked the picture very much and so did everybody who spoke to me about it as they left the theatre. Had one of the biggest Sundays of the year. In fact was a close second to the record-breaking opening."

"The Branding Iron" (Goldwyn)—"Not more than a fair week."

"The Greatest Love" (Selznick)—"An excellent picture which Vera Gordon's name helped to put over to excellent business for one week. Did so well we are holding it over for second week's run."

"Why Change Your Wife" (Paramount)—"Had capacity business with this one. Everyone seemed pleased and it sure did make a hit at my house."

"The U. P. Trail" (Hodkinson)—"Regular Western with lots of action. Opened to more than usual business and help up well all week."

"Madonnas and Men" (State Rights)—"Opened big. Everyone thinks it a big picture from every standpoint. Fine box office attraction and splendid audience picture."

"The Snob" (Realart)—"Very poor stuff—light and frivolous but some of them liked it and the business was just ordinary."

"The Guile of Women" (Goldwyn)—"An average Will Rogers picture which was well liked by his numerous admirers. Started out well but business fell off toward the end of the week."

"Something to Think About" (Paramount)—"Excellent production in every way. Picked up so well at end of two weeks' run that we came near to holding it for third week and only abandoned this plan because of advertising and photos being placed on 'Humoresque.'" "Certainly a great picture and it took well here. Crowds jammed the theatre at each performance." "Very interesting picture which seemed to please my audiences." "The picture has played to three solid weeks and was still going strong at the end of the engagement. The title is a great advantage."

"THE WAKEFIELD CASE"
(Weber—World—State Rights)

Crook Story Carries Lively Action and Suspense

THE first essential in a crime story is to incorporate a sufficient amount of suspense so that the spectator will be kept on the anxious seat concerning the denouement. "The Wakefield Case" arries this essential element. The purpose of such a plot as forms the ackground of this offering is to befuddle the imagination as to the lentity of the crooks and detectives. While one is led to believe that the ction comprises several groups of crooks, who vie with each other to eal the rubies, it is certain that detectives are hidden in the pattern mewhere, only to be spotted at the concluding climax. Any one who members the style of writing crook stories will take advantatge of this act.

"The Wakefield Case" is a lively story. Make no mistake about that. here is something doing most every minute from the time that the hero's ther is killed to the day that the former exacts vengeance for the crime. has been the author's privilege to hide carefully the identity of his aracters. He even employs a girl to lead the hero and spectators astray. heir actions are certainly mysterious. The picture opens in London nd the succeeding two reels or more transpire on a steamer bringing he crooks to America. Here is occasion to employ the trimmings and appings of the vessel for the purpose of suspense. It is a story of rob- ing robbers. The rubies are sought by the Krogan brothers. When the reen gang steal them, the elder Krogan takes upon himself the task of ealing them.

Meanwhile various personalities are disclosed which help to pile up the ystery. You suspect a crook in the clothes of an English army officer; ou suspect the aged father of the heroine, and the latter also comes nder suspicion. The only person you are sure about is the hero, who in ality seems a rank outsider in this plot of underworld life. A few oments are given up to the romance, but it is mostly a negligible factor. he hero is finally caught in the clutches of the Krogans, and one suspects e is also in the clutches of the Breen gang. This is a weak point because he girl, her father and the officer are more or less attached to Scotland ard. After a "hefty" tussle in which Herbert Rawlinson tosses men round like a wrestler and which incident defies logic the picture con- udes with the culprits caught and the rubies safe. The picture is inter- ting, but loses many of its point by bad cutting.—Length, 6 reels.—*aurence Reid.*

THE CAST

Wakefield, Jr. ..... Herbert Rawlinson
Wakefield, Sr. ..... J. P. Wade
regg ..... J. H. Gilmore
ichard Kregan ..... Charles Dalton
ames Kregan ..... Joseph Burke
ryson ..... Jerry Austin
laine ..... W. W. Blake
riggs ..... H. L. Dewey
uth Gregg ..... Florence Billings

By Shannon Fife.
Directed by George Irving.

PRESS NOTICE—STORY

A fascinating story of crime is offered in "The Wakefield Case," which comes o the ———— theatre next ———— with Herbert Rawlinson as the star. his photoplay is the work of Shannon Fife, an author long experienced in writing r the screen. He has woven together a remarkable thread of melodramatic inci- ents, all of which revolve about the detection of crime. "The Wakefield Case" arries what is known in the underworld as the Master Mind, a figure who is ominant over his associates and who conceives and executes the daring exploits f his profession.

It not only boasts of one Master Mind, but three as well. They all scheme and lan to overthrow each other as well as the entire police forces of two continents. gainst these sinister forces of the underworld, Herbert Rawlinson, in the char- cter of Neil Hartley, matches his wits. The outcome affords the spectator a con- nuation of thrills from beginning to end. "The Wakefield Case" is marked for s lively action and its dominant note of mystery and suspense. And it is finely cted by a well known cast of players. George Irving directed.

PROGRAM READER

Do you enjoy a rattling good mystery story? Do you like to witness such a ory translated on the screen with all its dominant mystery, its moving and com- elling action, its abundant suspense? If you do, then come to the ———— heatre next ———— and see "The Wakefield Case," starring Herbert Rawlinson. n the cast are Charles Dalton, Joseph Burke, Florence Billings and Jere Austin— ll well known and exceptional players. The picture is by Shannon Fife, one of he best known scenario writers on the screen. He has fashioned a photoplay hich is certain to appeal because of its dramatic quality. To detail the story ould be spoiling the suspense. We will permit you to play detectives next ———— and see if you can solve the mystery.

SUGGESTIONS

Any attempt to detail this story to your public would be fatal. So just con- entrate in your exploitation on the fact that it is a mystery picture, one which bound to keep the spectator in a high pitch of suspense because of a com- licated plot which has to do with crime. Bill it as an exceptional mystery photo- lay. Emphasize the suspense and the rattling action. Mention the cast.

CATCH LINES

Who stole the rubies? Was it the youth? Was it the girl? See "The Wakefield ase," a fascinating mystery picture starring Herbert Rawlinson. Sixty minutes f action and suspense.

"FORBIDDEN LOVE"
(Wistaria Productions-State Rights)

Rather Morbid But Has Interesting Moments

THERE is a rather unhealthy theme upon which this picture is founded, presenting as it does a Cain and Abel characterization. While it carries a sympathetic quality in the triumphing note of virtue over viciousness, and possesses such appealing elements as heart interest and pathos, the burden of its idea is almost too heavy to make it genuinely popular. There may be instances of a man whose nature is so vicious that he turns upon his brother, but they are so few and far between that they smack of unreality. There is really no motive for the bad brother's conduct. He is guided solely by diabolical impulses. And when he does have a grain of conscience at the death of his child it is dismissed immediately. We will say that the development of the character is consistent to the end.

The brothers are in love with the same girl, but the vicious one possessing a dominant personality, is able to win her through discrediting the other. The melodrama revolves around the conflict of temperament when the good brother visits his relative. The director has greatly emphasized the difference in characters. Not an incident is shown, but what is developed around a satanic impulse of hatred and cruelty. It is all quite morbid and hectic. The devilish brother sings his song of hate by innuendo principally, although he becomes brutally frank at times, especially toward his long suffering wife. The picture is enacted against backgrounds of a New England fishing village. There is a deal of good atmosphere but the simplicity of life is not once recorded. The action is as turbulent as the tide itself.

There is one thing about "Forbidden Love," it carries a punch—one almost too rugged to be realistic. The climax presents a genuine thrill since it shows the brothers in mortal combat high on the bridge of a lighthouse. The bad one has come to the place with murder in his heart. The rain is beating down in torrents. And in a frail rowboat the wife, who has aroused his jealousy by declaring her love for the good brother, follows, and entertains happy moments for the first time since her marriage when her vicious husband perishes. The director has overshot his scenes which are noticeable in the wealth of detail, some of which is totally irrelevant. And the picture is ragged in places. For the most part it develops with good continuity and furnishes adequate suspense. The picture has been intrusted to a capable cast that contributes first rate performances. In fact the leading players should provide a good angle of exploitation. The high lights are the atmosphere and the thrilling climax. —Length, 6 reels.—*Laurence Reid.*

THE CAST

Harold Van Zandt ..... Creighton Hale
Peter Van Zandt ..... George MacQuarrie
Eileen Arden ..... Marguerite Clayton
John Van Zandt ..... Thomas Cameron
Muriel Martin ..... Peggy Shaw
Charlie Lee ..... Harold Thomas
Little Anne ..... Baby May Ward

By Edward Russell.
Directed by Philip Van Loan.

PRESS NOTICE—STORY

A strong, dramatic picture of a house divided against itself, of brother against brother, told against a realistic background is offered in "Forbidden Love," which comes to the ———— theatre with a cast that includes Creighton Hale, George MacQuarrie and Marguerite Clayton. This is a story of fisher-folk of a New England village and revolves around the conflict of characters, two brothers in fact, one whose nature is vicious, the other, a paragon of virtue. Into their lives enters a girl who is loved by both although the wicked brother triumphs through possessing a more dominant personality. His entire life is dedicated to the vindication of his hateful impulses. In the end virtue triumphs.

The picture is remarkable for its realistic action which measures out a goodly quota of thrills and adequate suspense. It carries such elements as heart interest, pathos and jealousy. The players give a good account of themselves. The picture is directed by Philip Van Loan who has saturated it with splendid atmosphere.

PROGRAM READER

They were brothers, one of whom was vicious, the other, gentle and honest. The latter was incapable of expressing love due to his innate modesty, with the result that the other won the girl, whom both desired. Then into the lives of all three came sorrow, disillusionment and despair, brought about through the vicious machinations of the evil brother. This is the brief outline of "Forbidden Love," the rugged melodrama which comes to the ———— theatre next ————. Enacted against the picturesque backgrounds of a New England village, it records graphic and powerful suspense. It is a picture of stirring climaxes and thrills.

SUGGESTIONS

The best angle to exploit this picture is the announcement of the cast. Your crowd is familiar with the three leading players. All have achieved success a score of times. Another good angle is to tell that it is a stirring melodrama enacted against the picturesque backgrounds of a New England fishing village. You can put over atmosphere if you go in for lobby display by featuring fishing paraphernalia, such as oars, nets, etc. Play up the fact that it tells an absorbing story. Bill it as an unusually strong picture of hardy fisher-folk. The title is a winner, too, and can be used for effective advertising, principally on a teaser campaign. You might be able to stage a prologue with little expense featuring a lighthouse, and a vocalist singing songs of the deep.

CATCH LINES

See "Forbidden Love," an absorbing drama of twisted lives. A picture of action and suspense.

"THE LITTLE CLOWN"
(Realart)

Heart Interest Circus Story Should Get Over

THIS picture will undoubtedly be a reminder of "Polly of the Circus" to the majority of picturegoers. It is actually cut from the same pattern, relying upon a romance of the big tops which is stressed with sentiment and heart interest. Avery Hopwood, the author, probably had the above-mentioned play in mind when he conceived "The Little Clown," for the plot and characterization are almost identical. The idea behind it is to point the contrast between a family of aristocrats and the democratic members of a circus. In emphasizing this conflict the story is permitted to sag because of repetitious detail and the fact that the characterization does not always ring genuine. Still "The Little Clown" is about the most attractive story the star has had in some time.

A real honest-to-goodness circus seems to have been employed here to bring atmosphere. It is this element which really saves the picture. Where Polly rode a horse and was "fathered" by a clown, Miss Minter plays one of the white face funmakers and is also "fathered" by a clown. She does not fall in love with a minister much to the horror of his congregation, but responds to a young renegade of wealthy parents much to the disgust of his haughty relatives. And so the picture pivots on this extremely simple premise. The conclusion is as certain as the tide. The pretty clown deserts the arena to be taken on probation by her fiance's parents, until such time as she proves herself worthy or unworthy to become a wife and daughter-in-law. The best spots in the offering are disclosed in the circus scenes.

The sequences in the parental home are somewhat drawn out and tend to destroy much of the logic. She is chastised on every occasion but accepts the parental attitude gracefully. Many will wonder why she remains steadfast in her devotion considering the spineless conduct of the young man. The story develops here by pointing her efforts to cultivate deportment, with some of the scenes good for mild amusement. The punch comes when the circus visits the town. The show people come out to the house and are expelled because of being intoxicated, a condition caused by the playful youngster of the house. Being a spirited girl, the heroine accompanies them and is about to accept her guardian clown as a husband when the wealthy youth appears and offers apologies and renews his declaration of love. And so it is over. A mild but interesting little picture. Length, 5 reels.—*Laurence Reid.*

THE CAST

Pat.....Mary Miles Minter
Dick Beverly.....Jack Mulhall
Colonel Beverly.....Winter Hall
Mrs. Beverly.....Helen Dunbar
Roddy Beverly.....Cameron Coffey
Tote.....Neely Edwards
Jim Anderson.....Wilton Taylor
Connie Potts.....Lucien Littlefield
Liz.....Zelma Maja
Nellie Johnson.....Lura Anson

By Avery Hopwood.
Scenario by Eugene B. Lewis.
Directed by Thomas Heffron.

PRESS NOTICE—STORY

What is considered one of Mary Miles Minter's finest pictures is "The Little Clown," which comes to the ———— theatre next ————. This is a photoplay of the "big top," the life under the big white tent of a circus and it carries an appeal for all classes of picturegoers. It will attract those who have fond memories of youthful days at the circus; it will fascinate the children with its revelations of circus life, which takes in the clowns, the acrobats, the equestrians, etc. And Miss Minter as Pat, the orphan ward of Toto, the clown, happy in the care-free atmosphere of her beloved circus annd later as the disheartened girl whose efforts to be a lady and win the sanction of her sweetheart's parents toward a marriage ceremony, gives an undeniably charming performance.

"The Little Clown" is remarkable for its reality. The scenes under the big top are all real. The picture is charged with fine sentiment, pathos, humor, romance and disillusionment. The supporting cast is excellent, consisting of Jack Mulhall, Helen Dunbar, Neely Edwards, Winter Hall and Cameron Coffey and others. The picture is an adaptation of Avery Hopwood's play and has been directed by Thomas Heffron.

PROGRAM READER

The thrills, the enjoyment of going to a real circus will be experienced by those patrons who come to the ———— theatre next ———— and see the popular and pretty star, Mary Miles Minter, in "The Little Clown." Without the shadow of doubt the picture is said to be her finest achievement. All the joy of witnessing a circus under the "big top" will be felt by the spectator as he takes in the life, atmosphere, of the white tent. Miss Minter has a very appealing role and the picture is saturated with human touches. It is a picture remarkable for its realism. A real circus is revealed before one's eyes. If you have outgrown childhood, the memories of youthful days will swarm over you again; if you are children in reality you will respond to the make-believe world. Come and be royally entertained. Don't forget the date. Next ———— .

SUGGESTIONS

Here is a circus story which should pack them in. All you have to do is to detail the facts and the crowds will come. In many communities a circus never appears so play up the fact that the community isn't being cheated. Play up the fine atmosphere. Use a circus style in billing the picture. You can put it over with bally-hoo stunts. You can go in for circus exploitation. Have barkers stationed around your lobby. If you want to go in for atmosphere you can put up a sort of big top in your lobby. Put on a prologue after a circus act style. Clowns, acrobats, and a barker—these can get your crowd in the right mood. Play up the author. He is a well known playwright and your crowd is doubtless familiar with his offerings. Your artist can put on a good design of the star in a clown costume. Go in strong for atmosphere.

"THE HEART OF MARYLAND"
(Vitagraph)

Excellent Picture from a Sure-Fire Success

THERE is no question about David Belasco's celebrated play, "The Heart of Maryland," being the most dramatically effective of any stage subject written around the Civil War. Possessing as it does sure-fire ingredients, it has appealed to theatregoers ever since its first presentation. And now it comes to the screen the second time, and sponsored by Vitagraph it still conquers the spectator because of its permanently interesting features. The Civil War is just far removed enough in the background of history to cast an irresistible glamour of romance over one, and yet it is near enough to make one feel an actual participant. This is something that the late World War is unable to do.

Vitagraph has given Tom Terriss a free hand to make an exceptional film. And being an intelligent director he has approached the memorable romance with appreciation for its entertaining values. He has demonstrated that a fine picture can be made from a play which has encountered the march of time. That many months were consumed in the production is believable in the painstaking effort to incorporate compelling scenes, rich detail, and make them harmonious with the intricacies of the plot and action. Mr. Terriss has eliminated the features that many of his contemporaries would have employed. They would have relied entirely on spectacular battle episodes. He must have taken into account the fact that the Civil War would provide a poor substitute to the late conflict in the war scenes. So he has emphasized the romance, paying special attention to the many-sided ramifications of the plot.

The tragedy of houses divided against each other is the point which is dominant here. The Southern heroine, her brother who casts his allegiance with Lincoln, the Northern hero, the spy who deserts the uniform of blue for one of gray, the young hot-blooded Southerner who, upbraided by Maryland for his lack of patriotism, enlists with Lee's forces—these are all intact. They are piloted through the richly dramatic scenes which build with definite action straight to a highly thrilling climax. This occurs when Maryland, to enable her lover to escape, swings on the bell clapper and silences it. It is a complicated play which has been made easy to follow because there is a place for everything and everything is in place. The picture is undoubtedly strong in pathos, heart interest and romance. It is properly costumed and photographed amid charming backgrounds. In fact it is marked for its fidelity to truth. The cast is splendid. The film should be a great box-office attraction.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Maryland Calvert.....Catherine Calvert
Alan Kendrick.....Crane Wilbur
Col. Fulton Thorpe.....Felix Krembs
Bob Telfair.....Ben Lyon
Lloyd Calvert.....William Collier, Jr.
Tom Boone.....Warner Richmond
Provost Sergeant Blount.....Bernard Siegel
Gen. Kendrick.....Henry Hallam
Nenny McNair.....Victoria White
Phoebe Yancy.....Marguerite Sanchez
Mrs. Claiborne.....Jane Jennings

By David Belasco.
Scenarifc by William B. Courtney.
Directed by Tom Terriss.
Photographed by Tom Molloy.

PRESS NOTICE—STORY

One of the greatest plays ever written arcund the War of the Rebellion is coming as a picture next ————. It is an adaptation of David Belasco's memorable, "The Heart of Maryland," a play which has achieved wide popularity for many, many years. It has been played before millions and is acknowledged to be a classic for stage romances. The picture is said to be even finer than the play because of the wider scope of the camera. The limitations of the stage are eliminated here. And one can delight in the warring episodes, the big outdoors, the play of atmosphere.

Vitagraph has given a wonderful production of the play. In the cast are such popular and talental artists at Catherine Calvert, Crane Wilbur, William Collier, Jr., and Felix Krembs. It is a play wherein father is turned against son, and brother against sister. It brings the conflict right down to the moment. You become thrilled to see Maryland Calvert save her lover despite the fact that he is associated with the enemy. The blue and gray—the fine play of romance—the war eposides, the thrills, the love appeal—these all bring an enchantment. The picture is a Tom Terriss production.

PROGRAM READER

A story of the Civil War—a romance of the memorable conflict ever holds fascination. There is constantly a new generation growing up that becomes fascinated with this momentous period of American history. So we take great pleasure in announcing "The Heart of Maryland" at the ———— theatre next ———— This famous play has ever charmed theatregoers. It will doubly charm picture audiences, because of its wider appeal. The big outdoors, the actual environment can be caught on the screen, the conflict—these are all brought forth vividly. In the cast are such well known players as Catherine Calvert, Crane Wilbur, William Collier, Jr., and Felix Krembs. Come next ———— and see a story which will never grow old. Come and thrill over the battle scenes, its conflict, its romance and sentiment.

CATCH LINES

A picture of a Civil War romance. A picture of the momentous conflict when fathers and sons were torn from each other—when brothers and sisters forgot family ties to adhere to their cause.

"WHAT'S WORTH WHILE?"
(Paramount)

Single Track and Rather Slow

USUALLY when Lois Weber creates something for the screen, it can be called worth while entertainment. She is a firm believer in adding a moral to her documents, and most of her stories have something to say. "What's Worth While?" is not Lois Weber at her best because resorting to a poular fancy among screen authors she has exploited a single track idea which doesn't solve anything, nor does it build dramatic entertainment. There is a favorite formula among scenario writers which is duly catalogued. Its solution is found in the aristocratic girl, who tired of culture and refinement, longs to find expression with a western caveman.

It may be a fancy with the feminine sex that manliness must be cloaked in rough and ready attire, and that the type must necessarily have atrocious manners, particularly with his knife and fork. It is the accepted opinion that tried and true hearts beat only beneath a woolen shirt. This is the formula of this picture which is pitched in this contrasting, romantic key and which takes a long time to come to its orthodox finish. The proud and aristocratic girl is lugged out to the boundless West by her father and literally thrown into the arms of a rough and ready native. The type impresses her because of his distinct difference from the boiledshirt gentry of the effete East with whom she has chummed around. His manners grate upon her nerves, but she marries him because of his rugged honesty. And thereby hangs the slight dramatic thread. She reforms him into a gentleman and during his transformation he loses his ruggedness. Thoroughly disappointed she lugs him to the West again where in the course of time he assumes his erstwhile primitive manners.

It's a great story for the people west of the Mississippi who are products of the soil. Those who never had a chance for a life of the big outdoors will not take kindly to the idea that strong hearts only palpitate in men of crude simplicity. The picture doesn't point many contrasts. There is this bid for romance which isn't made the most of because of the serious attitude of Claire Windsor, who plays the heroine. A little humor, a little shading would have added some charm to the romantic moments. A wealth of subtitles are employed which do not advance the action but which do acquaint the patron with the beauty of the feminine players. At a neighborhood house the picture got over fairly well, but the spectators burst out laughing over the emotional tossing of the heroine in her berth. —Length, 5 reels.—*Laurence Reid.*

THE CAST

The Arstocrat.....Claire Windsor
Her Father.....Arthur Stuart Hull
Her Cousin.....Mona Lisa
The Commoner.....Louis Calhern
His Pal.....Edwin Stevens

By Lois Weber.
Scenario by Lois Weber.
Directed by Lois Weber.
Photographed by William C. Foster.

PRESS NOTICE—STORY

Presenting in novel form a problem that is understood by every man and woman, "What's Worth While?" a Paramount picture produced by Lois Weber, who has to her credit a large number of screen successes, of which the latest is "Once To Every Woman," will be shown at the ———— theatre next ————. The story deals with an aristocratic girl who has been brought up in a cultured environment. The life has palled upon her and she longs to associate with people who are not extremely "cultivated." She is urged by her father to take a western trip with him and when the destination is reached she is confronted with an elemental type of man.

The young man is not versed in the art of deportment. His table manners are atrocious. But beneath his rough exterior there beats a heart that is true gold, and good red blood flows through his veins. The man arouses her curiosity and it is not long before the girl finds him extremely attractive. When they are married she urges him to become cultured, but once he has mastered deportment she realizes that he has lost his attractiveness. In the course of time the husband reverts to his elemental type and the girl is satisfied that his simple manner is supreme again. It is a picture which is well directed and acted and fascinates the patron because of its human touches.

PROGRAM READER

She had been thrown in contact with the cultured type of man so long that she found no interest in the masculine sex. She had longed to meet a primitive man—a man who did not care about his appearance or his manners—but who took life easily and who lived up to his convictions no matter whether it devolved upon him to eat with his knife or drink out of his saucer. She met a primitive man and was promptly swept off her feet. Then came the realization that she might feel ashamed of him. So she taught him good manners. And naturally lost her fascination for him. Why? See "What's Worth While?" At the ———— theatre next ———— with a cast that includes Claire Windsor, Mona Lisa and others. It is a picture which is well acted, and directed by one who has achieved fame as a sponsor of worth while pictures.

SUGGESTIONS

While this picture offers nothing new to the patron, the wise exhibitor can stimulate interest by telling that it carries a deal of good, sound drama, a drama staged by one of the foremost directors in the business. You can play up Lois Weber's other attractions. Certainly your patrons recognize her ability through a score of years. She always has something to tell in her picture plays. Play up the title and get the people curious as to what constitutes what's worth while. Treat

CATCH LINES

Are you in love? What's Worth While?" might change your whole life. Don't get married until you've seen "What's Worth While?"

"What's Worth While"? is worth waiting for. See the Lois Weber picture produced for Paramount. A picture of American life and charmingly told.

"WHAT'S YOUR REPUTATION WORTH?"
(Vitagraph)

Interesting Feature Gives Star Emotional Opportunities

STRAIGHT from the pages of a popular fiction magazine comes a story which carries the earmarks of success written all over it. The theme and characterization are close enough to life to make it ring genuine in a majority of scenes, and it only falters when the director fails to take into account a few slips of detail. "What's Your Reputation Worth?" is founded upon an interesting idea, which, while not novel in any screen sense, is well fortified with elements calculated to appeal.

Certainly Miss Griffith has her opportunities here for displaying some emotional talent, and she takes advantage of them, although, in all fairness, it must be said that certain scenes tax her ability. This star, however, knows the value of restraint. Her poise comes to the rescue time and again and gives the picture a class which might have been missing had it been interpreted by an actress who delights in "emoting" without knowing how to express herself.

A young business man, his secretary, and an office underling are the principal figures in this domestic romance. The first mentioned is unhappy at home and when he realizes that his wife does not love him, asks his charming secretary to stake her reputation by playing the part of an innocent co-respondent, so that his better half may find some cause for divorce. Surely a novel touch and one which provides dramatic moments. The conflict releases another effective note when the wife, goaded by jealousy, seeks to humiliate the secretary. The latter is living in her employer's country home, though fully chaperoned. It is when she realizes the color in which the jealous rival has painted her and leaves the house that the picture loses some of its vigor. It is not reasonable that such a pretty girl could remain out of work and sink almost to the gutter in her extremity.

The director, who has covered his tracks well up to this point, falters by allowing the star to appear lavishly costumed when she has scarcely money enough to pay for a room. A melodramatic note is struck in the villainous attitude of a former office admirer to dishonor her. She has staked her reputation and is paying the penalty by suffering the insults of her so-called friends. The picture closes in a conventional way when she goes to a friend in need, who, when he realizes that she is a thoroughbred calls in the erstwhile employer, and happiness is their reward. The picture holds the attention despite some breaks in the logic and is well acted by Percy Marment in the opposite role.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Cara Deene.....Corinne Griffith
Anthony Blake.....Percy Marmont
Wallace Trant.....Leslie Roycroft
Kent Jerrold.....George Howard
Mr. Pettus.....Robert Gaillard
Mrs. Pettus.....Jane Jennings
Mrs. Blake.....Louise Prussing

By Heliedore Tenne.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by Debster Campbell.

PRESS NOTICE—STORY

A stirring story of the problems that enter into the life of the working girl is presented in "What's Your Reputation Worth?" the Vitagraph feature coming to the ———— theatre next ———— and ———— with Corinne Griffith as the star. It is an adaptation of a story in a popular fiction magazine and contains a powerful drama and a most compelling romance. The heroine is a private secretary of a rich business man whose domestic difficulties bring him a deal of unhappiness.

Realizing that his wife does not love him he is anxious to relieve her of the burden of putting up with him. He asks his secretary to risk her reputation so that she might be employed as a correspondent. Surely a novel scheme. But when the girl takes up the task she finds it repellant in many ways. Yet she loved him. In a crisis she is compelled to leave him and he never realized the sorrow and despair she suffered because of her affection for him. That is not until she turned to him months afterward. The picture carries the spectator from one dramatic scene to another, the action comprising scenes charmingly presented and wonderfully acted by the star and a cast that includes Percy Marmont.

PROGRAM READER

Imagine yourself, girls, in the position of Corinne Griffith, who, in her latest picture, "What's Your Reputation Worth?" is asked by her employer to stake her reputation by compromising herself with him in order that his wife might obtain a divorce. What would you do? Would you give up your good name? Would you risk losing everyone's respect? It was a trying ordeal that the employer placed upon his private secretary. But she risked reputation, good name, and self respect because she loved him. Would you go so far for the man YOU LOVED? See Corinne Griffith in "What's Your Reputation Worth?" at the ———— theatre next ———— . It is a charming picture—a dramatic picture—a picture with a tremendous heart appeal. Miss Griffith is supported by Percy Marmont as her leading man.

SUGGESTIONS

The idea introduced in the Program Reader would be a good angle for exploitation here. You can tell also that star has the strongest dramatic picture in which she has ever appeared. Tell that she is one of the best gowned women on the screen and that she wears a lavish wardrobe here. Play up Percy Marmont. This popular leading man has a real following. Tell that it is a simple, heart interest story of present day life in a great American city. Stress the pathos, the sentiment, the romance. Present stills of the star. She has a lovely personality which should be put over on the public. Bill it as a picture of vital heart-throbs. The title can come in handy for some real live exploitation put over in the shape of a teaser campaign.

"THE GREAT DAY"
(Paramount)

Good Production Given Mediocre Story

THIS is the first picture to be made in England by Paramount, and if it hasn't any other appealing quality than its picturesque scenes, that virtue is enough to entitle it to recognition. It is the backgrounds which compensate for a story which beats about the bush without arriving anywhere. Adapted from a Drury Lane melodrama it naturally carries a deal of theatric plotting. No doubt the original play was linked up with German propaganda which it exposed with all the necessary thrills. Here the title finds meaning in the day when disillusionment is swept aside and love is triumphant.

It starts off with a good bid for mystery, presenting a villain who is eager to "cash in" on a secret process of making steel, but who actually stops in his tracks and fades right out of the picture, his motive never explained. Apparently he was flouted off screen in his attempt to hand over the carefully guarded secret to his government. Meanwhile the picture develops a domestic theme, with a hero, unable to declare his love to his rich employer's daughter because of the unpleasant fact that he has been married to an adventuress who has forsaken him. This bride is believed dead, but she bobs up to torment him through blackmailing methods. The complications of the plot will be understood when she is revealed as the wife of the hero's best friend—a friend who is also believed dead. The hero marries here out of sympathy. He narrates this domestic maze in a moment of confidence, at which point the picture flashes back to the time when the friend seemingly perishes scaling an Alpine mountain. Thus the matter rests until the adventuress jumps into the scene to be followed by her husband, the hero's supposedly dead companion.

The action switches to Paris and in a scene of the underworld, the villain is frustrated. The friend rescued from the sordid life of the French capital, they make their way to England where the adventuress is caught in her attempt to blackmail the heroine's father. And so the romance comes into its expression. The picture jumps about quite a bit, although the interest is always held because of the change of scene, and the melodramatic touches incorporated here and there. English country life, the Paris boulevards, and some wonderfully exquisite shots taken in the Alps are caught and give the banal story a certain definite appeal. An English cast of players interprets the feature with fair success. The leading man is rather colorless, and Arthur Bourchier, who is featured, overacts.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sir John Borstwick.....Arthur Bourchier
Lady Borstwick.....May Palfrey
Clara Borstwick.....Marjorie Hume
Frank Beresford.....Bertram Burleigh
Mrs. Beresford, his mother.....Mrs. Hayden Coffin
Paul Nikola.....Percy Standing
Lillian Leeson.....Meggie Albanesi
Dave Leeson.....Geoffrey Kerr
Lord Medway.....Lewis Dayton
Lord Medway's Mother.....Mrs. L. Thomas
Semki.....L. C. Carelli

By George R. Sims and Louis N. Parker.
Scenario by Eve Unsell.
Directed by Hugh Ford.
Photographed by Hal Young.

PRESS NOTICE—STORY

"The Great Day," the feature attraction at the ———— theatre next ———— is a Paramount British production with an all-star cast of English players. The offering has been staged by Hugh Ford in England, Paris and the snow-clad Alps and deals with a young Englishman who invents a steel process for the possession of which rival nations are clamoring and this forms the basis of a tremendously interesting narrative. The picture is founded on a Drury Lane melodrama. In Borstwick's Steel works there is employed a young expert, Frank Beresford, who has invented a new process which is to yield the strongest, lightest steel in the world. It happens that Beresford is very much in love with Clara Borstwick, but an incident in his past life prevents him from making a declaration of his love.

The picture builds up a novel dramatic situation. The hero marries the widow of his friend, but she runs away. Thinking her dead he marries Clara at which time the adventuress comes back very much alive. Also his long lost friend. The latter's entrance into the action at this point eliminates the adventuress. The result is Clara and Frank are reconciled. The picture is exceptionally appealing in its composition of scenes and builds up effective climaxes. The acting is entirely adequate.

PROGRAM READER

Suppose you were deeply in love with a beautiful girl and was prevented from asking her hand in marriage because of a cloud in your life. Suppose you had been married to the widow of your dearest friend and she had left you. Suppose you had information which led you to believe she was dead, only to be confronted after your second marriage with your first wife's presence. What would you do? Come to the ———— theatre next ———— and see the Paramount British picture, "The Great Day" is an adaptation of the Drury Lane melodrama of the same name, which has been directed with unbounded skill by Hugh Ford. The story takes one from England to the snow-clad Alps and the streets of Paris. It is packed with exciting moments, offers a pleasant romance and is well acted by a cast of celebrated English players.

SUGGESTIONS

You can bill this picture as a powerful dramatic story of English life, the development of which carries the spectator to Paris and into the Alps. You can tell them that the theme is one of great heart interest and is bound to please. Mention the fact that this is one of the first Paramount pictures to come from England, that it is acted by a celebrated cast of English players, that it is well directed by Hugh Ford, a director. Who has several distinctive photoplays to his credit. If you have

"THE DANGEROUS MOMENT
(Universal)

A Light and Pleasing Romance of Greenwich Villag

CARMEL MYERS comes to the screen in a picture which will full perfectly its mission. Which is to say that it offers light and agre able entertainment and presents a clean, refreshing romance in manner sufficiently original. The star herself gives a performance whi we believe, will win her more admirers than many of her previous p tures. This is due largely to the role. She plays a little Italian girl, wl works as a waitress in a small cafe in New York's Greenwich village. H costuming is simple and well suited to her type of beauty. She is n called upon for any very emotional acting and is allowed to impress l the charm of a vivacious personality.

The story starts, and never leaves, that favorite locale of authors—t Bohemian Greenwich village. It is to be expected that the characters a settings would be exaggerated, for it would never do to make "t village" too conventional. It would destroy one of the traditions New York.

The story is that of a girl who, in self defense, strikes her annoyer wi a chair. The man is found dead and the girl flees in fear into the roo of an artist who lives next door. He believes in her innocence and d guises her as a model, and she is discovered in the apartment by a wil eyed denizon of "the village" who turns her over to the police. It easy to guess that she did not really do the killing, but they have used crude method of fixing the blame upon a gangster, who had entered t room after the girl had used the chair with good effect and killed t man with a knife. The girl is set free and her friend, the artist, is pe fectly willing to lose his fiancee, who is of the iceberg variety. There the usual happy ending.

"The Dangerous Moment" is light and wholesome, perfectly clean, a well able to hold the interest of an audience. The murder does not ke it from being a comedy drama. In a way it is reminiscent of "The Ci derella Man," not so much in its plot as in its spirit.

Miss Myers is supported by Herbert Heyes, who gives a capable pe formance as the artist. Bonnie Hill is well cast as the cold blooded fiance There is really no villain except George Rigas, a very good type, who suffe death rather early. Good performances are also given by Lule Warre ton, Fred G. Becker, "Smoke" Turner, and Marion Skinner.—Length, reels.—*Matthew A. Taylor.*

Sylvia Palprini.....Carmel Mye
Mrs. Tarkides.....Lule Warren
Tassos Tarkides.....George Rig
Jack Reeve.....W. T. Fello
Collins.....Billy F
Marjory Blake.....Bonnie H
George Duray.....Herbert Hey
Henry Trent.....Fred G. Beck
Aunt Cynthia.....Marion Skinn
Trotsky.....Smoke Turn

Directed by Marcel de Sana.
Story by Douglas Z. Doty.
Scenario by Wallace Clifton.
Photography by Bert Glennon.

PRESS NOTICE—STORY

Carmel Myers, the pretty Universal star, plays the leading role in "The Dange ous Moment," which will be the feature attraction at the ———— theatre ———— This is one of the most delightful romances which have reached t screen in many a day. Written by Douglas Doty, former editor of the Cosmopo tan Magazine, it tells an original and gripping story of New York's Greenwi Village—the home of artists, Bohemians and radicals, in a way that will char and hold the attention of an audience.

The story opens with the star as a waitress in The Black Beetle, a little ca of the type so well known to habitants of "the Village." In repeling the attentio of the son of the owner of the cafe she strikes him with a chair. He falls dea Thinking that she has killed him she seeks refuge in the studio of an artist wl lives next door. The story unfolds from there with love interest paramount, a proves to be one of the most delightful and surprising romances of the season.

Admirers of Miss Myers, and they are legion, will find that she is support by a very capable cast, which includes Herbert Heyes, Lule Warrenton, Geor Rigan, W. T. Fellows, Billy Fay, Bennie Hill, Fred G. Becker, Marion Skinn and "Smoke" Turner.

"The Dangerous Moment" will be shown at the ———— theatre for ———— days beginning.

PROGRAM READER

Sylvia was a waitress in a small cafe in the heart of New York's Greenwi Village. Tassos was the son of the owner of the cafe who forced his attentio upon her. In self defense she strikes him with a chair and flees. He is discover dead, and the police begin searching for the little waitress who is hiding in t studio of an artist next door. From then on this story, known as "The Dangero Moment," increases in interest and exciting moment.

Carmel Myers is the star of this delightful romance and she is supported by thoroughly capable cast. The story is from the pen of Douglas Doty, form editor of the Cosmopolitan Magazine, and a well known author.

"The Dangerous Moment" will be shown at the ———— theatre on ———— and is expected to be one of the most popular pictures of the month.

CATCH LINES

A delightful romance of Greenwich Village, with Carmel Myers, the dain Universal star, in the leading role.

She thought she was a murderess, so she hid, and in hiding she found someo to love and be loved by.

"THE CHARMING DECEIVER"
(Vitagraph)

Mild Interest Because of Its Conventional Treatment

NOT much can be said of "The Charming Deceiver" except that it is an ordinary program picture which never arouses any great interest but which at the same time never entirely loses its hold upon an audience. It tells a story not entirely convincing, which moves along in the prescribed grooves. A few uncommon, original, incidents or a continuity more swiftly moving would have given a zest to the picture which it now lacks, and the absence of which is felt by an audience.

Alice Calhoun is the star. While possessing beauty and a certain amount of charm, there seems to be a stilted manner about her acting. Perhaps this impression comes from the conventional treatment of the story. But her personality is not one which stays in the memory long after the theatre has been left behind.

The story concerns a young woman who has been tricked into a marriage with a criminal. She returns to the home of her grandfather from which her mother had been driven out years before because of an unsatisfactory marriage. The old man, a proud New Englander, is sick and the girl fears to tell him of her marriage to a jailbird. When her husband escapes from prison, he comes to the Connecticut homestead and poses as his wife's brother, who is expected home from a military hospital. Richard Walling, a young neighbor, falls in love with the girl, and is discouraged at her persistent refusal of his attentions. The atmosphere is cleared by the escaped convict himself, who, while intoxicated, reveals that he is husband and not brother to the girl. The two are prepared to leave the house, when the real brother from the military hospital arrives. Detectives are also hot on the trail by this time, and the husband makes a happy ending possible by committing suicide.

The cast is not outstanding, but a good performance is given by Charles Kent as the grandfather, and Jack McLean is a likeable young brother. Rollin Bottomly, while not the type of leading man commonly seen on the screen, is a good enough actor. Eugene Acker's performance as the villain is satisfactory.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Edith Denton Marsden.....Alice Calhoun
Frank Denton.....Jack McLean
John Adams Stanford.....Charles Kent
Don Marsden.....Eugene Acker
Richard Walling.....Rollin Bottomly
Duncan.....Robert Gaillard

Story by Mrs. Owen Bronson.
Scenario by Fred Schafer.
Directed by George L. Sargent.

PRESS NOTICE—STORY

Alice Calhoun, one of the most popular of the younger and more recent stars of the screen, plays the leading role in "The Charming Deceiver," which will be the feature attraction at the ———— theatre on ————.

"The Charming Deceiver" is a Vitagraph production, made from a story by Mrs. Owen Bronson and directed by George L. Sargent. It tells a story of unusual interest and affords Miss Calhoun a part which suits her admirably. She is cast as the granddaughter of a stern old New England aristocrat, who returns to the family home from which her mother had been driven out years before. In the meantime she has been led into an unhappy marriage. Her husband is in prison and, because her grandfather is in ill health, she is afraid to tell him of her marriage. The picture ends happily, but there is plenty of romance as well as gripping drama before the final scene.

Supporting this charming star is a very capable cast which includes Jack McLean, Charles Kent, Eugene Acker, Rollin Bottomly and Robert Gaillard. The picture is remarkably well acted and has been produced with great care in regards to detail. The human interest is strong throughout and it is expected to thoroughly please the patrons of the ———— theatre.

PROGRAM READER

Alice Calhoun, one of the younger and rising stars of picturedom, is the featured player in "The Charming Deceiver," which will be the feature attraction at the ———— theatre on ————. This is a Vitagraph production, rich in romance and heart interest and one which is expected to please the patrons of the ———— entirely.

The story concerns a young girl who is tricked into a marriage with a criminal. Years ago her mother had brought down the wrath of the proud old New Englander upon her head by marrying against her father's choice. So when the young girl returns to the old homestead, she fears to tell of her unhappy marriage. Thus she turns into a deceiver. That she is charming no one will doubt if they see the remarkable acting of Alice Calhoun in this difficult role.

The story unfolds with increasing interest and ends in a highly dramatic climax. Supporting the star are such well known players as Jack McLean, Charles Kent and Eugene Acker. The story is by Mrs. Owen Bronson, and the picture was directed by George L. Sargent.

SUGGESTIONS

Alice Calhoun has not a guaranteed following as yet, and it is well to use her name as much as possible and try to create interest in a new star. If you have shown her last picture, "Princess Jones," be sure and mention the fact. Teaser lines are possible such as the following: "Could you ever forgive deception? Watch and wait for 'The Charming Deceiver' before you answer." Do not book it as an exceptionally dramatic picture, but rather as a light, wholesome piece of entertainment, with plenty of romance and heart interest.

CATCH LINES

Is a white lie always wrong? Can good ever come from telling one? Alice Calhoun who plays the leading role in "The Charming Deceiver," found it brought more harm than good. "The Charming Deceiver" will be at the ———— theatre on ————.

Alice Calhoun, the newest Vitagraph star, who is rapidly rising to great heights of popularity in filmdom. See this dainty actress once and you will want to see her again.

"HANDS OFF"
(Fox)

Humorous Touches Make Western Entertaining

TOM MIX comes to the screen this time in a picture which should be adjudged by his admirers as among his most entertaining offerings. The star takes the role of Tex Roberts, "a wild eyed guy from Texas," who comes to a strange town and proceeds to make things interesting. The plot revolves about horse rustling and later on a killing, but despite this material, the picture never gets really serious or dramatic. Instead, the subtitles and the incidents, which, if extraneous to the plot, are well made and appealing, keep up a comic strain. And it is this which supplies good part of the entertainment. For example, "Tony," the horse, goes through some tricks at the bar, and there is considerable hokum when a three hundred pound cowpuncher is introduced. They have found a horse for this heavyweight whose back curves downward like a bow. Then there is a dance hall scene in which Mix arranges the stairway so that it will straighten at the turn of a lover, sending all upon it downwards feet first. In no ordinary Western would the villain, having been thrown out of the window and otherwise punished by the star, rub his forehead wearily and exclaim—"Let me count the pretty cuckoos." There may be some who will resent this facetious treatment of the conventional melodrama, but we think it will win the appreciation of a great many others.

The story is simple and had it been made into straight and continuous Western drama it might have been doomed to mediocrity. Mix does not forget that he is popular largely because of his daredeviltry and faithfulness to the popular conception of a reckless cowpuncher, and this picture has enough stirring action in it to please the enthusiastic youngsters who form a large part of his army of admirers. There is a stampede of horses realistically filmed, some good lariat work, the usual amount of hard riding, a ten-to-one fist fight, with Mix coming out on top of the other ten, and in the climax, a good sized battle in the village street. Even in this scene, however, there is a comedy note when a stick of dynamite explodes in Mix's hand. He recovers in two minutes time.

Sid Nordan is the villain, and William McCormick does well as an Italian. The girl is Pauline Curley, who has not much to do, and does not impress very much doing it.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Tex Roberts.....Tom Mix
Ramona Wadley.....Pauline Curley
Clint Wadley.....Charles K. French
Ford Wadley.....Lloyd Bacon
Capt. Jim Ellison.....Frank Clark
Pete Dinsmore.....Sid Jordon
Tony Alviro.....William McCormick
Bonita.....Virginia Warwick
The Terrible Swede.....J. Webster Dill
Jumbo.....Marvin Loback

Story by William McLeod Raine.
Scenario by Frank Howard Clark.
Direction by George E. Marshall.
Photography by Ben Kline.

PRESS NOTICE—STORY

Residents of ———— will have another opportunity to see Tom Mix, the most popular of all Western stars, at the ———— theatre on ———— when his latest production, "Hands Off," will be shown.

Needless to state, this picture is replete with action of the most virile sort. Probably one of the biggest productions Mix has offered to the public. It contains among its thrilling scenes a realistic stampede of horses which has seldom if ever been equalled in picture history. In the path of the maddened animals is a four-year-old youngster, whom Mix reaches just in time. Escape on either side is impossible so the star simply rushes ahead and jumps into the town pump, stands in the center of the road, until the stampede is over.

There are many other unusually thrilling scenes in this picture, which is well up to the standard which this star established for himself when he first started making Western productions. The story is by Willian McLeod Raine and the direction is the work of George E. Marshall. Playing opposite the star is Pauline Curley and others in the cast include Charles K. French, Lloyd Bacon, Frank Clark and Sid Jordan.

PROGRAM READER

Tom Mix is in town again. His latest film production, "Hands Off," will appear at the ———— theatre on ————, for a ———— days' run. There are few film stars today more generally popular than Tom Mix. His admirers include all those who are fond of fast and thrilling action, for Mix is a personification of the red-blooded American of the West. In one of the scenes in "Hands Off," Mix, as a cowpuncher, takes it upon himself to avenge an insult to a pretty daughter of a cowpuncher. He throws his rope over a telegraph wire and around the body of the bully, suspending him above a big horse trough. And after several duckings the man is willing to apologize.

Another thrilling scene in this picture shows a stampede of horses which is most realistically filmed. All in all, "Hands Off" is one of the highest class pictures of a type which is most popular today among the American picture audiences. It will be shown at the ———— theatre for ———— days beginning ————.

CATCH LINES

The romance of a rough and ready Texas Ranger—who calls himself a "wild-eyed guy from Texas." A typical Tom Mix part.

A thrilling Tom Mix picture of the highest type. An evening's entertainment guaranteed.

A daredevil star in his most thrilling picture. Tom Mix, his horse, his lariat and his gun, in a picture bound to entertain.

"*The* GHOST IN THE GARRET"
(Paramount)

A Rollicking Farce Comedy with Dorothy Gish

IT is a jolly ghost story they have given Dorothy Gish in this one, and Director F. Richard Jones has evolved from it a rollicking farce comedy which will be pronounced by all except the most blasé audiences as a perfectly satisfactory evening's entertainment. For "The Ghost in the Garret," as is fairly evident from its title, has no startlingly new situations, but a whole lot of good comedy is drawn out of those it has. Place a crowd of crooks, one of them a negro, in a supposedly haunted house, and then let wander among them through the semi-darkness a figure draped in white, and the opportunities for laughs become apparent. Their number is limited only by the director's sense of originality and his ability to keep his cast from overacting. And Mr. Jones takes a situation, draws it out cleverly and provokingly and then puts it across in a subtle manner. For instance, the "ghost" suddenly appears next to two of the crooks. They both might have taken one look, thrown up their hands and ran. But they don't. It takes Porter Strong a full minute to summon up sufficient courage to turn his head, and then the two grasp each other frantically, each trying to get a firmer hold on his companion.

The later half, of ghost sequence, in the picture is by far the better. Unfortunately the beginning, while containing some rattling good incident, is allowed to become just a bit serious. One flashback showing Miss Gish receiving a beating, while not offensive, seems out of place in such a picture. In short, it is comedy drama up to the point where the star gets in the deserted house and scares the crooks by hiding under chair slips and sheets, and from then on it is more farcical.

Miss Gish is cast as a poor relative who comes unannounced, with her bulldog and parrot, to the home of a wealthy aunt. The bulldog supplies some fine comedy. A $75,000 necklace is stolen and an imitation causes the complications.

William E. Park is satisfactory as a leading man, and Ray Gray as a sleek crook is just as smooth as he should be. The quartet of crooks are a good variety of types. Miss Gish herself uses the same mannerisms and gestures as in her previous pictures. They will, we believe, give her in time a reputation for a sameness which may lessen her popularity. She presents her usual personality here, however, and will not disappoint her admirers. The sub-titles are cleverly written and round out a farce comedy high class in every respect.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Delsie O'Dell	Dorothy Gi
Bill Clark	William E. Pa
Gilbert Dennison	Downing Cla
Percy White	Ray Gr
Mrs. Gilbert Dennison	Mrs. David Land
Dennison's Butler	Walter T. Lev
Dennison's cook	Mrs. P
Detective O'Connor	Frank Badgl
Crooks	Tom Blake Frank Hagn William Nall Porter Stron

Directed by F. Richards Jones.
Story by Wells Hastings.
Photography by Fred Chaston.

PRESS NOTICE—STORY

Another Dorothy Gish picture will be the attraction at the ———— theatre ———— It is entitled "The Ghost in the Garret," and presents this clev and attractive screen star in one of the most delightful comedies of the season.

Ever since her excellent work in D. W. Griffith's "Hearts of the World," Mi Gish has been steadily increasing her following until she ranks today among th highest of all screen favorites. She is a comedienne of unique personality. H charm and her zest and her originality can make any picture unusual. "Th Ghost in the Garrett" is itself an unusual story. It was written by Wells Hasting a prominent magazine writer and is packed with laughs from reel one to the fin fade-out.

Miss Gish is assisted by two unusual actors in this picture. One is "Mike," bulldog who wins for himself everlasting fame by his work in this production. Th second is a nameless parrot who cocks her head and struts about in her part i the best comedy manner. To put it mildly the parrot is "a bird of a comedian."

Miss Gish plays the part of a poor relation who comes to live with a wealth aunt. Polly and "Mike" accompany her. The story revolves around an expensiv necklace which is stolen by a gang of crooks who live in the deserted house nex door. Miss Gish finds that it is easier to scare the thieves by playing "ghost than by using force to win back the necklace.

PROGRAM READER

"The Ghost in the Garret" is the title of Dorothy Gish's latest Paramount pi ture and it will be shown for ———— days beginning ———— to the patron of the ———— theatre. Miss Gish needs no introduction to the American fil public. Her popularity cannot be questioned. Her whimsical personality, and he rare talents as a comedienne, have placed her in the highest ranks of film favorite "The Ghost in the Garret" is out-and-out comedy. It is one of those clev motion pictures which stand out from a background of mediocrity. Crammed wit laughs from beginning to end, it is a thoroughly refreshing evening's entertainmer for the whole family and all the family's friends. The story was written by Wel Hastings, a well known magazine writer, and the production was directed by F Richards Jones, a veteran screen director and a recognized leader in his art.

Do not miss "The Ghost of the Garret." You will like Dorothy Gish, you wi like the story, and you will forget the worries and cares of the day in the enter tainment it affords.

SUGGESTIONS

Here is Dorothy Gish in another comedy which will satisfy her admirers per fectly. Her name should not be relied upon entirely to fill the house, however Advertise it as a light, wholesome comedy, crammed with humor. Do this espe cially if your competitors are showing heavy dramas or if you yourself have ha a long stretch of emotional stuff. It is an ideal picture to form the basis of a "all comedy bill." Incidentally the title, "The Ghost in the Garret" could b the subject of a competitive short story in the local schools which you could ti up with your run.

"A Day With John Burroughs"
(Prizma—One Reel)

THIS exquisite little number is highly appropriate at the time when the beloved naturalist is so much in the public eye because of his death. It comes to the screen bringing a sense of communion to the spectator. It generates a spiritual motif, caught in the simplicity of the life of the lamented naturalist. He is happy and contented in his rustic setting, as he guides some little youngsters about and points out to them the ways and mysteries of nature. He is also acting as our instructor too. And as he describes a bug, a flower, a bit of granite, or a tree, or indulges in some bit of woodcraft, the subtitles employ a reproduction of his own handwriting. A great number—one which will be highly applauded—*LAURENCE REID.*

"Screen Snapshots No. 22"
(C. B. C. Film Sales Corp.)

VERY good. Whoever compiled or gathered together the interesting moments in Screen Snapshots No. 22 has the nose for interesting news concerning the film stars. There are scenes filled with all sorts of action and the actors are made to act and do stunts that would gain credit for them in their known line of endeavor.

For instance the cowpunchers of western movie thrillers stage a real Wild West show, with Tom Mix and Buck Jones on their favorite ponies helping to put the "act" over. These scenes are well worth witnessing.

An then there is Barbara Castleton doing a little stunt entitled "Waiting at the Church," to be followed by Matty Roubert, the boy actor whose ambition leads him to portray a strong dramatic role. The contribution is named "Drink" and young Roubert plays the role like a Barrymore.

A thrill is added when Paul Bourgeois, Universal's animal trainer is shown in the "big cage" putting a horse and lion through their tricks. Mr. Lion doesn't like it a bit but it doesn't seem to worry the trainer or the horse. Charles Ray is also caught in the act of personally delivering one of his own pictures by aeroplane.

The wind-up shows a group of stars arriving in San Francisco to attend a movie ball. Clara Kimball Young, Bebe Daniels, Bryant Washburn, Mary Miles Minter and Mary Thurman and many of the lesser lights are all here grouped about the camera and in automobiles looking their prettiest. Very interesting to say the least.—*FRANK LEONARD.*

"The Hick"
(Larry Semon Comedy-Vitagraph—Two Reels)

LARRY SEMON, who is acknowledged to be the leading knock-about comedian of the screen, comes forward in "The Hick," in his best form. This amusing burlesque on rural life, love, and romance, presents the star in a variety of adverturous stunts. Always credited with being something of an acrobat or tumbler, Semon eclipses his former effort in the bounding, somer-saulting tricks he puts over with all the nonchalance of a squirrel hopping from tree to tree. The milk flies, the butter churner takes a flight into space, the cows kick up, the donkey lives up to his reputation, and these stunts come so thick and fast and are so packed with amusing incident and exciting thrills that the spectator feels like an actual participant. So much for realism in Semon's comedies. The subtitles are pithy and full of punch.—*LAWRENCE REID.*

"The Worst Was True"
(Chester Outing-Educational)

"THE Worst Was True" might be termed a short story of Hong Kong, China. As the film is only one reel, it is the high spots and important incidents that are touched upon and in this way the subject is compact and contains plenty of interest.

Hong Kong must be a city of interest judging from the views, which begin at one end of the town and sweep around until the circle is completed.

The beautiful harbor, with the Chinese junks and sailing vessels gliding quietly to and from port and then the jump to the close-ups picturing the big foreign boats tied to the docks, unloading their cargoes of merchandise, the Chinese coolies being the "unloaders," forms a picturesque background.

The Chinese method of shipping sheep and hogs is sure to hold the attention, especially as regards the latter, each one of which is encased in a wicker basket and easily carried to shore.

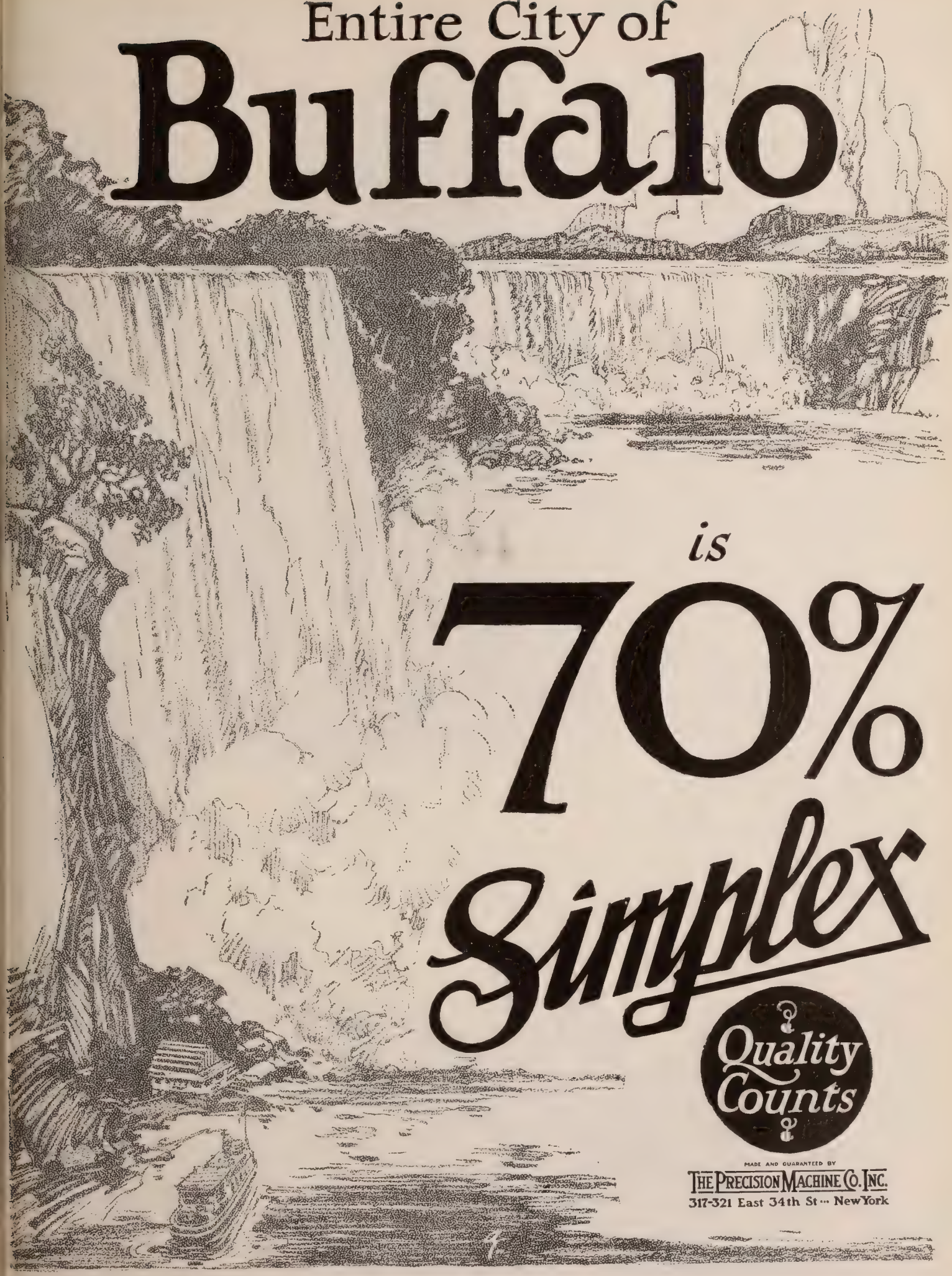
Many views of the inhabitants are also shown to keep up the interest, the scenes shifting hither and thither picturing the natives at play and at work and not forgetting the children.

A very good scenic.—*FRANK LEONARD.*

THE WILLIAMS PRINTING COMPANY, NEW YORK

Entire City of

Buffalo



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Charles Spencer Chaplin's
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Is now available through
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"*The Kid*" must be seen to
Be properly appreciated.
It is a wonderful picture.
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There are reasons—
Come and see them.

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APRIL 23, 1921

Motion Picture News

Reg. U. S. Patent Office

The Studio Directory! First Call

¶ Biographical sketches and other editorial matter for the coming issue of Motion Picture News Studio Directory are now being prepared.

¶ Reservations and copy for advertising space are also being received.

¶ Don't postpone sending in your biographical material and advertising orders.

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A RITCHEY ACHIEVEMENT

WHEN a man sees a trim and well turned ankle in front of him the chances are ninety-nine to one that he will try to see the face that goes with it. The public psychology works in much the same way as regards posters and photoplays. The twenty-four sheet stand for "Sheltered Daughters" illustrates the point. It is for a Realart production in which Justine Johnstone is starred. As an example of ultra refined work, which nevertheless is potent with advertising value, it stands unrivalled in recent poster achievement.

Being these things, it is of course a RITCHEY poster!

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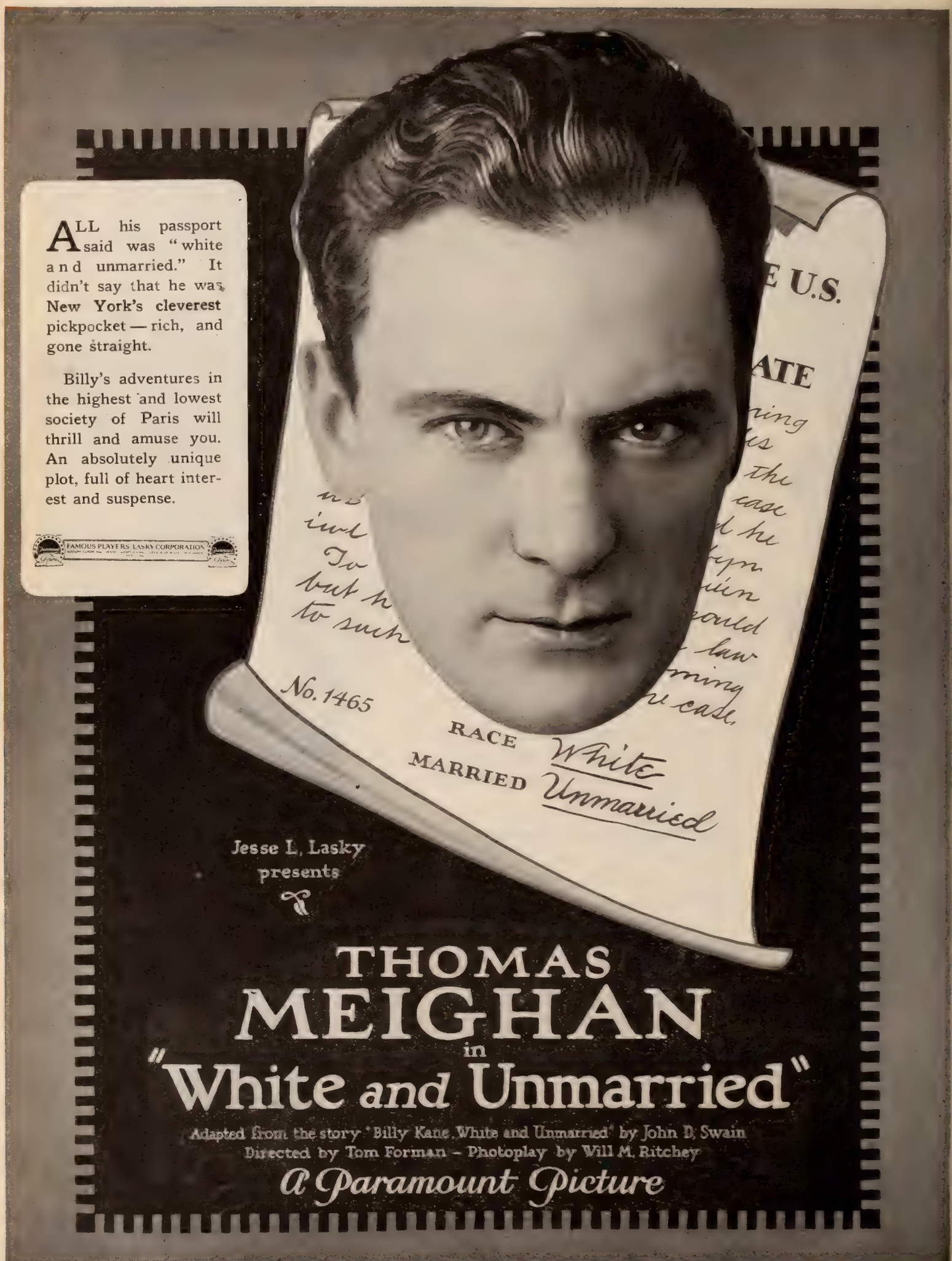
Adolph Zukor presents
Elsie Ferguson
in
William D. Taylor's Production
"Sacred and Profane Love"
The Soul of a Girl!
Seeking, yearning, crying out for life and love. Mistaking the false for the true, the glamour for the reality.
The Soul of a Woman!
Saving, giving, sacrificing. Dragging her mate from the depths, giving up all things for the sacredness of true love.
All on the screen, made to shine forth in splendor and glory through the marvelous artistry of the star.
Miss Ferguson's greatest role on the stage, her greatest on the screen. The play that held New York enthralled will thrill and sway the entire picture-going public.
From the novel and play by Arnold Bennett. Scenario by Julia Crawford Ivers.
Cast includes CONRAD NAGEL
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION


ALL his passport said was "white and unmarried." It didn't say that he was New York's cleverest pickpocket — rich, and gone straight.
Billy's adventures in the highest and lowest society of Paris will thrill and amuse you. An absolutely unique plot, full of heart interest and suspense.
FAMOUS PLAYERS LASKY CORPORATION
No. 1465
RACE White
MARRIED Unmarried
Jesse L. Lasky presents
THOMAS MEIGHAN
in
"White and Unmarried"
Adapted from the story "Billy Kane, White and Unmarried" by John D. Swain
Directed by Tom Forman - Photoplay by Will M. Ritchey
A Paramount Picture

Thomas H. Ince
presents

"THE BRONZE BELL"

By Louis Joseph Vance

THE shrieks of a thousand mutinous natives! The ominous roar that grew in volume with her every heart beat!

And she, an English girl, alone and helpless in the strange, secret Temple of the Bronze Bell!

But the Indian Prince was an American in disguise! And when he fell in love with her——

The rest is a sizzling, surprising, spectacular melodrama, written by a master of thrills, and produced on a gigantic scale.

Cast includes Doris May and Courtenay Foote

Directed by James W. Horne.
Scenario by Del Andrews and Louis Stevens.
Photographed by George Barnes.
An Ince-Vance Special.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Carl Laemmle offers

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"Reputation"

The most Dynamic Personality in moving pictures in Stuart Paton's Tremendous Drama of Woman against Woman

A PRODUCTION fully as sensational as "The Wildcat of Paris"—or "The Virgin of Stamboul"—or "Outside the Law," but with an even stronger clash of human emotions—the clash of a mother with a past and a daughter with a future. A picture, furthermore, with a title that will reach out across the street and pull in every man and woman who passes your doors.

I've seen it.
I know!

Carl Laemmle

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Carl Laemmle presents

GLADYS WALTON

WHEN that famous author, F. Hopkinson Smith penned his delightful story, "A KENTUCKY CINDERELLA" he wrote an appealing romance of West and South whose swift action is filled with the spirit of youth. This is just the kind of romantic drama which GLADYS WALTON can play to perfection and your audiences will be utterly charmed with the sharply contrasting lights and shadows of this well-loved tale, in which the little orphaned Westerner wins out in her struggle against adversity and comes into safe harbor at last.

"DESPERATE YOUTH"

Directed by Harry B. Harris

FRANK MAYO

AN outdoor hero in an outdoor picture —that's vigorous, masterful FRANK MAYO in "THE BLAZING TRAIL." A rousing story of a city man's big adventure in the old Blue Ridge, as real as it is stirring and with something more than a glimpse of that well-known Klan that will not stand for invasion of the American home. See the terrible Men-without-Faces in the saddle for vengeance and you'll see something that's sensational and thrilling and as human as it is clean in its big dramatic moments.

"The BLAZING TRAIL"

Directed by Robert Thornby

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DID YOU KNOW

that, during 1920, International shot, developed and looked at more than one million feet of negative in making up INTERNATIONAL NEWS?

that between 4,000 and 16,000 feet of negative is screened on each issue in order to make up 1,000 GOOD feet of positive?

that there were 116 INTERNATIONAL NEWS issues in 1920?

that these contained 1,275 different subjects?

that 16,642,560 feet of positive film were used?

that this made 3,152 miles of positive film, more than enough to reach from New York to Los Angeles?

that this positive went on 18,493 reels.

that these reels, laid flat side by side, would reach for 2.9 miles, or more than enough to make an unbroken straight line across Central Park in New York?

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that INTERNATIONAL always did and always will make the BEST NEWS REEL?

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Above is the one-sheet of this best-of-all Joe Martin screamers. Paper your town and pack your house.

HE

——drinks hard cider thru a tube.
doubles successfully as a masher and a nurse girl.
falls down a coal hole.
foils a dastardly safe-robbery.
saves a man and his wife from a lion.
rescues a baby in a runaway.
fools the villain by impersonating a three-year old.
sounds the fire alarm and turns on the water.
brings the elephant to the flaming home.
climbs up a leader and saves the child.

What more do you want a monkey to do for seventeen cents?

JOE MARTIN

UNIVERSAL JEWEL COMEDIES

Louise Glaum in "I Am Guilty!"

By Bradley King

A

J. Parker Read Jr. Production

A MASTER VISUALIZATION OF A HIGHLY DRAMATIC INCIDENT IN THE CAREER OF A NEGLECTED WIFE

With a notable supporting cast including Mahlon Hamilton, Joseph Kilgour, Ruth Stonehouse, Claire Du Brey and others.

To be released May First

There is an "A. P." Exchange near you. Make arrangements to book this picture NOW!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The New York

Mack Sennett's

Six Part Comedy-Drama

New York Journal, *Monday, April 11, 1921*

Comedy week at the Rialto brought the cleverest play of its kind seen in many a month, and the most original. If you are a thirty-third degree film fan you will see what you look like when staring at a thriller just as the hero leaps to uncertain death. If you are a screen star, which, of course, you are not, but if you hope to be, which, of course, you do, you will learn a lot from Ben Turpin in "A Small Town Idol"

New York Herald, *Monday, April 11, 1921*

Mack Sennett is such a master of the film farce that in "A Small Town Idol" he can make comedians even of owls and fishes. This latest excursion of the producer into the six reel explosion, which is the feature of "Comedy Week" at the Rialto, uses up every possible variant of the burlesque on the rural mellowdrammer in its wildest form, so that it becomes a film carouse that all but shakes down the plaster of the Rialto with laughter as the plaster in a regular Sennett hotel fight is shaken.

The Evening Telegram, *Monday, April 11, 1921*

Although Mack Sennett does not appear in person on the screen at the Rialto Theatre this week, he dominates the theatre with his new photoplay, "A Small Town Idol."

The new film is much more subtle and every bit as funny as this producer's earlier screen plays. . . Ben Turpin appears in the hero role and is ably assisted in the principal roles by pretty Marie Prevost and Phyllis Haver and Charles Murray The supporting cast is a long one and includes, besides an enormous group of Sennett girls, James Findlayson, Bert Roach, Al Cooke, Dot Farley, Eddie Gribbon, Kalla Pasha, Billy Bevan and George O'Hara. Of course, there are animals, lions, and so on Earle Kenton directed the production under Mr. Sennett's guidance.

The Evening Mail, *Monday, April 11, 1921*

"A Small Town Idol" is quite the most pretentious thing Mack Sennett has attempted. Several of the scenes are huge and employ hundreds of participants, particularly a travesty on Babylonian revels in which the brevity of costume of the Sennett beauties probably outdoes all previous efforts.

THE BIGGEST BUSINESS IN 34 WEEKS

Have You

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Newspapers Agree

"A SMALL TOWN IDOL"

IS THE PICTURE SENSATION OF NEW YORK!

The World, *Monday, April 11, 1921*

It would sound like a paid advertisement, but is is the truth, and so here goes For six reels the audience laughed—laughed as it hasn't laughed for a long time. The funny eyes of Ben Turpin; the ridiculous comedy of Mack Sennett's whole photoplay, "A Small Town Idol"; the overripe tomato in the Sheriff's eye; the pretty girl dangling, head downward, from the roof, a flash of pink now and then; the burlesque on melodramatic film scenes worked into it—these things and many more make of this latest slapstick play of comedy and spice the funniest thing that has been seen on a screen for many weeks. It is on view at the Rialto this week as a feature in an all-comedy bill which Hugo Riesenfeld has prepared.

The Morning Telegraph, *Monday, April 11, 1921*

Mack Sennett strikes a great blow for art at the Rialto Theatre this week, where throngs of those who love the highest and best in the silent drama are rushing to see "A Small Town Idol." The discriminating patrons of the cinema always have looked to Mr. Sennett for the purest expressions of the screen. Heretofore he has devoted his great gifts to making mere vignettes, short but vivid snatches of life translated to the terms of the motion picture. But "A Small Town Idol" ranks with his more ambitious efforts like "Down on the Farm" and "Married Life."

New York American, *Monday, April 11, 1921*

"A Small Town Idol," which came to the Rialto yesterday, is a classic. It's a liberal education for motion picture stars of the so-called sterner sex; it will prove a revelation to motion picture fans, and it is a six reel stream of laughter for everybody.

AT HUGO REISENFELD'S "RIALTO" Booked It?

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Cosmopolitan

"BURIED TREASURE"

With

MARION DAVIES

from a Story by F. Britten Austen ~ *Scenario and Direction* George D. Baker
Scenes by Joseph Urban

Uninterrupted Capacity Box Office Business From the Start, is this Film's Present Record

1—Capacity box office business and big daily overflow for weeks at the Criterion Theatre, N. Y., and duplicated at the Randolph in Chicago.

2—Present exhibitor reports and advance bookings have set a new record, predicting a business which, for this kind of a picture, will be unequalled.

Released as A Paramount Picture

~Released by Famous Players~Lasky Corporation~

Production

"Buried Treasure" is another Cosmopolitan Super-Feature that is establishing new financial figures and creating new artistic standards.

It is a Cosmopolitan Production.

It has the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Settings by Joseph Urban.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

A Cosmopolitan

"Ladies on the Right

"PROXIES"

"There's enough action in the story for a three act melodrama, and enough mystery, too," is what the *New York Daily News* says of "Proxies," which confirms our claim that this is the swiftest moving comedy drama ever screened.

The New York Herald writes—"Norman Kerry and Miss Keefe capture the attention, and with mystery and a double barrelled love story, the picture proves once more that finance and romance blend very well on the screen."

"Proxies" asks and answers the question—does it pay to give a fallen man a chance?

So well answered and "so presented that the fabric shines like new"—*News.*

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

Production

Gentlemen on the Left"

"PROXIES"

In "Proxies" an ex-convict is given a chance to make good.

Right at the vital point of the play he changes the course of events and holds you gasping.

"The ingenuity and speed of 'Proxies' is its chief charm," "the particular quality of the picture was its unexpectedness," "one of the best screen performances I have seen in many a long day"—*Alan Dale, N. Y. American.*

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Story by Frank R. Adams.

Scenario and direction by George D. Baker.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

Released as A Paramount Picture

~Released by Famous Players-Lasky Corporation~

The Biggest Six Week's Record of any Picture in Five Years

In the six weeks following its record breaking pre-release run for weeks at the Criterion Theatre, New York, "The Inside of the Cup" has booked more houses than "Humoresque" did in its first six weeks.

This is the big picture of 1921.

It will play more houses—do more for the screen and live longer than any picture produced in the past five years.

Every exhibitor who has booked "The Inside of the Cup" and given it the exploitation of a pre-release showing to a group of ministers, has broken box office records.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Released as a Paramount Picture.

Produced by the International Film Service Co., Inc., William Randolph Hearst, Owner and President.

"DREAM STREET"—its very name brings the breath of Youth and Springtime — of soft nights and darkened by-ways that lure with mystery and romance.

And here in Dream Street David Wark Griffith has chosen to tell his story; here, in the loves of Dream Street folks, he has found another bit of the Heart of Life itself.

Never has the masterhand of Griffith wrought a more beautiful thing; never has he gotten so close to the Soul of Humanity.

DAVID WARK GRIFFITH

presents

"DREAM STREET"

A Dramatic Comedy Based on Characters of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MARY MILES MINTER
IN
THE LITTLE CLOWN

Adapted from the play by
AVERY HOPWOOD

Wid's DAILY
You can promise them something Different and Entertaining
You can be sure of showing a pleasing, wholesome bit of entertainment if you secure Mary Miles Minter's latest production for Realart. It's the kind that you can show to the entire family. It's clean all the way through, and it is entertaining.
Tell them about the little girl reared in the atmosphere of the circus, and of her romance with a fellow whose folks thought him too good for her.

REALART PICTURES
Trade Mark Reg. U. S. Pat. Off.

Directed by Thomas Heffron
Scenario by Eugene B. Lewis

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

Quality One Reel Comedies For Fifty-two Programs

Every week in the year Educational releases a new one-reel comedy. The regularity of release of these comedies is as important to the exhibitor as their dependable QUALITY. They fit into any program, in ANY THEATRE, ANYWHERE.

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EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

Christie

for CONSISTENT

Ten Points.

1 A real plot

2 Human

3 Clean Comedy

4 Appeals to all classes

5 Not a dull moment

6 Thrills

7 Spontaneous laughs

8 Realities Win

9 Has the wallop

10 Results count

Book the entire series thru

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Comedies

QUALITY

The Proof

"Back From The Front"

(Christie Comedy-Educational)

THE fellow who would palm himself off as a hero is the idea behind the latest Christie comedy, an idea which never grows old because it is akin to human nature. "Back from the Front" is about the best full grown legitimate comedy which has reached the screen in some time. There is no slapstick present, nor any recourse to burlesque. What is depicted is genuine. Bobby has been a "stay at home" lieutenant. When the boys come back with their decorations for bravery his humiliation seems complete. He is invited to a week-end and to make a hit palms himself as the most successful "ace" in the aviation service. Now everything would have been O. K. had Bobby just talked of his exploits. He never dreamed that he would have to indulge in aviation feats. He attempts to find a way out of his difficulty but to no avail. He is forced to take the air and the evolutions certainly spell a heroism as great as that he might have earned during the war.

The high spots of the picture come when the ambulance corps attempt to follow him about. A quartet of ambulances in perfect formation, wheel and turn, and race, over the field to be near when the machine tumbles to earth. It is a very humorous bit and one that will be appreciated wherever it is shown. Eventually Bobby is forced to fly with his fiancee's father. The entire house party are indulging in hero-worshipping. But Bobby never leaves the ground. Instead the aeroplane skims over the surface and strikes a huge haystack and Bobby and his future father-in-law are propelled through space. He hasn't proved himself much of a hero, but he has the satisfaction in knowing that he will not be urged to fly again.

There is no repetitious detail, the company builds from its idea, sending out thrills and humor without effort.

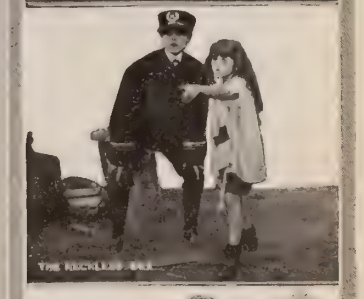
It certainly scored with the Rialto audience in New York. After one has been "slapsticked" to boredom it is a relief to see something which can conquer with realities. "Back from the Front" is a sure-fire comedy—a refined comedy, but one which carries a "kick" like 500 bomb proof "likker." Christie will have the slapstick directors eating out of his hand if he continues with similar ideas.—Length, 2 reels.—LAURENCE REID, Motion Picture News.

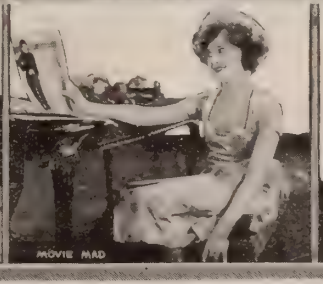
Produced by

Christie Film Company

INCORPORATED

LOS ANGELES, CAL.





FIRST NATIONAL

KINOGRAMS

THE VISUAL NEWS of ALL THE WORLD

Exclusive Pictures

—Clemenceau "Tiger" War Premier of France arriving at Toulon, after his trip in Egypt, Asia and the South Seas, were shown in—

KINOGRAMS No. 2030

DISTRIBUTED BY

Educational Pictures

"THE SPICE OF THE PROGRAM"

A Box-Office Sensation At The Capitol Theatre!

The Cabinet of Dr. Caligari has proved that theatregoers want something new!

The second largest Sunday—the largest Monday, Tuesday, Wednesday—the 'third' largest Thursday—the second largest Friday and Saturday . . . .

—in the history of the Capitol Theatre! . . . and that's some history!

This new European film success is a mystery story that holds the public in suspense every minute!

Give your patrons something new— *they want it*—

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

World Premiere De Luxe!

"Peck's Bad Boy"

(1921 MODEL)

Starring

The Sensation of Filmdom

JACKIE COOGAN

(THE KID)

MARK

S T R A N D

THEATRE NEW YORK CITY

COMMENCING WEEK OF APRIL 24th

All Star Cast Includes

DORIS MAY **WHEELER OAKMAN**
LILLIAN LEIGHTON **JAMES CORRIGAN**
RAYMOND HATTON

Directed by
SAM WOOD

Edited and Titled by
IRVIN S. COBB

FIVE REELS OF LAUGHTER
FOR EVERY CHILD FROM
SIX TO SIXTY-SIX

WESTERN PICTURES EXPLOITATION CO.

IRVING M. LESSER, General Manager

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LOS ANGELES

BILTMORE HOTEL
NEW YORK

New York Newspaper Reviews Compiled by Wid's—Not Us!

AMERICAN

distinctively a novelty. It has a cunning intelligence, a cleverness and a subtle humor***.

TIMES

will probably be sharply divided—and that's the first thing that recommends the picture,settings are the background, or rather an inseparable part, of a fantastic story of murder and madness such as Edgar Allan Poe might have written. This story is coherent, logical, a genuine and legitimate thriller,***. So the film, then, is a shocker for those who like such to revel in. It is a feast for those who want their fiction strong and straight.

WORLD

this film outdoes for sheer audacity anything seen in a motion picture house this year.

GLOBE

fantastic charm which makes this picture the most amazing and radical thing shown since films began. It is only upon reflection that you sense the careful art of the production to realize the perfection of the craftsmanship which can give to the audience the mood of its characters caught in the delirium of a disordered brain.

JOURNAL

It is an interesting piece of screen play, a novelty that combines mentality, humor and a certain cleverness of execution.*** It must be credited with presenting a departure from the hackneyed type of picture with which our market has been surfeited.

TELEGRAM

The bizarre and distorted settings are not merely fantastic; they reflect the mental state of the characters involved. "The Cabinet of Doctor Caligari" is likely to have a big influence on motion picture producers.

DAILY NEWS

I have come away believing. The cubist settings in this picture are not only interesting because they are fantastic; they are also extraordinarily impressive when the effect of horrible beauty or of terror of imminent doom is desired.

I am glad to have seen the picture because it represents a new departure and, on the whole, a successful one in the matter of settings.

Give your patrons
something new—
they want it!

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

SPENCER
PRODUCTIONS, Inc.
Present
HELEN GIBSON
Supported by
JACK CONNOLLY
AND AN ALL STAR CAST
in
"THE Wolverine"
Directed by
WILLIAM BERTRAM
SECURE OUR
FRANCHISE
FOR YOUR
TERRITORY-
Now ready!
Distributed by ASSOCIATED PHOTO-PLAYS
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LOS ANGELES
412 WEST SIXTH ST
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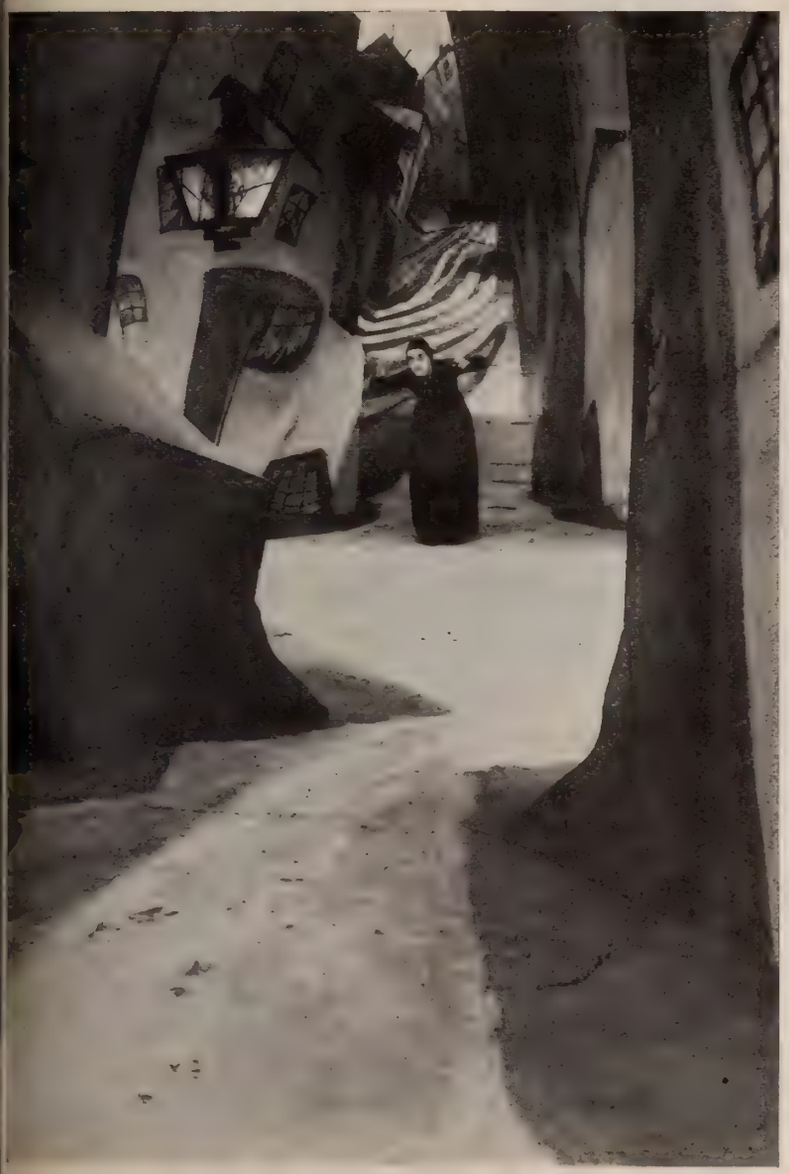
A Thrilling Fantastic Story—The *One* Picture Of Its Kind!



Book "The Cabinet of Dr. Caligari."

This fantastic, vivid mystery story has dropped like a lightning bolt into the amusement world!

It has the stuff that sparkles, *holds audiences spellbound!* It is a bizarre picture with a real thrill and a trick ending that brings a laugh!

The novelty of the startling sets, the tremendous force of the acting, the weird fascination of the story—all combine to make "The Cabinet of Dr. Caligari" a picture of remarkable entertainment value.

Give your patrons something new—
they want it!

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

J. N. NAULTY and GARDNER HUNTING
Present

"IF WOMEN ONLY KNEW"

BASED ON BALZAC'S "MEDITATIONS ON MARRIAGE"

Distributed by
ROBERTSON—COLE

Down the path of pleasure, alluringly lined with false words and insincere kisses, the young man was drawn until his heart was bruised and his soul discouraged.

Then—

A wonderful girl stretched out her hand—a girl whose personality and deeds will make your patrons remember this picture among the scores of the year.

The Cabinet of Dr. Caligari Rich in Exploitation Cues

Uniqueness of the Picture Provides Opportunity for Stunts Equally Unique

The Cabinet of Dr. Caligari is a picture which naturally suggests exploitation.

What the Capitol Theatre did in the way of exploitation you can do—and you can do it better for having benefited by its experience.

This new European motion picture is vivid, thrilling, fantastic, bizarre, gripping—in fact it is all the adjectives in the dictionary of synonyms.

Give your patrons something new — *they want it!*

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

In the grip of a strange malady and all unknowing, Langdon Kirven deceived his best friend and did two trusting women a great wrong. Your audience will be held engrossed by this tremendous picture from start to finish and will follow breathlessly each twist and turn of what has been called—

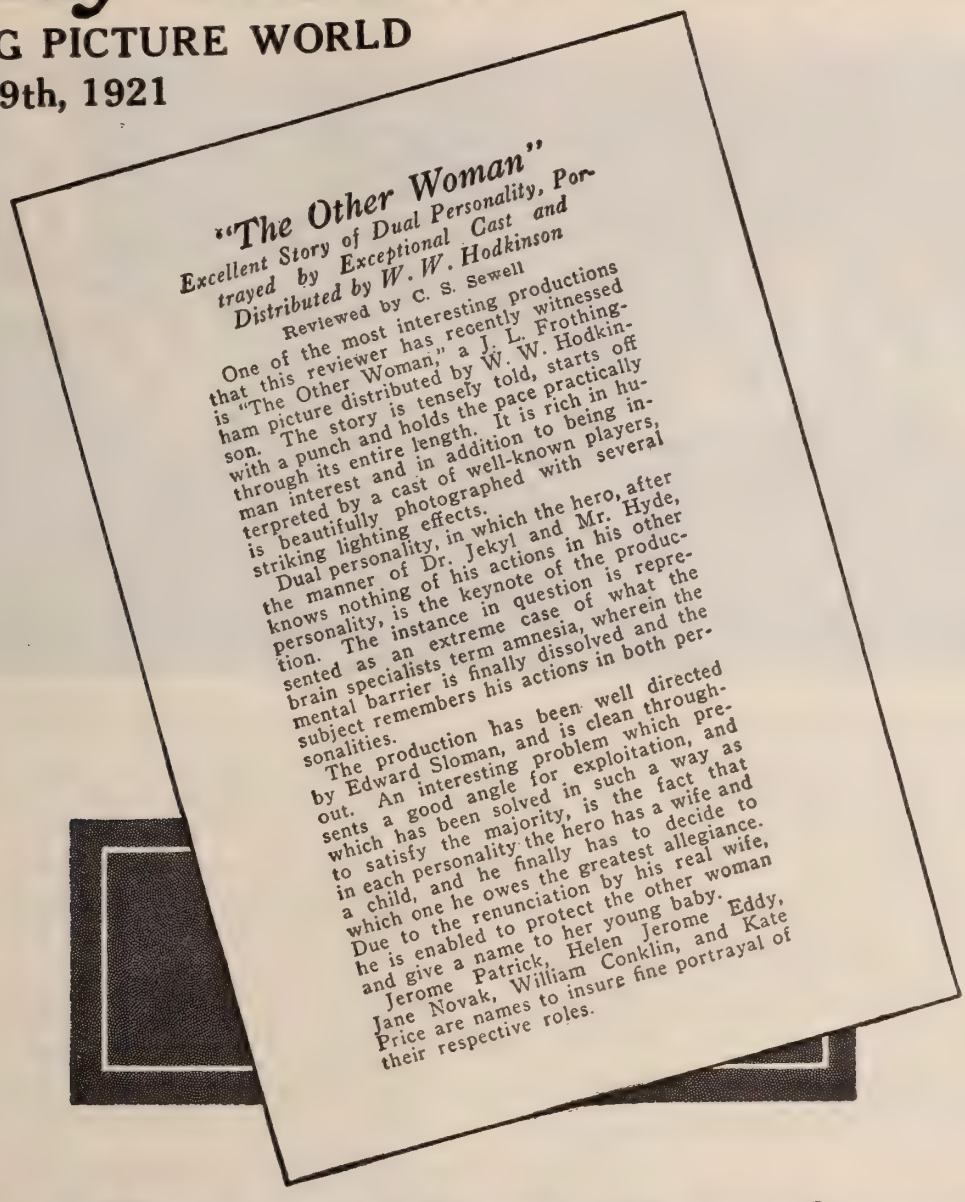
The Other

A J·L·FROTHINGHAM PRODUCTION

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

"One of the most interesting productions recently witnessed"

MOVING PICTURE WORLD
APRIL 9th, 1921


"The Other Woman"
Excellent Story of Dual Personality, Portrayed by Exceptional Cast and Distributed by W. W. Hodkinson
Reviewed by C. S. Sewell
One of the most interesting productions that this reviewer has recently witnessed is "The Other Woman," a J. L. Frothingham picture distributed by W. W. Hodkinson. The story is tensely told, starts off with a punch and holds the pace practically through its entire length. It is rich in human interest and in addition to being interpreted by a cast of well-known players, is beautifully photographed with several striking lighting effects.
Dual personality, in which the hero, after the manner of Dr. Jekyl and Mr. Hyde, knows nothing of his actions in his other personality, is the keynote of the production. The instance in question is represented as an extreme case of what the brain specialists term amnesia, wherein the mental barrier is finally dissolved and the subject remembers his actions in both personalities.
The production has been well directed by Edward Sloman, and is clean throughout. An interesting problem which presents a good angle for exploitation, and which has been solved in such a way as to satisfy the majority, is the fact that in each personality the hero has a wife and a child, and he finally has to decide to which one he owes the greatest allegiance. Due to the renunciation by his real wife, he is enabled to protect the other woman and give a name to her young baby.
Jerome Patrick, Helen Jerome Eddy, Jane Novak, William Conklin, and Kate Price are names to insure fine portrayal of their respective roles.

The Most Unusual Story Ever Screened

Woman

With-Jerome Patrick-Helen Jerome Eddy-Jane Novak-Wm. Conklin and Frankie Lee

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

When Does Missouri Believe?

READ WHAT THE LEADERS OF THE TRADE OPINION HAVE TO SAY FOR YOUR BENEFIT

NOT A PRESS AGENT'S CONCOCTION, NOT A PUBLICITY WIZARD'S STUNT, BUT THE UNBIASED VERDICT OF THE INDEPENDENT TRADE PRESS, AFTER A SHOWING OF OUR SENSATIONAL SUPER-FEATURE, ARRANGED EXCLUSIVELY FOR THE REPRESENTATIVES OF THE LEADING TRADE PUBLICATIONS OF NEW YORK.

Motion Picture News:
"You and I" is a fitting successor to "A Man There Was." The story revolves around the theme of a woman's unselfish love. Truly, one loses all sense of time and environments; so impressive are the rugged story and the marvelously picturesque background. Enchanting as is the grandeur of its scenery, it is the vivid and stark drama which dominates. Seastrom is thoroughly grounded in his art. Once in the crowd the play will advertise itself by word of mouth.

Moving Picture World:
The theme is strongly developed. Scenically, the background of towering mountains, precipices, spouting geysers, and water-falls, seem most fit. Victor Seastrom gives an impersonation that is gripping in mounting dramatic intensity. Edith Erastow's performance is one of great dignity.

Wid's Daily:
As a whole, an excellent picture. Artistic production, fine acting, beautiful settings. Exceptional handling of eternal triangle makes it distinctive. Direction very good. Photography excellent. Lighting exceptional. Camera work first-rate. Victor Seastrom gives admirable performance, as does Edith Erastow—splendid types. "You and I" is "different." Even better than "A Man There Was."

Telegraph:
"You and I" is a story of ideal love. The simplicity, fine acting and beautiful settings combine to make a vital picture. Victor Seastrom has an eyrie fascination, and Edith Erastow gives a strong and realistic performance. It displays an artistic blending of the old and the new.

Exhibitors' Trade Review:
Scenically and photographically "You and I" is a wonderful big production. The story, while impressive, deals with an old theme, but one which, nevertheless, has always served as a great box-office attraction.

Bill Board:
It is a story of great elemental force, showing to an overpowering degree the devotion of a woman to her lover, and contrasting her sublime unselfishness with the weaker will and greater love of life on the part of her mate. The story is built up with extraordinary directorial skill. Step by step, the audience is made to realize that it is in the presence of a great creative genius, possessing power, to an uncommon degree, to move and stir the feelings of the crowd.

New York Review:
Victor Seastrom directed the picture and acted the leading role, again revealing his mastery of both. He has one of the most commanding personalities in the cinema world. Goldwyn, Paramount, and Metro should compel their directors and stars to see it.

Screen Opinions:
"You and I" is a wonderfully fine production. Beyond appeal to the eye lent by spectacles of Nature, there is splendid craftsmanship. There are individual scenes which are masterpieces of composition. We doubt whether the art of facial expression has ever been more successfully demonstrated on the screen. The photography is especially good. The sub-titles are carefully and effectively worded. This production could be used to good advantage as a special feature with special music and specially chosen programme fillers.

VICTOR SEASTROM stands out today as the greatest screen actor of the world, barring none.

EDITH ERASTOW, the famous tragedienne of Europe—one must see the last scenes of "You and I" to realize that there is no greater dramatic actress on the screen, here or anywhere.

Even better than "A Man There Was," say the critics, and "A Man There Was" acclaimed by the trade press as the "Treat of the Season," and recently singled out by the New York "Times" and the New York "Globe" as an outstanding picture of 1920.

"YOU AND I" IS READY FOR RELEASE. "A Man There Was" is now being released and there is some territory yet unsold. We are ready for business, dashing and profitable for any state-right man who is alert and quick to grasp opportunity.

Radiosoul Films, Inc. 1400 Broadway, N. Y. C. L. E. Miller, Pres.

"Confessions" of a Motion Picture Screen!

I HAVEN'T got the nerve to speak right out and tell what I think of some of the pictures that are using me, because I want to keep on working. And, after all, I'm more worried about what I'll be used for if censorship comes than I am about conditions now.

Being part of the silent drama it's hard for me to get my ideas to the Exhibitors who own me; and that's too bad, because I know some things that would help them mightily. For instance, the other night we showed "*Thrills*" *a Kineto Review*. My colleague at the STRAND in New York and some other big theatres of Joe Plunkett's standard, told me it was a great pleasure to serve such a splendid picture, "the best short subject ever released," was the tip to me. I'm glad to pass it on to others. I had previously been used for *Charles Urban's Movie Chats* and like the *Kineto Reviews* they are wonderful one-reel subjects.

I advise all my colleagues—all the other Screens—to tell their owners to play them. They're better than most features.

Sincerely yours,

A MOTION PICTURE SCREEN.

P. S.—If you want any information or catalogues or publicity material or music cues or information about exchanges or anything about the URBAN POPULAR CLASSICS, *write direct to the* KINETO COMPANY OF AMERICA, INC., *71 West 23rd St., New York City.*

It costs the advertiser in MOTION PICTURE NEWS less than one cent per page per theatre—
to send his message broadcast over this country and Canada.

One cent per page per theatre!

Over 8,000 exhibitors; over 12,000 theatres!

And the same message will go, at no further expense, to

1157 exchanges and buyers here and abroad
891 producers and studios " " "
395 accessory dealers " " "
161 newspapers " " "
234 miscellaneous trade " " "

(These are the figures certified to by the Audit Bureau of Circulations as paid circulation.)

This same message, same size, same printing, put in an unsealed envelope, with a one-cent stamp, will cost over five times the above amount.

The MOTION PICTURE NEWS message goes in an established, respected, paid for, filed medium of market news.

The other goes, in most instances, into a waste paper basket.

The message in MOTION PICTURE NEWS is backed by a production expenditure of nearly half a million dollars a year.

The envelope message is backed by the expenditure of a nickel.

Which is worth while?

OLIVER MOROSCO
PRESIDENT

GEORGE R. BENTEL
VICE-PRES. & GENERAL MANAGER

Oliver Morosco Productions
INC.

Executive Offices 301-2 C.C.Chapman Bldg.
Los Angeles, California

"The Morosco Stage Successes Filmed with The Typical Morosco Star Casts"

LOS ANGELES, CALIFORNIA

To Exhibitors:

I have not entered picture production just for the novelty of converting a few of my most successful stage plays into films. I am in to stay — and the only way to stay is to make good pictures. It is my definite policy to establish Morosco pictures as a permanent feature in the exhibitor's programs.

Many of my old friends of the theaters have become exhibitors. I know that they take the same pride in showing good pictures that they did in playing first-class road attractions. I want them to welcome a Morosco picture as they did a Morosco play.

Our pictures are being expanded from my best stage plays. I am working with tried and proved material only. We consider the story the first essential.

We are using infinite care in the making of each picture. We are preserving and strengthening the stories. We are discriminating keenly in the selection of casts. The utmost skill has been used in direction, photography and the building and dressing of sets.

"The Half Breed", our first picture, is completed for First National release. It will show you the high standard we have set for our productions. I sincerely believe that you will profit by communicating with your nearest First National exchange regarding not only "The Half Breed" but the other Morosco pictures that are to follow.

Yours very truly.

Oliver Morosco

A New Note in the Play of Two Women's Hearts

"A drama unusual in story, masterful in power, made even more remarkable by the art of the star."

That's what the reviewers say of

Hope Hampton Productions, Inc.'s presentation of

The Beautiful

HOPE HAMPTON

in

"Love's Penalty"

Story and direction by John Gilbert

Exclusively distributed by Associated First National Exchanges with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange, Pittsburgh, Penna.

FIRST NATIONAL PICTURES

I. P. Thompson, Liberty Theatre, Pardesville, Wis.
"We are more than satisfied with our franchise. The onger one looks at the franchise the better it looks. It urely is a guarantee of good goods at honest prices. There are no poor First National Pictures."—THAT'S NOTHER REASON WHY

There'll be a Franchise everywhere

Minister Endorses Motion Picture!

Production with tremendous Box Office Value gets unqualified approval of clergymen and former army chaplain. Read what he says:

Terre Haute, Ind.,
April 8, 1921.

"Sowing the Wind" is a concrete presentation of the Bible text,"Whatever a man soweth, that shall he also reap". From the standpoint of a preacher, I consider it one of the finest picture sermons, carrying with it a lesson for all. Its influence is uplifting and more of such motion pictures should be presented to the public.

(Signed) Orlando R. South
Pastor Fourth Ave. Methodist Epis. Church

Speaking of Louis B. Mayer's presentation
of the inimitable star

ANITA STEWART

in

"Sowing the Wind"

A LOUIS B. MAYER PRODUCTION

From the play by Sydney Grundy.
Made by the Anita Stewart Productions, Inc.

Directed by John M. Stahl

A First National Attraction

FIRST NATIONAL PICTURES

H. M. Crandall,

Metropolitan Theatre, Washington, D. C.

"Our profits so far this year, with First National, exceed those during the whole of last year, when we were without First National."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Big Story, Vitally Human, With Dramatic Fire"

Variety.

The Mayflower Photoplay Corp'n.
presents

An R. A. Walsh

Production

"THE OATH"

with

Miriam Cooper

The picture which has been packing them in all week and thrilling audiences at the New York Strand.

Adapted from the novel "Idols" by William J. Locke and directed by R. A. Walsh.

One of the Big 5

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

A SUPER SPECIAL

"A classic. It proves itself to be more than a worthy companion for its predecessors of First National's Big Five. Considered from every angle it is one of the few super specials. The all star cast for once lives up to its name. Almost flawless in direction, it has a big story founded on a vital human theme. A startling climax that is altogether convincing. Miriam Cooper does the best work of her career. There is a fineness of light and shade and real dramatic fire in moments of emotional intensity, which mark her one of the dramatic artists of the screen to be reckoned with. A picture with real artistic merit."—*Variety.*

STRONG, ABSORBING

"A strong and interesting film, absorbing and with dramatic tensity. An exceptional cast."—*New York Mail.*

THRILLING MOMENTS

"It is a fine production with much good acting and splendid photography. Miriam Cooper gives a splendid performance. The interest is well sustained and there are thrilling moments.—*New York Morning Telegraph.*

IT'S FASCINATING

"Fascinating for the way it is presented and acted. Miriam Cooper is an artist. Intelligence, keen understanding and the power to portray what she feels are given to her. Conway Tearle is also decidedly pleasing and Anna Q. Nilsson and Henry Clive both do splendid work. There is a wonderful court room scene. It is worth seeing."—*New York Tribune.*

THRILLING DRAMA

"One of the most famous novels, it is now a thrilling film drama. A brilliant cast. A delightfully dramatic entertainment."—*New York Evening Telegram.*

Motion Picture News

Vol. XXIII APRIL 23, 1921 No. XVIII

Fight! Fight!! Fight!!!

THE Albany situation, at this writing, looks somewhat more hopeful. At least the industry has not yet surrendered to defeat.

We may not have censorship in New York State—ot, at least, this year.

And so, again, the industry may be saved at the leventh hour.

In any event, it is no time for self-congratulation, no ime to claim credit, or award medals; it is no time to elax.

It is time for just one thing; and that is—*to fight ensorship*—to *begin* to fight it. For the real fight is ust beginning; and we—for our part—have scarcely tarted fighting.

The world, as we have stated before, is facing a com-lex reform era. It is not declining; it is just gather-ng strength. And the motion picture is just now its rime objective—will continue to be.

Our real fight is ahead of us.

Any success at all demands the best effort this united ndustry can make. It is time now to face the issue almly, to think clearly, to do away utterly with selfish-ess, to get ready and completely equipped for a serious nd sustained effort involving every branch and ndividual within this industry—

In other words to *organize.*

* * *

Just what is the situation?

* * *

In the first place we are admitting—disclaiming the icious and unfair attacks, against us—that pictures nd their exploitation have not been all they should e. We will even admit the necessity of a considerable eform, realizing that we handle the greatest of all ontacts with the public mind and morals. But we lemand that we, in close conjunction with the public, e allowed to create and mould our own product for he public, and in behalf of the public.

* * *

We say that censorship is unconstitutional. If so, vhy do we permit the state censorship laws of Penn-ylvania, Ohio, Kansas and Maryland to go unchal-enged? How do we justify such an attitude? Why esitate to direct the best legal brains against one or ll of these statutes and fight them tooth and nail—to finish?

We say that censorship is un-American. But we say it only among ourselves—a few thousand of us. We don't say it to the millions, the millions who go daily to our theatres.

They—the public—don't know a thing about it. Not a handful of people in this country know what official censorship really means.

If we believe what we say, if we know that the public won't countenance that which is un-American then—for the love of Heaven!—let's tell *them* all about it. Tell them that censorship robs *them* of their voice, their liberty, of their jury system, of their right of redress in court—that it is mediaeval, bureaucratic, impossible.

And to tell them, let's use the screen, the splendid power we have within our own hands, the power we vaunt so much about—and use freely for any other welfare than our own.

* * *

Are any pictures being made or shown, or any exploitation offered detrimental to the public and therefore detrimental to this industry? If so, let's take the initiative ourselves and call into action the ample laws of control that already exist.

* * *

And to wage these campaigns—to tear down the wrong and build up the right—big campaigns each of them—what do we need?

* * *

The answer, the one and only answer is—*organization,* an organization great enough and powerful enough to carry on so big a work.

* * *

And what does such an organization mean?

* * *

It means *the unified and harmonious consolidation of every branch within this industry and every individual* within each branch. *Just that!* No branch, no group, no individual can handle this fight alone.

It demands organization and *leadership.*

If the National Association is wrong, let's smash it overnight and build a right one. If it is right, let's *support* it,—at the expense of all individual considerations.

Said Ben Hampton to the Governor

Hon. Governor Miller,
Albany, New York.

April 9, 1921.

OWING to the fact that in magazines and newspapers I have been outspoken in my denunciation of salacious pictures, New York people have asked me to wire you regarding censorship situation now pending. I sincerely believe if you could sit in the office of any picture producer for one week you would be convinced, first, censorship is un-American in that it deprives us of our constitutional right of trial by jury; second, that pictures art cannot progress under censorship; third, that censorship has proven itself ineffective. Also you would be convinced that the clean pictures leaders have taken most complete and drastic steps to eliminate all doubtful elements from pictures. You would be thoroughly convinced of integrity and sincerity of these men. Also you would be convinced that if these men have your cooperation, you and they will be able to bring about reforms on which they have started. Under censorship no individual is ever punished; this situation is true because of complex situation under which pictures are made and distributed. The greatest sufferers under censorship are men and women who are trying to make clean pictures and who do not want to stoop to methods necessary to deal with censorship organizations. I urge that police power be used to put in jail salacious pictures makers, distributors and exhibitors. Use police power to make punishment reach guilty individuals. If a few guilty individuals were sent to prison, doubtful plays would pass out of existence immediately. Censorship merely confuses and distresses and hampers clean, honorable pictures makers. Newspapers say that William A. Brady, president of National Association, offered to pledge pictures interests to cooperate with you for clean pictures. In all sincerity and earnestness I believe that if you would use your great power and influence in accepting Mr. Brady's proposition, you would work an incalculably great benefit to the people, not only of New York State, but of the entire United States. Such an action on your part would strengthen the hands of the clean men in the pictures industry; also it would arouse public opinion throughout entire country to supporting clean pictures and to withdrawing their support from unclean pictures. By this action you would give the greatest encouragement to motion picture art it has received to date, and in doing that you would be assisting in purifying, strengthening and building up the greatest educational medium society has ever known. I beg to submit to you, sir, that the opportunity that lies before you is a peculiarly great opportunity, and one for which the clean pictures men and women and the general public would long hold you in grateful remembrance.

BENJAMIN B. HAMPTON.

Supporting a National Association, doesn't mean sending a check yearly to the treasury and a portfolio-carrying assistant to a meeting. Better take this Association with the utmost seriousness or do away with it entirely. And is anything—may we ask?—more serious than loss of control over the making and showing of pictures? Can any individual business consideration be more serious?

When the difficulty of organizing the scattered exhibitors of the nation is considered; when we see competitive exhibitors everywhere joining hands in unselfish organization; when we note the fast strides being made toward a compact and spirited national organization of exhibitors—what excuse have producers and distributors to make for their present lack of adequate organization and their lack, too, of any working contact with exhibitor organization?

Leaders, too, are needed. But where are leaders to come from, if the leading business executives treat organization as a vague and nominal thing over which any business consideration large or small takes immediate precedence?—and this when the necessity for organization is hammering loudly at their very doors.

It's time to act, gentlemen.

If you have any doubt about it, take a trip—not to Europe—but over the length and breadth of this country, visit any hamlet, town or city and find out how others intend to control your business if you don't intend to control it yourselves.

It's time to organize—or quit.

Be Honest with Ourselves

THE recent attack made upon American pictures by the Northcliffe press is now followed by Lord Beaverbrook, who announces in his newspaper, the "Daily Express," that two leading British circuits have stopped booking American films. Lord Beaverbrook is financially interested in both circuits.

About the same time an address was made by Lord Beaverbrook before the Cinematograph Exhibito Association of Great Britain in which he appealed f "cooperation."

The latter speech, taken in conjunction with t action of the two circuits referred to, seems to regarded by the British trade press as virtually proposal to boycott American pictures.

Lord Beaverbrook's argument is to the effect th British exhibitors pay 25%, or even 30% of their gro intake for American film rentals, that this is e orbitant, and that the money should not be diverted the American producer.

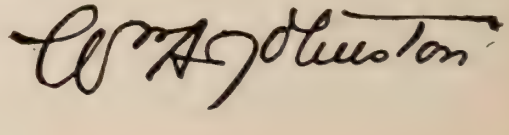
Lord Beaverbrook should be informed that t American exhibitor, or at least the very large majorit pay even more than the amount he considers unjust the British exhibitors.

More than eighty per cent of the exhibitors of t United States and Canada pay out an average of ful 35% of their box office receipts in the shape of fil rentals.

Lord Beaverbrook should also be informed that t rental question goes down to the fundament economics of the industry, and can only be adjusted a readjustment of our economic situation. Gre Britain, as a heavy booker of American pictures, is the very same boat with the American exhibitor.

Film rentals are a combined result of overprodu tion, high distribution cost and wrong rental polici They will change as these fundamentals change. boycott is futile, illogical and unbusinesslike.

We are somewhat surprised at such a recommend tion from one of Lord Beaverbrook's keen ability a announced sympathy with and deep interest in the p ture industry.



Illinois Exhibitors Hold Business-Like Convention in Chicago

Majority of Old Directors Re-elected; Name of Organization Changed

THE MOTION PICTURE THEATRE OWNERS OF THE STATE OF ILLINOIS held its ate convention on Monday and Tuesday this week, April 11 and 12, at the Sher-an Hotel, Chicago. The exhibitors' ate organization, known until last Mon-ıy as the Illinois Exhibitors' Alliance, ansacted much important business dur-g the course of its two-day convention hich moved with admirable precision and ficiency. The pending censorship and eposit bills in the Illinois legislature also ceived attention.

The outstanding feature of the conven-on was the resignation of President seph Hopp and Secretary W. D. Bur-rd and the entire directorate of the Alli-ıce, to become effective on the slection their successors. President Hopp de-ared this step was taken so as to afford e members the opportunity of electing the vacant offices men that they would ıve confidence in. The convention re-ected a large majority of the old direc-rs unanimously, and predictions were ade that the directors would put Messrs. opp and Burford back at the head of the ganization.

The newly elected directors include essrs. Hopp, Burford, Dee Robinson, harles Lamb, Don Bestor, Charles Law, . W. Watts, J. F. Dittman, William Ca-ret, Ralph Crocker, B. F. Uran, John iller, Fred Hartman, H. Von Mitron, hn Silka, M. O. Fells, Harry Hoffman, eorge Brombley, K. S. Fitzpatrick, John remid, and Henry Golson. The conven-on also elected 27 delegates and 27 alter-ates to represent the association at the tional convention to be held in Minne-olis. Practically all those elected de-ared that they would attend.

President Joe Rhode of the Wisconsin xhibitors' State organization, gave some luable advice on combatting censorship d inspired the convention with his re-rt of the excellent work being done by s organization. President Al Steffis, of e Minnesota Exhibitors' State organiza-on, also addressed the meeting and ex-nded a cordial invitation to every mem-r to attend the coming Minneapolis con-ntion.

Resolutions adopted by the convention ovided for a change in organizational le from "Illinois Exhibitors' Alliance 'Motion Picture Theatre Owners' of merica, State of Illinois'" and for the loption by the state organization of the nstitution and by-laws of the Motion cture Theatre Owners of America as e constitution and by-laws of the Illinois hibitors' state body. Other resolutions tified by the convention include the fol-wing:

We Wonder——?

JUST how will the censors regard the talking motion picture? Will they cut out scenes and at the same time cut the speech that goes with them? How, then, about that bulwark of our liberty—free speech?

We wonder, too, what the state censors will do about the anti-censorship films soon to be circulated. Will they prevent their showing? They have that power. If so, an individual, an American citizen, cannot express himself in the states of Pennsylvania, Ohio, Kansas and Maryland; nor has he any redress if he is not permitted to express himself.

Is censorship American?

WM. A. JOHNSTON.

A resolution adopted put the organization on record as "opposed to any form of legalized censorship prior to publication." The bills of this character now pending in the state legislature were mentioned specifically in the resolution. The state organization also demanded "'uniform film rental contracts' stripped of 'catchy' and ambiguous and one-sided clauses" and expressed itself as in favor of the abolition of advance deposits. A resolution was also passed condemning Dr. Wilbur Crafts and the International Reform Bureau for alleged attempts "to effect a reform element dictatorship over the destinies of film theatres and motion pictures."

The convention also protested against the practice of some producers-exhibitors who "exhibit 'pre-release' for weeks some of their 'special features' in Central theatres and thus exploit them until 'milked' and then turn them over for regular release to independent exhibitors."

Another resolution adopted declares that "the 5 per cent film rental tax directed against producers and distributors" is passed along by them to the theatre owners, and this resolution further recommends that steps be taken to urge Congress to abolish this tax. "This tax should be 'lifted and shifted,'" declares the resolution. A resolution was also adopted denouncing Manager Seery of First National for alleged unfairness and treatment of exhibitors and making a demand upon Balaban and Katz to oust him.

On the first afternoon of the convention State Representative Lyon, of Chicago, a member of the legislature's building investigating committee, now sitting in the Windy City, addressed the assembled exhibitors and called their attention to the danger of two bills, now before the legislature, to the motion picture industry. One is for the licensing of all manufacturers of films doing business in Illinois and the other censorship by the state. He also talked of the evidence of alleged graft brought before his committee in its investigation of the maintenance shakedown in Chicago, and urged all exhibitors to get together and refuse to pay tribute to predatory labor union leaders.

State Representative C. L. Rew, the only exhibitor member of the state legislature, and author of the deposit bill now before that body, also spoke at the first session of the convention. Features of the deposit bill which, he said, would be a benefit to exhibitors, are those making it compulsory that deposits be placed in a bank in the county in which the theatre is located and providing that the exhibitor making the deposit shall get all interest accruing on the money. The bill also makes violation of contract by either party to it, a misdemeanor.

Representative Rew urged all exhibitors to write to their Senators and Representatives, setting forth their opposition to the three censorship bills now before the legislature and, which, he stated, would cost the taxpayers $38,000 a year in Chicago alone and more than double that amount throughout the state.

One of the pleasantest features of the convention was a dinner, at which Joe Friedman, president of Federated Film Exchanges of America, and of Celebrated Players Film Corporation, Chicago, was host to those attending the convention and many Chicagoans connected with the industry in various ways.

Preceding the dinner, which was held in the Tiger Room at the Sherman Hotel, the visiting exhibitors inspected Celebrated's fine new exchange at 810 South Wabash avenue, which opened its doors for business Monday for the first time.

Following the dinner three episodes of the new Selig serial, "The Miracle of the Jungle," was shown and made a hit with the crowd.

Among the exhibitors in attendance at the convention were:

Among the exhibitors in attendance at the convention were: Adam Dembach, Wheaton, Illinois; J. W. Edwards, Aledo; John Deis, Elmhurst; P. T. Kennedy, West Chicago; J. F. Dittman, Freeport; J. J. Hoffer, Peotone; H. Tanner, Pana; J. R. Avery, Mattoon; J. R. Kremer, Geneva; Ralph Crocker, Elgin; M. L. Sparr, Wilmette; H. E. Nelson, Quincy; W. W. Watts, Springfield; W. D. Burford, Aurora; E. O. La Roche, Clifton; John C. Miller, Woodstock; W. B. Sudduth, Clifton; Wm. McNamara, Virden; Chas. J. Law, Pana; Wm. Pearl, Highland Park; Don Bestor, Kankakee; F. R. Kramer, Geneva; H. V. Meetern, Chicago; M. Rubin, Joliet; M. Hellman, Chicago; Dee Robinson, Peoria; A. Sapperstein, Chicago; P. Lautenschlager, Chicago; A. Powell, Chicago; James Stepanik, Chicago; Ben Rovin, Springfield; Frank H. Seim, Chicago; H. Goldson, Chicago; Jos. Hopp, Rock Island; Geo. Bromley, Chicago; Rex Lawhead, Decatur; Gus Statkis, Chicago; M. Taub, Chicago; J. J. Rubens, Aurora; M. O. Wells, Chicago; Fitzpatrick and McElroy, Blue Island; H. P. Loper, Chicago; Geo. D. Hopkinson, Chicago; John Silha, Chicago; Haley & Company, Chicago; J. B. Dibellon, Chicago; I. Teacher, Evanston; L. Frank, Chicago; V. R. Langdon, Chicago; George Paul, Chicago; F. H. Salkin, Chicago; S. Rabinovitz, Chicago; L. A. Bernstein, Springfield; J. J. Campbell, Minneapolis, Minn.; W. A. Steffis, Minneapolis, Minn.; B. W. Wilson, Minneapolis, Minn.; W. Cadoret, Kankakee; H. Lutz, Chicago; F. H. Hartmann, Chicago; S. L. Fichtenberg, Chicago; Joe. E. Tabor, Belvidere; H. C. Loper, Springfield; Peter E. Pinkelman, Quincy; Paul Sittner, Chicago; Frank L. Koppelberger, La Crosse, Wisconsin.

Burger to Represent Associated Producers

J. K. BURGER, of New York, has been appointed by General Manager Al Lichtman,, of Associated Producers, Inc., to represent the organization in the field. With experience in the motion picture business dating from the days of the old Eclectic Film Company, Mr. Burger has been connected with many of the larger distributing organizations in various capacities and he is known to exhibitors throughout the country. For three years he represented the Eclectic Film and Pathe Exchanges in the East and later helped to organize the International Film Service, Inc., with which company he attained the position of assistant general manager.

Mr. Burger left the International to become manager of the short subject department for the Paramount Pictures Corporation. As special representative for Associated Producers, Inc., Burger will work out of the home office. Other appointments announced by General Director Lichtman are those of Sam W. B. Cohn, former director of advertising and publicity for the Allen Theatre Enterprises of Canada, who will occupy a similar position with Associated Producers, and Louis E. Loeb who has been appointed as a member of the Associated Producers home office staff.

Other additions to Associated Producers are Charles Muehlman, former personal representative for Joseph Schenck, who becomes special representative, and Edward Grossman, formerly of Famous Players-Lasky, who joins the home office staff.

Arkansas Exhibitors Hold Semi-Annual Meeting

The Moving Picture Theatre Owners of Arkansas on Monday, April 4, held their first semi-annual meeting at the Hotel Marion, Little Rock, Ark. President Lick, owner of the New theatre at Fort Smith, presided. About fifty members were present.

A resolution condemning the filming of the life of Clara Smith Horton was passed by the exhibitors. C. C. Haubor, of the Haubor theatres, arranged the program. W. A. Nance, an exhibitor and a clergyman, spoke on "Advertising from the Standpoint of the Church;" F. L. Clarks, of Hazon, Ark., spoke on "The Troubles of the Smalltowner," and President Licke spoke on "Reserved Seat Pictures."

The next meeting will be held in October, when officers will be elected.

Walthal to Make Canadian Stories for New Company

Henry B. Walthall and several other players are scheduled to arrive in Toronto, Canada, in May, where the Canadian Features and Productions Co., Ltd., has been organized and incorporated to produce features. The president and principal director of the company is William J. Craft.

Louis P. Gottschalk is associated with Mr. Craft. It is stated that the pictures will be made from three famous Canadian novels.

New Hampshire Exhibitors Urge Cleaner Pictures

State censorship was condemned as a dangerous departure in a free country by the Motion Picture Theatre Owners of New Hampshire at a meeting held in Boston on March 24th. They further agreed that the public does not want pictures of a lewd or licentious character and passed a resolution protesting against the making of any films in which the titles or scenes were objectionable. They also stated that they were for the elimination of all sex problems on the screen.

Toothless Censorship Bill Passes Michigan House

The motion picture censorship bill of Michigan passed the House of Representatives on April 6th. The bill was a substitute measure for the original Strom bill which was introduced early in the session.

The bill makes it unlawful to display pictures which might be injurious to the public morals and places the right to censor all films shown in the state in the hands of the administrative board. The original Strom motion picture bill set up in detail what was to be construed as objectionable under the terms of the censorship measure and banned certain classes of pictures and certain subjects.

It was stated by some members of the House that the bill as passed is entirely harmless from an exhibitors' standpoint, and that it at the same time satisfied to a certain degree those clamoring for censorship. The bill now goes to the Senate where it is expected to die in committee.

Affiliated Picture Interests Elect Officers

The board of twenty-five directors chosen during the week by the Affiliated Picture Interests, Inc., in the West elected the following officers for the coming year:

Frank A. Garbutt, Famous Players-Lasky, chairman; William S. Smith, Vitagraph, vice chairman; Sol Wurtzel, Fox Films; Joseph Engel, Metro; Frank E. Woods, Screen Writers' Guild; William D. Taylor, Directors' Association; Ed Roberts, Film Press; Ted Taylor, secretary, and W. J. Reynolds, secretary of the Producers' Association, as treasurer.

The executive committee consists of the following: Frank A. Garbutt, Frank S. Brown, of the Electrical Engineers; Charles H. Christie, Abraham Lehr, of Goldwyn Pictures; Fred A. Miller, of the California theatre; Glen Harper, of the Theatre Owners' Association, and J. H. Goldberg, of the Film Exchange Board of Trade.

The organization endorsed the candidacy of several aspirants to Los Angeles City office, including candidate for mayor.

New Ohio Bill Permits Sunday Openings

A new bill was introduced into the Ohio State Senate, April 7th, by Senator Deweese of Miami County. The bill, known as the Deweese bill, is an effort to save the Sunday motion picture show. It would permit film theatres to be open Sunday afternoon and Sunday evening, provided such action was authorized by ordinance of any municipality. Furthermore, the Deweese bill would give state censors control over photographs, or posters display advertising of the films, as well as the films themselves.

It amends the present censorship law now in force, by providing that the censors shall not pass any serial picture of crime or lust which, in their judgment would tend to corrupt morals, or a picture tending to cast ridicule upon religion, or upon a minister, or a priest, rabbi or any other recognized leader of a religious sect or upon public officials and officials of the law.

Italian Film Executive Visits in America

Count Ignazio Thaon di Revel, one of the leaders of the Italian film industry, is spending a month or six weeks in the United States studying American motion picture conditions and production methods.

As the head of the Cito Cinema, Count di Revel is directly responsible for the marketing, outside of Italy of the product of the Unione Cinematografica Italiana. This producing group embraces such concerns as Ambrosio, Pasquali, Cines, Itala, Rinascimento, Palatino and Cesare.

President Kohn to Tour Eastern Key Cities

Morris Kohn, president of Realart, left last week on a tour of key cities in the East. Mr. Kohn recently returned from an extended trip during which he visited Realart exchanges in the Middle West, Northwest and far West. His present trip will round out the tour and bring him in touch with the important centers in the East.

Leaving Sunday, April 10, Mr. Kohn's itinerary called for stop offs at Washington, Pittsburgh, Cincinnati, Detroit, Cleveland and Buffalo.

The New Officers of the N. Y. State Organization

THE officers elected at the Rochester convention to head the New York State exhibitors during the ensuing year are as follows: Charles O'Reilly, president; William Dillon, of Ithaca, first vice-president; Frank Koohk, of Rochester, second vice-president; L. A. Beutner, of Cohoes, third vice-president; William Brandt, of Brooklyn, fourth vice-president; W. H. Linton, of Little Falls, treasurer, and Sam Busman, of Brooklyn, secretary.

Big Deal Closed Between Pathe and Keith

Pathe News to Be Played First Runs by Keith Circuit and Allied Theatre Interests

A DEAL of unusual scope has just been announced by the Pathe headquarters. By the terms of the arrangement just negotiated, Pathe News, beginning May 1, will be played first-run in nearly every theatre in the Keith circuit and its allied theatre interests. These include among others, the Orpheum circuit, the Proctor circuit, the Moss circuit, the Poli circuit, and Wilmer and Vincent circuit. While in its present state, it is not possible to state exactly how many days booking this deal represents, yet it is expected that the Pathe News will gain between 2,500 and 3,000 days bookings through the deal.

Credit for engineering this booking goes to E. F. Albee, president and chief owner of the B. F. Keith vaudeville circuit and president of the B. F. Keith vaudeville exchange; J. J. Murdock and Paul Brunet, president of Pathe.

The importance of the Keith-Pathe deal can best be gleaned from the fact that at least 250 first run accounts are expected to be added to the Pathe News. This means full runs for the two issues of the Pathe News.

This also indicates a tremendous call upon the resources of the Pathe News laboratories, owing to the considerable number of new prints which will be necessary to fill the Keith contract, but preparations have already been made to handle this additional Pathe News print quota.

In announcing the signing of the Keith interests, as first run accounts for the Pathe News, Mr. Brunet rightfully felt that Pathe had accomplished one of the biggest deeds in its history.

"The scope of this proposition reaching as it does from one end of the country to the other, all have a tremendous bearing on the future of the Pathe News' he said. "The Keith interests represent all that is best in the vaudeville world, and the Pathe News is honored in being represented on the screen of the beautiful houses which were the pride of Mr. Keith, and now of Mr. Albee and his associates.

"We will strive with every effort to maintain the Pathe News at the standard that won for it the recognition of the Keith interests and their ultimate booking of the reel in all their theatres and allied houses. We have always prided ourselves on the consistency of merit maintained by the Pathe News and our efforts in the future will be unbending in aiming at maintaining it first in its field.

"We hope to compensate the Keith interests for their confidence in the Pathe News, by giving their hundreds of thousands of patrons the maximum amount of entertainment that can be furnished in any one reel motion picture subject.

"I want to take this opportunity of publicly expressing our appreciation of the Keith interests in booking the Pathe News and to give assurance that in the future the Pathe News will keep apace with the times, reporting news events with the greatest possible speed, impartiality and accuracy, and above all live up to its slogan, 'The real news first.'"

On behalf of the Keith interests, Mr. Murdock said:

"We were particularly impressed during the last year with the manner in which the Pathe News consistently demonstrated its speed and efficiency in covering the important news events of the day.

"Particular attention was paid to the results obtained in the reporting by the Pathe News of the inauguration of President Harding, and other big recent international events.

"The Keith interests believe always in giving their patrons the best it is possible to obtain in the way of entertainment, and we feel that in booking the Pathe News over our entire circuit, and in our allied theatres, they are furthering this desire.

"The arrangements with Pathe News will go into effect on May 1, and we look forward to being able to keep our patrons posted on the big news events of their day, in pictorial form, through the Pathe News."

Jesse Lasky in Strong Attack on Censorship

His Article in May Issue of The Pictorial Review Is Great Blow for Industry

JESSE L. LASKY, first vice president of the Famous Players-Lasky Corporation, in a powerful article in the May issue of the Pictorial Review, has struck a powerful blow for the film industry, which, it is expected, will make the general public more sympathetic towards pictures and more critical of censors' methods. The article is entitled, "Is There Any Sense in Censorship?" The faulty methods of established censorship come in for a coldly analytical expose in Mr. Lasky's article, and case after case is cited to show the culpable and objectionable features of censorship as already practiced in some sections of the country.

The Pictorial Review Publishing Company has prepared a tremendous nation-wide campaign to advertise the article. The magazine has distributed 20,000 posters on the article to newsdealers of the country. Full page advertisements will run in 500 newspapers, and a clip sheet on the subject has been mailed to every newspaper.

Mr. Lasky's review expresses a firm conviction in the desire of the average motion picture public for clean entertainment and he begins his article in this manner:

"Pictorial Review's campaign to rouse the women of America to kill the exhibition of indecent motion pictures has my hearty indorsement and I am sure is approved by every other reputable producer or exhibitor of motion pictures. We want the help of the women, not only their help in eliminating the bad pictures but also their encouragement when we produce a good one.

"There will never be many, however, of the wrong set, for the resistless law of public opinion regulates all great movements. For a striking proof of this, look at the way public opinion absolutely controlled the exhibition of war pictures in the fall of 1918. Just as soon as the armistice was signed, war pictures had to be discontinued because the public would not go to see them. Many producers suffered heavy financial loss by the sudden withdrawal of public favor. The public simply disapproved a certain type of play and the type had to disappear from the screen. No better illustration of the power of public opinion is needed. Public opinion will act in the same way when it comes to indecent pictures. The public demands clean and helpful entertainment.

Referring to pictures for children, Mr. Lasky writes:

"Some loose thinkers have criticized certain pictures because they could not take their children to them. This is really arrant nonsense. Let us have done with the thought that the photoplay is primarily for children. No more is it child's entertainment than is the speaking stage, the novel, the magazine or the newspaper. You cannot hold us down to drama fit only for children. Some of Barrie's most whimsical books cannot be understood by children. And yet their 'cleanliness' is never in question. Hundreds of plays, as pure as the gilded lily, cannot be understood by children and are therefore, unsuitable for them. We makers of screen drama aim to serve the majority and not any specialized group.

"The motion picture, with the help of the public, is just beginning to fulfill the mission that the intelligent families of the nation are demanding of it. It lies entirely with the public to decide just how soon we shall reach the era in which every picture shown at a reputable theatre will be wholesome entertainment."

F. B. Warren Launches National Distributing Organization

ANNOUNCEMENT is made of the incorporation at Wilmington, Del., of the F. B. Warren Corporation, a motion picture sales and distributing organzation which will operate branch exchanges in twenty or more motion picture distributing centers of the industry.

Director and producer connections insuring an annual output of thirty or more big productions have been and are being made, assuring the release of a powerful production each week beginning Sunday, September 4, 1921.

All productions released through the F. B. Warren Corporation will be under the complete supervision and control of one of the greatest production and critical experts in the industry; a man already identified with the ownership and making of pictures that have broken nearly all of the picture earning records of the industry.

The financial interest affiliated in the ownership of the F. B. Warren Corporation is said to be one of the largest private monied interests in the United States with holdings and control over several industries. This interest is also thoroughly familiar with the sales and distribution of motion pictures.

It is claimed o be ahe only organization of its kind that will not have a single dollar of interest or equity in any producing organization. This distribution will, at all times, be maintained independently to offer its facilities for world-wide sale of big productions of a quality in keeping with the standards of this distribution.

Complete distribution will be maintained through branch offices in the Dominion of Canada, through F. B. Warren, Ltd., a Canadian corporation, and offices in Europe will be maintained in London, Paris, Berlin and Milan.

Headquarters of the new company will be upper Fifth avenue, New York, the location to be announced shortly.

Fewer New Incorporations in New York State

Companies incorporating in the motion picture business, and filing the necessary papers with the Secretary of State's office at Albany, N. Y., show a decided decrease, the past week witnessing but five incorporations of this character, the total capitalization amounting to $215,000. These companies, with their directors and amount of capital stock are the Nick Carter Productions, $50,000, Flora Nathan, L. A. Jackson, J. L. Herz, New York; Campbell Comedy Corporation, $120,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York; The Bootleggers, Inc., $25,000, P. J. McKown, H. M. Manney, Charles F. Martin, Brooklyn; American Corporation of International Inventions, $10,000, Arthur Schmid, O. P. Heyn, O. H. Wipprecht, New York; Maxsam Amusement Corporation, $10,000, Max, Lena and Louis Blum, of Brooklyn.

Eddy Eckels Resigns from Independent Film Ass'n

Eddy Eckels has severed all connections with the Independent Films Association, according to a statement issued this week from Eckels' offices on the West coast and verified by the Films Association in Chicago.

Eckels has been affiliated with the state rights distributing field for the past nine years and in 1918 organized the Independent Films Association, Chicago. Since the inception of the Films Association, Eckels served as president, general manager and member of the board of directors.

Although details concerning Eckel's plans for future activity are presently being withheld, it is stated that he fully intends to continue his work in the field of distribution.

Dwight Perrin Associated with F. B. Warren

Dwight S. Perrin has resigned from Associated Producers, Inc., where he was assistant general manager of distribution, to become associated with F. B. Warren, former general manager of Associated Producers, in Mr. Warren's new motion picture enterprise. Mr. Perrin will be a vice president of the F. B. Warren Corporation.

Mr. Perrin is a former night city editor of the New York Tribune and in the early days of Goldwyn was its publicity manager.

Godsol Leaves for Coast

F. J. Godsol, vice-president of Goldwyn Pictures Corporation, and chairman of the Board of Directors, left Saturday for the Goldwyn Studios at Culver City, Calif. He will be gone several weeks.

Charles J. O'Reilly

THE election of Charles J. O'Reilly is not only a fine thing for the New York State League, but also a fitting tribute to a hard, intelligent and unselfish worker, who has always sincerely struggled to keep himself in the background.

Former President Sydney S. Cohen will now devote his entire time to the National League Presidency. With these two men, able co-workers, one at the head of the national organization and the other heading the Empire State organization—which it is expected will serve as a model organization state—we may confidently expect a strong widespread and efficient exhibitor organization.

We bespeak for these leaders the support they so unqualifiedly deserve from every exhibitor in the country—and from the entire industry.

We want exhibitor organization. We have an organization able to protect this industry without exhibitor organization.

WM. A. JOHNSTON.

May 4 Named as Date fo Irish Fund Benefits

The Theatrical and Motion Pictur Division of the American Committee fc Relief in Ireland has named Wednesda May 4 as the day upon which all theatre co-operating in the relief campaign wi concentrate upon raising funds to fee Ireland's hungry women and children. A a meeting last week of the Division Committee, of which E. F. Albee is chai man, this day was decided upon and th owners of motion picture and legitima theatres in all states are being requeste to begin preparations at once to assure th success of the campaign.

While no set plan for raising money i theatres has been adopted which woul apply to all sections of the country, th committee suggests benefit performance and collections as the surest means c raising the funds. This, however, will b worked out in the various territories b conferences between the State Chairme of the American Committee for Relief i Ireland and the local organizations of m tion picture exhibitors and legitimate th atre managers. In New York it is planne to hold several benefit performances i legitimate theatres.

The campaign for Irish Relief by m tion picture interests is already being o ganized in twenty-four states, according advices received at the General Committe headquarters from the regional chairma

Public Hearings in Pitts burg on School Showings

The State Industrial Board of Pen sylvania will hold public hearings in Pitt burgh, April 19, and Philadelphia, Ap 22, on the tentative rulings pertaining the exhibition of motion pictures schools, churches, lodge halls and oth places of public assembly.

The board's rulings provide that filn exhibited in such places shall be restricte to those used for educational purposes a that projectors of an approved type used or a fireproof enclosure provide The projectors must be in charge of licensed operator and the number of e hibitions shall not exceed six in a mont No admission fee may be charged. T hearings are for the purpose of amendi the code, if thought advisable, before is put into operation.

Michigan Exhibitors Cor demn Hamon Pictures

The Michigan Motion Picture E hibitors Association has passed a reso tion condemning the featuring of Cla Smith Hamon on the screen. Th further pledged themselves not to displ at any time such films and intend to ma every effort to prevent the showing such pictures in any theatres in Michig whose owner is a member of th association.

Film Censorship Dies in Nebraska Senate

Motion-picture censorship for Nebraska was killed in the state senate on April 11th by the advancing of the Beebe "High License" substitute bill by a vote of eighteen to fifteen. The defeat of the censorship measure was brought about by a change in the votes of Senator Louis Berka of Omaha and Senator Picket of Wahoo, who voted against the Beebe amendment and for censorship on April 4th, when the vote was a tie.

If the Beebe substitute bill passes the senate on the third reading, the house, which gave censorship a comfortable majority a few weeks ago, will be asked to concur in the Beebe substitute. The senate lobby was filled with women who sat in the aisles. They neglected to applaud after the vote was taken on censorship, as was the custom at past sessions.

The Beebe substitute provides for one-thousand dollars deposit by film companies carrying on business in Nebraska. In the event that a film company shows a picture of an "off color" variety and the court finds the company guilty, its license will be forfeited and the company will be forbidden to continue business in Nebraska.

Censors Prevented from Ordering Inserts

An attempt on the part of the Maryland Board of Motion Picture Censors to enter the field of continuity writing by issuing unheard of orders in connection with its inspection of "Without Limit" has fizzled into a fiasco under pressure of a Court action.

The censors, in addition to cutting several scenes, deleted two titles and ordered inserts. The Metro Film Service Company started legal action, and an agreement was finally reached outside of court, in which the cutting of the film did not interfere with the theme and the titles were allowed to carry their original thoughts.

Propose Right of Censor Appeal for Citizens

An ordinance amending the Kansas City censorship ordinance by prohibiting the exhibition of alleged objectionable pictures, and providing means for citizens to stop such pictures in case they have been passed by the censor, was introduced in the upper house of the council recently and referred to a committee for hearing.

Any twenty or more taxpayers who have seen a picture which has been approved by the censor, and which they consider immoral, may appeal to the board of review for the revocation of the permit issued for such a picture. The board of review will then examine the alleged objectionable picture.

Organization and Leadership

THE best speech we ever heard on the necessity of motion picture organization came from E. F. Albee, a vaudeville executive.

Now we yield the palm to J. J. Murdock, another vaudeville executive.

We can't help wishing that we had these men in the picture industry. We can't help feeling that we could then have a big, virile, highly efficient, well-financed and harmonious organization of this entire industry—one that would bowl censorship over and out of sight, that would stifle every bit of iniquitous legislation, one that would make every member of the organization glad he belonged to it, and afraid not to.

We speak feelingly, but—Great Heavens!—we do need such organizers.

Witness some truths J. J. Murdock shouted at the exhibitors of New York in session at Rochester: "Co-operate—organize—put implicit confidence in your leaders! Eliminate your pretty jealousies—get together and stick together!. Make of yourselves one solid piece of machinery! Keep your fights out of Albany and Washington! Make your great power felt! Back up your organization to the limit!"

Mr. Murdock said that three efforts to organize vaudeville failed at first; so perhaps there is hope for a united and national motion picture organization.

In connection with the present strength of the National Vaudeville Association, it is pertinent to note that each theatre pays $260 a year dues to the organization treasury.

WM. A. JOHNSTON.

Precinct Censorship Proposed in Kansas City

A plan to place a woman motion picture censor in every precinct in Kansas City will be presented to the central committee for the better censorship of motion pictures when it meets April 14. The plan is being formulated by the precinct sub-committee, which expects to have arrangements complete in a few days.

Under the proposed plan, a woman censor for each precinct will be appointed by ward chairman and each will work only in the ward in which they live. The censor will be expected to know the kind of pictures being exhibited in the theatres in the precinct to which they are assigned. Objectionable pictures will be reported to ward chairman, who will report to the central committee. The central committee is working in co-operation with official censors.

Censor Bill Fails to Pass Iowa Legislature

Censorship has been defeated in the Iowa legislature. After passing the House the bill went to the Sifting Committee in the Senate. It was reported out by the committee on the last day of the session, but by quick action was recommitted and failed to come out again before the legislature adjourned on the night of April 8.

Wire Briefs from Coast

TWENTY-FIVE directors representing all the departments of the Western motion-picture industry have been elected by the affiliated picture interests. At a meeting called for Wednesday evening of this week, these directors were scheduled to elect officers. Hereafter the affiliated picture interests will maintain representatives at the California capital continuously.

Four of the six measures detrimental to the industry, recently introduced into the California legislature, have been killed in committee.

It has been reported on the Coast that Robertson-Cole will discontinue production for a period of from six to eight weeks upon the completion of its present subject.

Post Office Urges Industry's Co-operation

Postmaster General Will H. Hays, has called upon the motion picture industry and all other large users of the mails to co-operate in expediting the transmission of mail matter by posting letters at frequent intervals during the day instead of holding off the bulk until evening.

In a statement to the public at large, Mr. Hays calls attention to the fact that in all large post offices, the influx of mail reaches a peak late in the evening which is impossible to handle quickly. In Washington the Government has taken steps to cure this by having all departments institute a system of frequent mailings.

"If the public, especially the large users of the mails," says Mr. Hays, "will follow the Government's lead in an earnest effort to cause frequent mailings, there will be the following certain consequent advantages:

(a) Business would be expedited through an earlier dispatch, sometimes making a difference of one entire day in the delivery of the mail at destination.

(b) Congestion of work in the post office at night is reduced thereby lessening the possibility of delay.

(c) Mailing during the morning and early afternoon clears the way for more expeditious handling and dispatch of the important evening mails.

(d) Matter mailed early is dispatched on trains that are not heavily laden with mail, with consequent more efficient train handling.

(e) Matter mailed early usually reaches the large business centers at a time when it can be readily distributed, and therefore, is more likely to receive prompt delivery there.

(f) Lastly, but by no means least important, the early mailing reduces the amount of night work at post offices and thereby benefits postal employees and their families."

The National Association of the Motion Picture Industry is endeavoring to co-operate with the Post Master General and has forwarded to all of its members, a copy of Mr. Hays' statement.

Colorado Film Measures Die in Committee

Colorado's legislature adjourned on April 7th, with the situation, as far as motion picture theatres are concerned, the same as it was before the session. The bill to amend what is commonly known as the "Blue Laws" failed to get out of committee, and the censorship bill suffered the same fate.

The Rocky Mountain Screen Club, of Denver, reports that it is satisfied with the general results and that they will try at the next meeting to repeal or amend the Blue Laws.

A Cure for Pessimism

ABOUT the best thing we can suggest to the pessimists within our prosperous industry is to take a trip to Chicago and view the Tivoli theatre.

We won't speak here of its beauty; except to say that just to view its interior is more than worth the price of admission.

We suggest the following observations:

—how the 4,500 seats are filled every performance, every day.

—that the patronage is strictly neighborhood.

—that it costs a small fortune per week to run and yet the theatre makes big money.

—that the huge investment here is based wholly upon the public taste for motion pictures for years to come. This theatre is non-commercial, has neither stores nor an office building to rely upon. Within a number of years it must amortize its investment upon a continuous profit from selling pictures to the public.

May we also call to the pessimist's attention the opening of the following big theatres: The Allen in Cleveland, the Capitol in Toronto, the Tivoli in Chattanooga; also the Saenger announcement of new theatres—2,000 to 4,500 seats—in New Orleans, Shreveport, Pensacola, Texarkana,; the new Lynch house in Nashville.

The public hasn't stopped buying motion pictures; it's about the only commodity that hasn't been seriously affected.

Automobiles were hit hardest. Yet the automobile industry has resumed.

WM. A. JOHNSTON.

George Kann Will Manage Alhambra in Brooklyn

George E. Kann, until now assistant to Michael Glynne and director of publicity for the Ward and Glynne Theatrical Enterprises, operating two theatres in Brooklyn and one in Astoria, L. I., has been appointed resident manager of the Alhambra theatre, Brooklyn.

Julius Johnson Managing Rialto in Omaha

Julius K. Johnson, who was with S. L. Rothapfel at the Regent, New York and the Lyric, Minneapolis, and later organist and manager for the New Garrick in Minneapolis, has been made manager of A. H. Blank's Rialto in Omaha, Nebraska.

MOTION PICTURE CONFERENCE PREDICTIONS COME TRUE

When Isaacson predicted the coming of international musicians to the picture theatres, many thought he was romancing. That was three months ago. Read the article in this week's News—see Page 2678.

Have you joined the Association of Motion Picture Musical Interest?

See application on page 2678 with news of the new organization's activities.

Irwin V. Willat and and his brother, C. A. (Doc), who is now directing "The Face of the World" for Hodkinson release

Los Angeles Theatre Will Run One Act Plays

A development in the policies of the New Ambassador theatre in Los Angeles forecasts an important advance in the art of motion-picture presentation. Gore Bros. Remish & Sol Lesser are to inaugurate a series of one-act plays to be staged in conjunction with the showing of first-run pictures, plays not unlike those first brought to the stage at the Grand Guignol in Paris, and later imported to this country by Holbrook Blinn at the Princess theatre, in New York. First National attractions will continue to be pre-released at the Ambassador as before.

Manager Williams Leaves Providence Strand

Charles N. Williams, who for six years has been the manager of the Strand theatre in Providence, R. I., severed his connection with the house April 9. He was tendered a farewell dinner at the Narragansett Hotel Sunday. Edward L. Reed, who has been Mr. Williams's assistant for twelve years, now becomes manager of the Strand.

Dramatic Editor Makes Anti-Censor Address

ROBERT G. TUCKER, dramatic editor of the Indianapolis Star, delivered an unusually keen and intelligent anti-censorship address before the Traffic Club of Indianapolis on March 31. Mr. Tucker went to the rock-bottom of the reform agitation and in a logical manner showed that it was not only false in principal but absolutely unworkable in practice.

"I insist," said Mr. Tucker, "that if the reformers are permitted to say what we shall have at the theatre they can enter our homes and tell us what to do there. They do not trust the public to manifest a choice of pictures. As a newspaper man I have watched public manifestations, and I say from experience that the public can be trusted to pick out good entertainment.

"It doesn't patronize the bad very long."

Mr. Tucker's address was very well received.

Sam W. B. Cohn, new director of advertising and publicity for Associated Producers

Stanley Theatres Lower Admission Rates

The Stanley Company of America, o Philadelphia announces that a reductio of admission prices in most of thei theatres took place on Monday, April 11th

A slight reduction was made at th Arcadia, the Stanton, the Palace and th Victoria, with a corresponding lowering o prices at the neighborhood houses wherever such action is possible. Th scale of prices at the new Stanley theatr in Philadelphia will not be lowered as i was thought impossible to maintain th high standard with lower admission fees

Jules Mastbaum, president of the Stan ley Company, states that his company ha taken the move to maintain and hold th goodwill of the public which it has alway enjoyed.

Stage setting used by the Capitol theatre, St. Paul, as atmosphere for soloist Herbert L. Waterous rendering "The Calf of Gold" from "Faust"

State Censor Bill Jammed Through Senate Despite All Opposition

Picture Representatives Fight to Keep Bill from Being Reported Out

BY a vote of 30 to 18 the Lusk-Clayton State censorship of motion pictures was passed in the Senate at Albany, N. Y., last Monday night, when the bill was literally jammed down the throats of more than one Senator who did not have the courage to stand up and declare his principles.

In the Senate procedure was adopted to force the bill to a vote, the like of which has been seldom seen in legislative halls at Albany. Although it had been noised about that the bill would come before the Senate for action Monday night, resulting in the chamber and the galleries being jammed to their capacity, the very fact that the bill was among the last on the day's calendar, was sufficient to lead many to believe that it would not be reached before Tuesday.

Senator Lusk, right hand man of Governor Miller, rose in his seat at 10 o'clock and offered a resolution which asked that the censorship bill be given preference over all other bills, even including those on the calendar as well as a thousand or more which must be passed this week, if at all.

Senators gasped at the very audacity of Senator Lusk's move. Senator Walker jumped to his feet and offered objection after objection. He was hopelessly in the minority, however, and Senator Lusk was successful in carrying his first trench by a vote of 35 to 9.

There was no hope of the bill going over until Tuesday. Senator Lusk immediately offered another proposition limiting the time of debate to thirty minutes.

"Does Senator Lusk mean to tell me," asked Senator Walker, at the top of his voice, "that this is his own particular body to the extent that he can tell me, the minority leader, that I can not speak for more than thirty minutes on a measure that directly affects ten million and more people, as well as billions of invested capital?"

Once under way, Senator Walker paid no attention, whatever, to the attempt on the part of the majority leader, to stifle his efforts. Unmercifully flaying Senator Lusk Mr. Walker declared that a lack of courtesy on the part of the majority leader was never heard of before to the extent that it had been shown.

"But I promise you," said Senator Walker, "that as the wheel goes round, things are bound to change. There has never been such an example of concrete brass as exists in this administration when steam roller methods have become every day occurrences in railroading bills through that should never be passed. There is that anxiety to satisfy someone. The whole thing is but another creation of that meddling crew. This censorship bill is the most un-American thing that has ever been brought into a New York State Senate. Censorship is an absolute limitation on art. The bill is not expressive of the sentiment of the people of this state.

"The motion picture producers have been tricked and trapped into offering to clean up their industry at the hearing last week."

"If it were not for fear of committing a breach of confidence," said Senator Walker, "I would tell why they made this suggestion—at whose suggestion they were tricked—yes, and trapped by men of international reputation."

Senator Lusk attempted to explain the provisions of the bill the best he could. He said that its purpose was regulatory and not as a revenue producing measure, this fact, he declared, being evident in the amendments which had been made reducing the examination fees. Senator Lusk declared that producers have complained that certain exhibitors have not used posters which they had sent out, these having been supplanted by others of their own, wherein a sensuous appeal was made in the hopes of attracting patronage to their houses. This, he said, would be taken care of by the bill.

He estimated that in the way of revenue, the measure would bring in something in excess of 70,000.

Senator Holland Duell inquired as to just exactly what constituted an "inhuman scene," and whether or not such plays as "Macbeth" could be properly screened if the bill became a law. Senator Theodore Douglas Robinson, nephew of the late Colonel Roosevelt, inquired of Senator Lusk just how many examiners he thought would be necessary in carrying out the provisions of the bill. The question proved too much for the majority leader, who ducked a direct answer.

Senator Lusk said that it was the desire on the part of the legislators to co-operate with what he termed were the "decent producers" and that censorship would proved a "little assistance."

At midnight, the measure went to a vote of the Senate. Taking no chances, even though he had already polled a vote among the Republican members behind closed doors, Senator Lusk instructed the sergeant at arms to summon all Senators to their seats and to allow no one to leave the chamber.

As the voting progressed, it was apparent that the party whip would corral the votes, even though the sentiment existed among many in opposition to the bill. Once in awhile some Senator, such as George Fearon, of Syracuse, hailing from Governor Miller's home city, would have the courage to vote against the bill, and explain his action by saying that there were sufficient laws on the statute books to take care of the situation.

Senator Robinson took an open stand against the bill, even in the face of a telegram which he read from his home town, stating that 400 members of a church in his district had asked him to vote for the bill. He declared that if any pictures of an indecent nature were being shown in this state today, that no one was responsible other than the people themselves.

"They have the remedy at hand if they are not too lazy and indifferent to use it," he said.

Among those who have followed the progress of the bill since its inception, however, there is a wondering as to whether or not Senator Lusk, sharp in the tricks of the political game, was not responsible for the stand taken by Senators Fearon and Robinson in the hopes of creating the impression that after all the bill was not a party measure, and that with such impression existing the Republican party would not bring down the censure that might exist if the bill was being steam-rollered through as a party measure.

Announcement of the vote in the Senate showed the following results:

For censorship—Republicans: Senators Ames, Baumes, Bloomfield, Burling, Burlingame, Campbell, Carson, Davenport, Draper, Duell, Ferris, Gibbs, Harris, Hewitt, Kavanaugh, Knight, Lockwood, Lowman, Lusk, Martin, Mullan, Pitcher, Reischmann, Simpson, Swift, Thayer, Thompson, Tolbert, Towner and Walton, A.

Against—Republicans: Senators Duggan, Fearon, Karle, Katlin, Myer, Robinson, Whitley, Wiswall. Democrats: Boylan, Cotillo, Downing, Farrell, McCue, McGarry, Straus, Twomey, Walker. Socialist, Seidel.

Fighting to the Last Ditch!

WITH Charles O'Reilly still in Albany, the motion picture men of the state are still hopeful that the Clayton Censorship Bill may not be acted on before adjournment of the Legislature on Saturday, April 16.

On Wednesday, April 13, O'Reilly, Sam Burman and W. H. Lincoln were at work in an effort to persuade the Rules Committee not to report the Censorship bill before adjournment.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

Louis A. DeHoff, manager of the New Theatre, played host to 450 poor children last Saturday and practically gave them the keys to his place at a special morning performance. The kiddies were in charge of Mrs. Calvin Ferris Troupe. Vera Gordon in "The Greatest Love" was the feature. The local daily newspapers mentioned the treat in their columns.

Samuel Bassin, who recently acquired the Flax Motion Picture Theatre, 1 South High street, has renamed it the Metro Photoplay Theatre.

M. A. Berger is handling local territory as a member of the sales force of Screenart Film Company of Philadelphia.

A certificate of incorporation has been granted by the State Tax Commission to the Brunton Motion Picture Corporation, which specifies one of its purposes as "to encourage and cultivate a taste for drama, cinematography, music, literature and the arts."

The incorporators are Charlotte T. Cohee, Corrine B. Outten and Sara L. Mackey, all of Wilmington, Del. The concern has the Corporation Service Company as resident agent and paid a tax bonus to Maryland amounting to $515. Its authorized capital stock amounts to 22,000 shares, without par value.

PORTLAND, ORE.

Paul Emerson Noble, manager of the Liberty theatre, Portland, Ore., accompanied by Mrs. Paul Emerson and their five-year-old son, Junior, will spend April motoring through California.

In his absence from Portland, Ralph Winsor, manager of the Star theatre, will preside in the Liberty theatre offices. The Nobles will visit among other film celebrities in California, Frank Keenan, Wallace Reid, Charles Ray and William S. Hart. Mr. Hart is Junior's godfather.

Plans for the annual orphans' matinee to be given all institutional children of Portland and vicinity at the Liberty theatre on the morning of April 28 are being completed by C. S. Jensen. The kiddies' show is given by Master Von Claud Jensen, only son of the theatre magnet, on his birthday. This year's matinee will be the second and will mark Von's second birthday.

Wallace Reid was the guest of honor of the Liberty theatre on Friday, March 18, in Portland, Ore., where he stopped on his way back to California after attending the opening of the new Paramount theatre in Vancouver, B. C. Mr. Reid made five appearances in person at the Liberty theatre and on each occasion was greeted by a capacity house.

CANADA

An important development in moving picture trade circles of Toronto, Ont., apart from usual lines, has been the establishment of the Educational Motion Pictures, Limited, with headquarters and salesrooms at 27 Melinda street. The new company will specialize with films of an educative nature and will sell equipment for the projection of such pictures in schools, churches and homes.

The churches of Toronto, Ontario, are literally coming to the moving picture theatres. This is due to the fact that several of the large new film palaces in the Ontario Capital are being used regularly for Sunday evening services by church congregations. The Bloor Street Baptist Church has been using Loew's Uptown theatre in this way during the past winter, and now the Riverdale Presbyterian Church has moved into the new Palace theatre, Pape and Danforth avenues, for regular Sunday services.

Montreal people have been rather astounded over the fact that the amusement tax revenue from local theatres during the recent Lenten season created a new record. During the month of March, the city collected no less than $41,558.56, as compared with $41,276 for the month of January. The revenue during the short month of February was $37,778.34, this sum being greater than for the same month last year. For the first three months of 1921, the city derived the record amount of $120,613.20 through the collection of the tax on theatre admission tickets. This money is used for the benefit of local hospitals and charitable institutions.

The Province of Quebec has adopted a new measure which provides for an annual tax of $200 on each of the moving picture exchanges which operate an office within the Province.

WESTERN NEW YORK

The Rivoli theatre, Buffalo's big east side neighborhood house, of which Harry Dixon is manager, has reduced its prices from 22 and 28 cents to 15 and 20 cents and has eliminated the vaudeville part of the program. The policy is now straight pictures. The Rivoli is the third house in this part of the state to reduce prices. The Family, Buffalo, several weeks ago started a ten cent program of pictures, the International at Niagara Falls last week announced a reduction and now the Rivoli.

The Regent theatre at Dunkirk, N. Y., has installed a six piece orchestra and an elaborate stage setting by Servison of Rochester. The house was recently opened by Lally Brothers. The Regent is the result of a $50,000 expenditure in remodeling the old Empire.

Jane and Katherine Lee, screen kiddies, were the headliners at Shea's vaudeville house this week, and next week Francis X. Bushman and Beverly Bayne will make their debut locally as vaudeville stars.

Out-of-town exhibitors who were in Buffalo on booking trips last week included C. Babcock of Wellsville, Mr. Tooker of the Regent, Elmira; D. Epstein of the Regent, Corning; Mr. Kelly of the Elk, Corning, and Fred Schweppe of the Colonial and Amusu, Elmira.

Bert Lyon, former Buffalo representation for Hodkinson, dropped off in town last week on his way to Gotham from the coast to visit O. T. Schroeppel, now assistant manager at Realart, who was formerly Hodkinson representative.

J. R. Thomson, Pathe salesman in Buffalo, is now covering the entire territory for Associated Exhibitors. Harry Knappen is in town representing this company. Robert Smeltzer, district manager for Pathe, was a Buffalo visitor last week. Howard Riehl is now covering Basil Brady's territory temporarily. Mr. Basil is recovering from an attack of pneumonia.

INDIANAPOLIS

The Colonial has reduced its top night price from forty to thirty-five cents. The Broadway and Rialto, vaudeville and picture houses, have announced changes of both prices and policy. The Broadway will headline feature photoplays and fill in with acts and the Rialto will play musical comedy with feature photoplays. The Rialto scale will be fifteen and twenty-five cents afternoon and twenty-five, thirty-five and forty cents nights and the Broadway, twenty-five and thirty-five cents uniformly.

"The County Fair" was held at Mr. Smith's for two weeks and "The Gilded Lily" at the Ohio for the same period.

The complaint of George G. McDonald, stockholder in the Apex pictures Corporation, that this company, which has a small studio in Indianapolis, and Smart Pictures, Inc., were near insolvency resulted in appointment of James L. Barnitt, 307 Lombard Bldg., Indianapolis, being appointed receiver for both companies in Superior Court. Smart Pictures took over Apex, assuming some $20,000 worth of debts a year ago, it is stated.

OKLAHOMA CITY

Clara Smith Hamon is out of luck in Kansas. Films in which she is to appear are barred by the Kansas State Exhibitors' Association. Such is the effect of a resolution passed by the association last week. The exhibitors went so far as to include in the resolution a clause barring films which exploit notoriety gained by other persons of similar circumstances.

An ordinance passed by the Miami, Okla., City commissioners forbids the indecent exposure of any person or the making or production of indecent motion pictures showing in Miami theatres at a penalty punishable by fine or jail. The ordinance authorizes the appointment by the mayor of a city board of censors.

All theatre owners or other places of public amusement showing motion pictures will be compelled to obtain a permit from the board before giving a performance or showing a picture in the city. The board reserves the right to revoke a permit at its discretion.

The mayor is to act as member of the board. The ordinance further provides that other city officers than a member of the board, the fire or police commissioner or any officer are given power to stop any performance contrary to the ordinance provisions.

DAYTON, O.

John Siefret who, for many years has been identified with the motion picture theatres of Dayton, has resigned as manager of the Rialto and Ideal theatres and has been succeeded by Gil Burroughs formerly of the Auditorium of this city.

Gil takes up his duties with the good wishes of every exhibitor in southern Ohio where he is well and favorable known. He is an old timer at the show business having managed the old National theatre when melodrama was in its prime.

The first shovel of dirt was taken from the lot where Keith will build on Tuesday, April 6th. The lease on the present Keith location expired and Charles Gross of the Columbia bought the property and will open it about May 15th with a stock company of Shubert selection to run through this summer.

Keith's move to the Strand which they have under lease and will show pictures and vaudeville there this summer. They have also leased the Lyric theatre and will put pictures in there to take care of their contracts now running at the Strand.

SAN FRANCISCO

M. A. Hulling, for six years with the San Francisco Pathe exchange, has been appointed sales manager of the Associated Exhibitors branch opened in San Francisco April 4.

"Wobber Week," May 8 to 14, will be celebrated by the four coast offices of the Famous Players-Lasky Corporation in tribute to Herman Wobber, district manager of that territory. The idea was conceived and arranged by H. G. Rosebaum and Wayland H. Taylor, branch manager at San Francisco and the publicity and advertising man there, respectively.

DETROIT

The Majestic theatre has booked the new Sennett picture, "A Small Town Idol," for two weeks.

F. Raoul Cleaver, formerly manager of the Grand Circus theatre and a salesman for Universal, has joined the staff of Merit Films, state rights exchange.

W. S. McLaren of the Majestic theatre, Jackson, has been elected president of the Jackson club in the Central league.

Detroit operators hold their annual ball at Arcadia on Thursday, April 14.

Safe robbers broke into the safe of the Washington and La Salle Garden theatres last Sunday night, securing $2,400 from the first and $2,800 from the latter. The robberies took place in the early morning and employes in both were bound and covered with revolvers, while the robberies were in progress. Neither safe contained a strong box and the robbers got at the contents by knocking off the combination.

CLEVELAND

Mrs. Evalyn E. Snow of Mt. Vernon, is the newly appointed third member of the Ohio Censor Board. Mrs. Snow takes the place of Miss Elinor Parker, resigned. The other members of the board include Mrs. Maude Murray Miller, chairman, and J. S. Kingslow. Mrs. Snow is a sister-in-law of Judge Wanamaker of the Ohio Supreme Court.

Phil Selznick of Phil Selznick Productions, Cleveland, has just returned from a hurried trip to New York and brings with him the good word that he has purchased the Ohio releasing rights to the four James Oliver Curwood pictures. These four pictures are to be released every three months during the coming year, beginning May 15, the first one to be "The Heart of the Northland."

Morris Safier, newly appointed manager of Select's local office was in Toledo last week, and arranged for a whole week of Selznick pictures to be shown at the Valentine theatre. Norma Talmadge in "Panthea" was shown the first half of the week, and "Ghosts of Yesterday" the latter part of the week.

R. E. Shrader, central division manager for Pathe, and Leo Adler, auditor, were registered on the guest book of the Cleveland Pathe office this week.

W. F. Seymour, central division manager for the W. W. Hodkinson Corporation, gave Cleveland and the surrounding territory the once-over this week, and received a cordial welcome from the exhibitors whom he used to serve personally as local exchange manager.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Jack Graumont has returned to Chicago after a six week's visit to California with his family, to assume his duties as vice-president and general manager of the Doll-Van Film Company, of Chicago. President Vandawalker announces that he expects to get into the new and larger quarters of his exchange at 734 S. Wabash Avenue before May 1st.

The election of Adolph Marks to the State Senate from the First District of Illinois, to fill the unexpired term of Francis P. Brady, puts another champion of theatrical and moving picture interests on the floor of the Illinois Senate, and he undoubtedly will be a valuable aid to the Allied Amusement interests in blocking blue law legislation. Mr. Marks is allied with the Mayor Thompson administra' tion in Chicago, and probably will be one of the Mayor's leaders on the floor of the Illinois State Senate. He is widely known as an attorney for theatrical interests and it is claimed has done much in the way of eliminating legislation that was a hardship to theatre owners, producers and the profession in general. It was he who took the sting out of the Child Labor Law of Illinois, which had caused the theatrical profession no little trouble and expense until he obtained a high court decision that was favorable to the theatrical interests and he also has other important achievements to his credit.

Salesmanager Belford, of Pinnacle Productions, is leaving this week for a tour of the western exchange centers and before his return will visit St. Louis, Dallas, Denver and other cities.

Returning from the coast, Watterson R. Rothacker proceeded to New York. He plans to be in the vicinity of Chicago again in time for the First National Convention at West Baden. When he sails for Europe in June, his wife and daughter will accompany him. Douglas D. Rothacker is back in Chicago after a month at the New York Industrial Branch.

The flood of beauty contest photos to the Evening Journal was increased when Chicago girls learned that Watterson R. Rothacker would have trailers made of every hundredth girl to get her photo into the newspaper office—the trailers to be shown in local theatres. The contest winner, who gets a job in Christie Comedies will be announced at the motion picture machine operators' ball, May 5th. The ball is being promoted by Thomas J. Reynolds, union president, and Joseph J. Sullivan, chairman of the ball committee.

Franklin B. Coates, director of Mesco Pictures Corporation, was in Chicago this week in connection with company business. According to Kansas City newspaper clippings, which he brought with him, "Jesse James Under the Black Flag," Mesco's first feature production, broke all records at its premier showing at Newman's Twelfth Street Theatre, Kansas City, and was a big popular success. Mesco's distribution plans call for the picture being booked by company representatives and Jesse James, Jr., will make personal appearances in larger cities.

The Majestic Theatre, Madison, has been entirely remodelled and redecorated and has opened under the management of F. W. Fisher, who operates theatres in La Salle, Kewanee and Galesburg, Illinois. One of the features of the house as remodelled, is a large-sized Barton Organ, which Mr. Fisher installed in order to assure his patrons of good music. This is the fifth instrument purchased by Mr. Fisher from the Bartola Musical Instrument Company, and makes the Fisher houses one hundred per cent. users of the Bartola instrument.

Salesmanager Mintz, of Synchronized Scenario Music Company, announces that the Hostettler Amusement Company, of Omaha, have contracted to distribute Synchronized scores in Iowa, and Nebraska, and that Sobleman, Mustard and Roe, of Minneapolis, have taken over the territory including North and South Dakota, Minnesota, Northern Wisconsin and the upper peninsula of Michigan. Sobleman, Mustard and Roe, of Milwaukee, have also arranged to handle Southern Wisconsin. Mr. Mintz reports that everywhere exhibitors are showing great interest in securing the Synchronized Scenario Music service in order to give adequate musical presentation for feature pictures. He also states that only two or three territories remain open and that within the next week he expects to have the state rights closed one hundred per cent.

Six new organs have been contracted for installation in theatres of Gore Brothers and Sol Lesser by J. F. Charles of the Los Angeles office of American Photoplayer Company. A $75,000 instrument is being installed in the Kinema Theatre and other theatres to be similarly equipped are at Pomona, two in Hollywood and the Capital Theatre in Los Angeles. Mr. William Mullaney, for three years in charge of the serial department of Los Angeles Pathe Exchange, has been added to the sales force by Mr. Charles.

T. W. Chatburne Enterprises are planning to film The Old Homestead, the very successful stage play by Denman Thompson and have engaged William Lawrence, who succeeded Thompson as star in the stage production as the star of the film.

Space has been rented at the Willett Studio, at Culver City, by a newly organized company headed by Judge A. N. Hilton, which will make a series of two-reel classics, the first of which will be Babes In the Woods, followed by Little Red Riding Hood and others. Dempsey Toblar and Henry Matthews will be in charge of production and W. J. Cohan has been appointed sales manager.

Selected Films are now distributing the novelty, "The Old Time Movie Show," which is meeting with considerable success. It depicts movies as they were in the olden days and includes a one-reel feature, "Shadows of Doubt," with Mary Pickford and Owen Moore; an old time comedy, "The Runaway Leopard," and a song entitled, "My Little Kangaroo," illustrated in old time fashion by slides. The Rialto, Central Park and several important first run theatres already have played this novelty.

Lew Cody made a personal appearance at Jones, Linick & Schaefer's McVicker's this week and went over big with his monologue and funny stories.

Celebrated Players Film Corporation opened its new quarters at 810 S. Wabash avenue on Monday and kept open house for exhibitors and others connected with the industry. Joe Friedman is justly proud of his splendid new exchange which is one of the largest and best arranged in Chicago's new film district.

A large number of exhibitors attended the pre showing of Vitagraph's special production, "Heart Of Maryland," at that company's new projection room, 839-43 S. Wabash, Thursday, and were very much pleased with the picturization of the famous stage play. Manager Tarbell expects to do an unusually large business with this splendid feature.

The Frank Thelan Circuit opened its fine new Rialto theatre in Elgin on Monday night of this week. It is one of the handsomest houses in the state and has a seating capacity of sixteen hundred. Messrs. W. D. Burford, the Rubens brothers and other officers of the company attended the opening which was successful in every way.

Salesmanager Kent of Famous Players-Lasky presided at a sales conference of district managers in Chicago last Saturday. The managers of the Minneapolis, Cincinnati, Detroit, Cleveland and Kansas City territories being present, as well as District Manager Gilday of the Chicago office. After the meeting Manager Kent, accompanied by Mr. Gilday went to Kansas City where he took part in the celebration marking the opening of the new Kansas City exchange. From Kansas City Mr. Kent went to the west coast where he will confer with Mr. Lasky on Paramount's Spring production plans.

Ralph Kettering, of Jones, Linick & Schaefer, is back on the job again after a fortnight spent at Hot Springs, Arkansas, and reports that he was greatly benefited by his brief vacation.

"Dream Street"

D. W. GRIFFITH'S latest production, "Dream Street," may be called a sequel to "Broken Blossoms," since it is founded upon a couple of Thomas Burke's Limehouse Nights stories. The producer has used just a mere skeleton of the author's tales, establishing a drama of his own around them. And against this background moves a plot with a moral, pointing the good and bad in human beings. Two brothers, one a swaggering bully, the other a cringing weakling, a spirited girl and a wily Chink compose the quadrangle—a quadrangle which is supplemented by lesser figures in the pattern.

The picture seems pointless in its earlier reels, since most of the sequences are given up to stressing sentiment, character and atmosphere. The concluding chapters build convincing drama until the finale, when a purely movie ending inconsistent with the action and characterization is offered for the sake of happiness. Mr. Griffith seems to have profited by the fact that picturegoers do not care for tragic epics.

The picture lacks the vigor and substance and poetic quality of "Broken Blossoms," though it carries sufficient vitality. The producer has emphasized close-ups and intimate by-play to the point of exaggeration. The picture is well cast in most instances. Its outstanding features are its exceptional photography and atmosphere.—LAWRENCE REID.

Music and the Picture

Percy Grainger Joins the Picture Music

By Charles D. Isaacson

I WILL not say that I told you so. But here it is: For the information I am about to impart I am indebted to that much cleverer and more assiduous reporter, Miss I. M. McHenry, who is the concert man of The Billboard. She met me on the street and she declared that Percy Grainger has joined the picture music and that he was going to play twice a day at the Capitol Theatre and here was the prediction of the Music Conference (Hotel Astor, January 24-5-6) come to pass.

Percy Grainger is one of the big artists, looked upon as among the most conservative musicians of the day. He is a composer of piano music of a serious trend. He is tall, handsome, blonde, with an abundance of silken hair. He looks the musician, and his name has become one which seems destined to immortality.

I would have said if you had asked me if Grainger would be one of the early-birds of the conservatives to come into the motion picture field, I would have said no. I have considered folks like Galli-Curci and Mary Garden and Paderewski first. For Percy Grainger has kept aloof from many modern and radical movements in music, which should have inspired him and secured his support.

But here he is in the movies at two a day.

Do you think I am poking fun at him, or casting him lower in the scale of importance? Indeed not! Perish the thought!

Percy Grainger goes up one peg or two! He has justified himself in my eyes anew. He has trampled down the smug attitude of so-called dignity and dared to do what he knows is right and fair and good. Percy Grainger will not play anything less than he would have done in the concert hall, nor will he play it with any lowering of his style and his manner of performance . . . He is going to meet a different audience, a keener, a more live, more sympapathetic audience—a set of people consciously and unconsciously seeking to better themselves. Percy Grainger will return to the concert hall with a new sense of life, refreshed, given a new vigor, in much the same way that he returned from the army bands during the war, realizing that the stilted atmosphere of ordinary society functions and formal concert recitals do not necessarily cover all that there is in existence! Moreover, Percy Grainger will draw with him to his next recitals, scores of these Capitol Theatre listeners, who with the taste of a composition or two upon their lips, have a gnawing appetite for more in the hearts.

Perhaps it is not all Percy Grainger's fault. In fact I can see the master touch of S. L. Rothafel in this deal. Ah, Rothafel! You have many big plans up your sleeve, which the little fellows who have sneered at you in all your pioneering days could never dream out if they live a thousand years. I would not be surprised to read any minute that Rothafel had taken over as guest conductors, the big directors of the symphony orchestras, the opera house. I would believe without a question a press story from Rothafel that he has engaged the entire Metropolitan Opera Company to appear at the Capitol theatre or that he had brought over the Covent Garden Company from London, or that he had signed a list of stars appearing weekly from a list including Galli-Curci, Josef Hofmann, Sergei Rachmaninoff, Martinelli, Mary Garden, Muratore, Cavaleri, Ruffo, Amato, Kreisler, Heiftz, Elman, Casals, Salzedo, Kubelik, Pavlowa, Isadora Duncan, etc., ad infinitum.

I am not astounded at Percy Grainger's engagement of two performances a day during Music Week (April 17th to 24th) at the Capitol theatre. I expected it. And here I take the pleasure of quoting again the proceedings of the Astor Hotel Music-Picture Conference statements which then seemed more remote than they do at this moment.

"The time is not far distant when the greatest artists in the world will not feel that it is at all beneath their dignity to sing or play in the fine motion picture houses. And just as theatre managers once paid ten dollars for a picture and now rent it for thousands of dollars, so will they be happy and consider it good business to pay real money for real artists—even those managers who now think one hundred dollars a week is a lot of pay for a singer!

"Within another year I predict that names of the highest rank—international artists will be headliners in the motion picture houses.

"I am not afraid of the motion picture theatre—for it is the low being raised to the highest plain—I am afraid of the vaudeville, for it is good being debased and lowered."

In view of which I shall not say I told you so. But here it is.

BULLETIN OF MOTION PICTURE MUSICAL INTERESTS

The Committee of Five, consisting of Messrs. Breil, Luz, Reisenfeld, Rothafel, Tremaine (chairman), Isaacson exofficio), have to report that they have completed all plans of organization: that final invitations to the Executive Board of Nine and the Advisory Committee of Thirty-five have been sent forth.

Within a very few days the permanent organization will have been completed.

Applications for membership have been coming in to the temporary offices at 729 Seventh Avenue in excellent manner. Have you signed an application blank? See coupon below. Fill it in and get your name on the roster at once.

Dues are to be paid in advance. $2 a year for individuals; $10 for corporations and companies.

APPLICATION FOR MEMBERSHIP ACCEPTED

ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS

Temporary Headquarters
Suite 400, 729 7th Ave., New York City

Gentlemen:

I, ...

Address .....

desire to apply for membership in this association.

Class .....

CLASSES—

A.—Those of the motion picture industry seeking to broaden their appeal through music.

B.—Those of the music industry and musical profession seeking to widen their scope through the film.

C.—Those seeking to give the public a greater opportunity to hear good music.

ELIMINATE IMITATIONS

By F. L. GRANNIS

FILM MUSIC COMPANY

It was after considerable experience with temperamental musicians working on music cues and music scores that we discovered that the most important part of the work of selecting music for certain scenes was in being practical. This, then, meant the elimination of idealistic ideas of temperamental whims or fancies and brought it down to a basis of determining, in the first place, what emotion the scene itself was expressing.

Having learned this much, our first step on every picture was a very thorough and careful analysis of the dramatic values of every scene in the picture. It was found that when a scene was properly analyzed as to its dramatic value and just to what degree the dramatic emotion was being expressed, it was a very simple matter to find music that would express the same emotion in the same degree. For instance, if the scene was a fight, it was only necessary to note whether it was a fight between two people or more or whether it was a mob, and then to note on top of this whether it was interior or exterior, in the foreground or at a distance. With this information the right music was quickly found. This same process is applied to every scene, first determining exactly what the actors in the scene are expressing or, in other words, to take the thought back of the scene and help the actors express that thought by playing music which is in harmony with that thought.

The next step in this work was our stand regarding the imitation of certain effects in pictures. For instance, a telephone bell, auto horn, horses running and a hundred other various actions which are imitated religiously by a very great number of musicians all over the country. The careful analysis of this question brought out the fact that if we were going to play to action rather than the thought back of the action, we would not be helping the picture. Instead of a musical atmosphere we would be imitating, in a crude way, these different effects. This, then, would become "noise" to pictures and not music to pictures.

In analyzing further it showed on the face of things that the idea of having a bell ring when the picture showed a telephone bell ringing, and then to have a man answer the telephone (without hearing his conversation) was absurd, and merely burlesqueing the situation. Just why you should hear a telephone bell and then not be able to hear a human being, is a question that would be hard to answer, and yet you hear this sort of thing daily.

Also, in the case of pistol or gun shots, explosions, etc.—why should musicians who are playing music to that picture try to imitate these noises? The only answer that can possibly be is that they are trying to secure sensational effects which they believe will make an impression on the audience.

The writer of this article not so long ago saw Cecil B. DeMille's "Don't Change Your Husband," shown at one of the largest theatres in the country and in one scene where a pistol was fired, they had a pistol actually fired back of the scenes in absolute synchronization with the screen shot. The people responsible for this probably thought it was very clever. There is absolutely no doubt, however, but that this thing seriously hurt the presentation of this picture and did much to destroy the many other excellent fea-

(Continued on page 2734)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Witching Hour—
A combination of hot weather and a well known play but one not particularly well produced. Result—our crowds dwindled. (Middle West.)

Business did not keep up well with this feature. Somehow it didn't seem to please. (West.)

Forbidden Fruit—
Went over big on the second week of its run. (West.)

Gorgeous costumes and dazzling scenic effects, but the picture drags in spots. A good box office attraction. (Middle West.)

The Gilded Lily—
The kind of picture patrons expect to see Mae Murray in. About the best she has done. Consistent business with a clientele she has built up. (Middle West.)

Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising. (East.)

The Easy Road—
Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good. (Middle West.)

Buried Treasure—
Big production. Story not convincing. However it is the best thing the star has done so far. Fair box office value. (East.)

What's Worth While—
Good picture that does justice to a snappy title. Played in conjunction with "You'll Be Surprised," a Chester comedy, and did a week's capacity business at my house. (Middle West.)

What Every Woman Knows—
Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production. (East.)

The Idol of the North—
Best thing Dalton has done since "The Flame of the Yukon." She is losing her grip on the public, however, and business was only fair, despite tremendous advertising. (East.)

The Kentuckians—
Monte Blue made this one. His following increases with each picture, and business held up splendidly on this fact. An excellent picture. (East.)

Paying the Piper—
Exceptionally well liked by everybody. One of the best opening Sunday s in weeks. Kept up satisfactorily. (Middle West.)

The Dollar a Year Man—
A sure-fire attraction, which brought extra large box office receipts. (West.)

Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week. (Middle West.)

The Love Special—
Did fine business with this picture. My patrons like Wallace Reid and of course turned out strong to see his picture. (Middle West.)

The Frontier of the Stars—
Started out well but did not stand up. (West.)

Silk Hosiery—
Found this to be a mediocre picture. Played to the usual business. (West.)

FIRST NATIONAL

The Old Swimmin' Hole—
An unusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this. (East.)

An excellent picture from every angle and business was splendid. Went over big. (Middle West.)

The Kid—
Broke records first half of week, fell down at end of engagement. Audiences divided in opinion of picture. (East.)

Mama's Affair—
Very entertaining feature. Had more than usual business during run. (West.)

Passion—
Played this three weeks to satisfied audiences and big business. (West.)

Not Guilty—
A skillful use of trick photography, which makes the "twin brother" idea probable. The settings are good, and the picture on the whole is pleasing. (Middle West.)

Scrambled Wives—
Not much to the picture—but the fact that Marguerite Clark has made her return to the screen in this helped some. Business good. (East.)

Sowing the Wind—
Going over very good. (Middle West.)

Man—Woman—Marriage—
Held over for second week to better than average business. (Middle West.)

Good References—
Audiences found this a pleasing picture. Box office returns fairly good. (East.)

Not Guilty—
A good play, but rather weak as a box office attraction. Played to only a fair house at my theatre for a week. (Middle West.)

GOLDWYN

Prisoners of Love—
Splendid but Compson name not known. Too long a time has elapsed since "The Miracle Man" to give much effect to advertising. Did not do an average business. (Middle West.)

It's a Great Life—
A splendid story cleverly told. Appealed strongly to young people between the ages of 14 and 19. No box office value. (East.)

Hold Your Horses—
A fair comedy with a decidedly poor plot. The sub-titles are very good. (Middle West.)

The Man Who Had Everything—
A delightful picture, with Jack Pickford in a role for which he is well adapted. (Middle West.)

Bunty Pulls the Strings—
Fair picture with business not up to usual standard. (West.)

A Tale of Two Worlds—
Pleasing feature. Brought satisfactory box office returns. (West.)

Boys Will Be Boys—
An ordinary picture with which we had average business. (West.)

METRO

The Marriage of Wm. Ashe—
Pleasing picture. Box office value average. (East.)

A Message From Mars—
Opened very big and stayed big for two reasons. One because Lytell is a great favorite and always pulls the business. Two, because it's a corking good show. (Middle West.)

Puppets of Faith—
Corking little picture. Nothing big or super-special about it—but star's personality put it over with a bang. (East.)

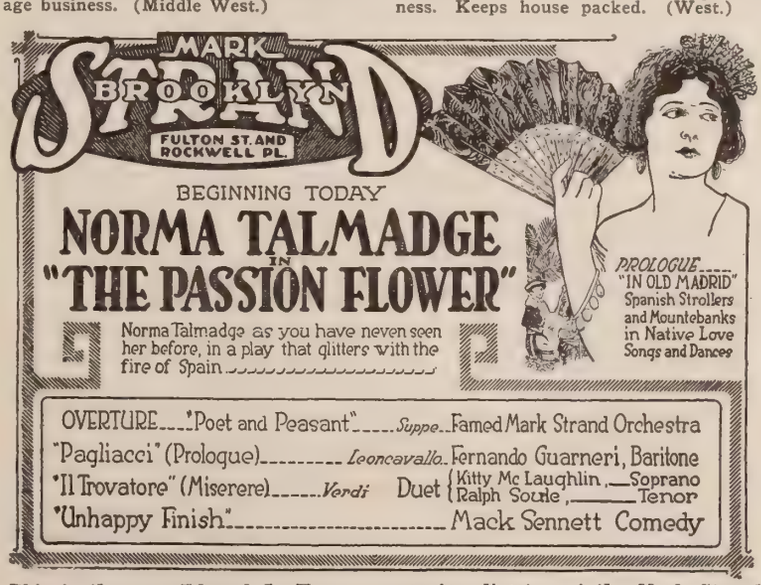
Four Horsemen of the Apocalypse—
6th week of big business. (West.)

ROBERTSON-COLE

Kismet—
Picture with high ideals but only of average amusement. Did only fair business for week. (Middle West.)

The Mistress of Shenstone—
A pleasant picture which seemed to please my audiences. Fine business. (West.)

The First Born—
This is its second week to big business. Keeps house packed. (West.)


MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
BEGINNING TODAY
NORMA TALMADGE
IN
"THE PASSION FLOWER"
Norma Talmadge as you have never seen her before, in a play that glitters with the fire of Spain
PROLOGUE
"IN OLD MADRID"
Spanish Strollers and Mountebanks in Native Love Songs and Dances
OVERTURE—"Poet and Peasant"—Suppe—Famed Mark Strand Orchestra
"Pagliacci" (Prologue)—Leoncavallo—Fernando Guarneri, Baritone
"Il Trovatore" (Miserere)—Verdi Duet {Kitty Mc Laughlin—Soprano / Ralph Soule—Tenor
"Unhappy Finish"—Mack Sennett Comedy

This is the way Edward L. Hyman, managing director of the Mark Strand theatre, Brooklyn, is advertising "The Passion Flower"

PATHE

The Devil—
Entertaining picture. Pleased intelligent audiences. Only mildly enjoyed by the ordinary run of people who do not like to think in the movies and who prefer a pleasant tale. Fair box office attraction due to the star. (East.)

High class picture that appeals to the discriminating. Well liked by all who saw it. Did good business. Holding it over for second week. (Middle West.)

The Riddle: Woman—
Fair. Nothing to rave over. Conventional, over-drawn, and somewhat spoiled by over-acting. Farrar does not do herself justice in this picture.

VITAGRAPH

Dead Men Tell No Tales—
Attracted fair business for run. Audiences not greatly impressed with this production. (East.)

Black Beauty—
One of the best picture I have ever seen from the standpoint of a patron. Appeals to all ages and classes. Big business at all performances. School children essay contest helped put it over. (Middle West.)

EQUITY

Straight From Paris—
Best picture C. K. Young has made in a long time. Went over big. (East.)

Hush—
Greater business than usual with this delightful picture. (West.)

FOX

Skirts—
Played on double bill with "Know Your Men." Neither pleased our people and box office returns were not satisfactory. (Middle West.)

UNIVERSAL

Outside the Law—
Standing up well in third week of run. (West.)

ASSOCIATED PRODUCERS

The Last of the Mohicans—
Going over big. A wonderful production. (West.)

UNITED ARTISTS

The Nut—
The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week. (Middle West.)

Running this a second week to big business. (West.)

STATE RIGHTS

The County Fair—
Went over great. No limit to opportunities for unique exploitation. A capacity house for the first week and held for a second week. (Middle West.)

REALART

Out of the Chorus—
Used in conjunction with "You Can Never Tell. Average business but it increased at end of week. (East.)

The Playing of Broadway—
Good picture which had good business. (West.)

PROGRAMS FOR THE WEEK OF APRIL 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Ambassador Theatre—
Overture—"Love Tales from Hoffman."
Current Events—From Kinograms and International.
Special—Mlle. Dalroy in an original one act sketch playing three roles.
Feature—Not Guilty — Franklin—First National.

Grauman's Rialto Theatre—
Overture—"Viennese Songs."
Current Events—Pathe News.
Comedy—Hard Luck—Metro.
Organ—"Hymns of the Old Church Choir."
Feature—The Faith Healer—Paramount.
Organ—"Mammy."

Grauman's Theatre—
Current Events—Pathe News.
Organ—"Mammy."
Novelty — Topics of the Day — Pathe.
Vocal—Song number by local artists with special drop.
Cartoon—Crazy Kat release—Paramount.
Feature—Straight Is the Way—Cosmopolitan Paramount — Given with a prologue staged in a pool room setting in which seven singers impersonate characters appearing in the picture.

Superba Theatre—
Current Events — International News.
Dramatic—The Cactus Kid—Hoot Gibson.
Feature—The Unknown Wife—Edith Roberts.
Comedy—Seeing Is Believing—Century.

California Theatre—
Overture—"Ill' Guarany."
Current Events—From Kinograms and Fox, with local pictures.
Organ—"Ain't We Got Fun?"
Special—Living models of Famous Sculptors.
Feature—The Spenders—Hampton.
Comedy — Take Your Time — Christie.
Next Week—Don't Neglect Your Wife.

Kinema Theatre—
Overture—Old fashioned medleys.
Current Events—Kinograms.
Comedy—Blue Sunday—Lyons and Moran.
Feature—The Old Swimmin' Hole—Charles Ray. Given with a prologue number under the title of "A Husking Bee" in which old rural songs are featured.

Symphony Theatre—
Overture—"Martha."
Current Events—Fox News.
Cartoon—A Rare Bird—Mutt and Jeff.
Instrumental—Selected violin solo.
Comedy—She Sighs by the Seaside—Sennett-Associated.
Special—Indian dances by local artist.

Five column by eight inch display on "The Mistress of Shenstone" used by the California theatre, Los Angeles

Feature—The Last of the Mohicans—Associated Producers.

Alhambra Theatre—
Second week of "The First Born."

Mission Theatre—
Sixth week of "The Four Horsemen of the Apocolypse."

Miller's Theatre—
Current Events—From Fox News Kinograms.
Novelty—Thrills of a Thoroughbred—Sport Pictorial.
Feature—Straight from Paris—Clara Kimball Young.

Tally's Theatre—
Current Events—International News.
Feature—The Devil—George Arliss.
Vocal and instrumental numbers given.

Clune's Broadway Theatre—
Educational—Movie Chats and Ford Weekly.
Comedy—Turkey Dressing—Christie.
Current Events—Selznick News.
Feature—Out of the Chorus—Alice Brady.
Vocal and instrumental numbers.
Next Week—Ducks and Drakes.

SAN FRANCISCO

Strand Theatre—
Second week of The Nut.
Next Week—Prairie Trails.

California Theatre—
Current Events—California Topical Review.
Orchestra—"Sicilian Vespers" and "Harem Eyes."
Novelty—Topics of the Day—Pathe.
Organ—"Barcarolle" and "Sleepy Head."
Special—Song number under title of "Phun with a Phonograph."
Feature—Straight Is the Way—Cosmopolitan—Paramount.
Next Week—Straight from Paris.

Imperial Theatre—
Orchestra—Whang, Whang Blues.
Current Events—From all releases.
Orchestra—"Blue Danube" and "Harem Eyes."
Scenic—The Man Who Sat Down—Bruce.
Feature—The Gilded Lily—Mae Murray.
Presented with an atmospheric tableau as a prologue.
Next Week—The Gilded Lily.

Tivoli Theatre—
Orchestra—Interpretations of various nations playing "Swanee River" and "April Showers Bring May Flowers."
Vocal—"Just a Song at Twilight" and "Rose Maria."
Comedy—The Punch of the Irish—First National.
Scenic—No Hope for the Drys—Educational.
Feature—Nineteen and Phyllis—Charles Ray.
Next Week—Mamma's Affair.

Rialto Theatre—
Comedy—Naughty Mary Brown—Educational.
Orchestra—Do You Ever Think of Me?
Feature—The Greatest Love—Vera Gordon.
Next Week—The Devil.

Frolic Theatre—
Comedy—Seeing Is Believing—Century.
Feature—The Smart Sex—Universal.
Next Week—The Freezeout.

SEATTLE

Blue Mouse Theatre—
Overture—"Anvil Chorus" from "Faust."
Comedy—Verse and Worse—Fox.
Current Events—Fox News.
Feature—Black Beauty—Vitagraph—(Second week).
Next Week—Without Limit.

Coliseum Theatre—
Overture—"If I Were King."
Comedy—Just in Time.
Current Events—Pathe News.
Feature—The Gilded Lily—Mae Murray.
Next Week—What Every Woman Knows.

Winter Garden Theatre—
Vocal—"Sweet Annabel Lee."
Novelty — Topics of the Day — Pathe.
Comedy—Rush Orders.
Current Events—Fox News.
Feature—What Women Will Do—Associated Exhibitors.

Liberty Theatre—
Orchestra—"I Am Coming Back to You Maybe."
Comedy—Nighthood.
Current Events—Jensen and Von Herberg News.
Feature—Kazan — House Peters. Presented with specially selected colored pictures of the North as a prologue.
Next Week—The Easy Road.

DENVER

America Theatre—
Current Events — International News.
Comedy—Nonsense—Mermaid Educational.
Feature—The Little Clown—Mary Miles Minter.
Next Week—Seven Years Bad Luck.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Astray from Steerage—Sennett.
Feature—The Love Special—Wallace Reid.
Next Week—Polly with a Past.

Rivoli Theatre—
Overture—Gipsy Love.
Cartoon—A Rare Bird—Mutt and Jeff.
Current Events—Fox News.
Comedy—A Big Secret—Fox.
Vocal—Harry Harper, tenor soloist singing "The Trumpeter."
Feature—Lying Lips—Associated Producers.
Next Week—Passion.

BUFFALO

Shea's Hippodrome—
Overture—"William Tell"
Violin Solo—"Cavatina"—Raff—Played by Miss Katherine Stang.
Feature—The Love Special—Wallace Reid.
Comedy—Hard Luck—Buster Keaton.

Arthur G. Stolte, manager of the Des Moines theatre, Des Moines, Iowa, used this sixteen inch four column display for "Lying Lips"

Current Events—Hippodrome Review, Topics of the Day and hand-colored scenic.
Next Week—Man, Woman, Marriage.

Shea's Criterion—
Overture—Light Cavalry."
Stage Setting—Venetian scene used as background for soloists.
Vocal—"Barcarolle" from "The Tales of Hoffman."
Feature—Buried Treasure—Marion Davies.
Comedy—Rush Orders—Harry Pollard.
Current Events—Criterion Pictorial.
Next Week—The County Fair.

Mark-Strand—
Overture—Sally.
Current Events—Pathe News.
Feature—My Lady's Latch-Key—Katherine MacDonald.
Comedy—Edgar Camps Out—Booth Tarkington comedy.
Next Week—Black Beauty.

Palace—
Feature—A Small Town Idol—Sennett all-star comedy.

BROOKLYN

Mark-Strand Theatre—
Overture—"Poet and Peasant" (Suppe).
Vocal Duet, "Miserere" from "Il Trovatore."
Kitty McLaughlin, soprano; Ralph Soule, tenor, in prison set and in authentic costume, singing this number.
Mark-Strand Topical Review.
"In Old Madrid"—Frologue to Feature.
(a) "La Paloma" (Yradier). Fernando Guarneri, baritone.
(b) "La Malaguenas." Mlle. Maria, danseuse.
(c) "Fatima." Mlle. Delirio.
(d) "El Aragones." Mlle. Maria and Mlle. Delirio.
Scenic set is Spanish courtyard with street scene backdrop.
Feature—Norma Talmadge in "The Passion Flower."
Prologue from Leoncavallo's "Pagliacci."
Fernando Guarneri in costume singing number in front of black velvet curtains with bright white lighting effects.
Comedy—"Unhappy Finish"—Mack Sennett.
Organ Solo—"Polonaise in A Major"—Chopin.
Edward Napier and John Hammond, organists.
Next Week—"Music Week" and "The Oath."

ST. LOUIS

Missouri Theatre—
Overture—"Il Guarany"—Gomes.
News Events—Pathe and Fix strips.
Topics of the Day—Literary Digest.
Vocal—Grant Kimbell.
Paramount Magazine.
Comedy—Senett.
Feature—Wallace Reid in "The Love Special."

New Grand Central—
Overture—"Alpine Storm"—Kunkel.
Reviews of the Day—Leading strips.
Topical Paragraphs—Digest.
Vocal—Lillian Crossman.
Organ Solo—"The Rosary"—Yost.
Feature—The Old Swimmin' Hole—Charles Ray.

West End Lyric—
Same program as that of New Grand Central.
Overture—"The Operatic Nightmare"—Dave Silverman.

Del Monte Theatre—
Overture—"Tannhauser."
Digest—Topics of the Day.
Vocal—Duet.
Organ Solo—Irene Selections.
Paramount Magazine.
Feature—East Lynne.

KANSAS CITY

Newman Theatre—
Overture—"Fifth Hungarian Rhapsody."
Newman News and Views.
Organ Selections—F. Landwher and G. Baker.
Vocal Solo—Emanuel Liszt, basso.
Special musical novelty—"Underneath Hawaiian Skies," with special stage settings and lighting effects.
Feature — What Every Woman Knows.
Next Week—Man, Woman and Marriage.

Liberty Theatre—
Overture—Selected numbers.
News—Pathe.
Comedy—Buster Keaton in "Neighbors."
Organ Selections—Miss Susie Goff Bush and Miss Golden Evis-ton.
Feature—Alice Brady in "Out of the Chorus."
Next Week—'Polly with a Past.

New Royal Theatre—
Overture—Popular selections.
News—Royal screen magazine.
Comedy—Torchy's Double Triumph.
Organ Selections—L. Flint and Mrs. H. E. Bassford.
Musical novelty—"Springtime."
Exit March—"Tropical Blues."
Feature—Bebe Daniels in "Ducks and Drakes."
Next Week—Education of Elizabeth and Larry Semon in "The Hick."

Doric Theatre—
Overture—"Poet and Peasant."
News—International.
Comedy—Universal.
Organ Selections—Phillip F. Stevens and Robert K. Hale.
Special Numbers—Coon Sanders's jazz orchestra.
Feature—Second week of "The County Fair."
Next Week—A Message from Mars.

New Twelfth Street Theatre—
Overture—Popular selections.
News—Screen magazine.
Exit March—"Broadway Rose."
Feature—Monte Blue in "The Kentuckians."
Next Week—Straight is the Way.

PHILADELPHIA

Stanley Theatre—
Overture—"Il Guarany"—Gomez.
Piano Concerto—First Movement Grieg—By Robert Armbruster.
Aria—"Il Va Venir" from "La Juive—Halvey.
Gertrude Rennyson, soprano.
Stanley News—Compilation of all weeklies.
Scenic—A Day with John Burroughs—Burton Holmes.
Comedy—Neighbors—Metro.
Feature—The Easy Road—Thomas Meighan.
Next Week—The Passion Flower.

Stanton Theatre—
Overture—"Nanna"—Bellini.
Current Events—Pathe News—Fox News.
Topics of the Day—Literary Digest—Pathe.
Feature—The Witching Hour—Faramount.
Next Week—Broadway and Home—Eugene O'Brien.

Arcadia Theatre—
Feature—Straight Is the Way—Cosmopolitan-Paramount Production.
Scenic—Burton Holmes-Paramount.
Current Events—Pathe News.
Next Week—Lying Lips.

Victoria Theatre—
Overture—"March Slav"—Tschaikowsky.
Feature—His Own Law—Goldwyn.
Current Events—Select News.
Next Week—Man-Woman-Marriage.

Palace Theatre—
Feature—The Love Special—Paramount.
Topics of the Day—Literary Digest Pathe.
Current Events—Pathe News—Pathe.
Next Week—Plaything of Broadway.

Regent Theatre—
Feature—Cinderella's Twin—Metro.
Comedy—Hob Goblins—Pathe.
Current Events—Pathe News—Pathe.
Next Week—Chickens—Douglas MacLean.

Capitol Theatre—
Feature—The County Fair.
Current Events—Select News—Select.
Comedy—Movie Mad—Electro.
Next Week—The Devil—Pathe.

DETROIT

Adams—
Overture—"Invitation to the Dance".
Current Events—Free Fress Weekly.
Educational—Golf.
Vocal—Roy Detrick, tenor.
Feature—The Love Special—Wallace Reid.
Comedy—Edgar's Country Cousin.
Next Week—The Oath.

Broadway Strand—
Overture—"An Evening at Waikiki."
Current Events—International News.
Novelty—Esther Harris in "The Vamp" dance.
Comedy—Out of the Inkwell—Cartoon.
Vocal—"Love Is Best of All"—Ruth Kellogg Waite.
Feature—Proxies—Cosmopolitan.
Next Week—Elsie Ferguson in Sacred and Profane Love.

Madison—
Overture—"Southern Rhapsody."
Current Events—Pathe News.
Novelty—Royal Philippine String Band.
Feature—The Kentuckians.
Comedy—Now or Never—Harold Lloyd.

Washington—
Overture—"Eileen."
Current Events—Fox News.
Cartoon—Mutt and Jeff in A Rare Bird.
Educational—Water Trails.
Comedy—The Big Secret—Sunshine.
Vocal—F. Vincent Kuhn.
Feature—Hands Off—Tom Mix.
Next Week—William Farnum in His Greatest Sacrifice.

WASHINGTON

Crandall's Metropolitan—
Overture—"The Girl from Brazil Selections."
Current News—Pathe—Topics of the Day.
Comedy—The Hick—Vitagraph.
Feature—Mamma's Affair—First National.
Next Week—Bob Hampton of Placer—First National.

Loew's Palace—
Overture—"Village Orchestra."
Current News—Pathe—Topics of the Day.
Comedy—Baby Sunshine.
Feature—The Love Special—Paramount.
Next Week—Billions—Metro.

Loew's Columbia—
Feature—Lying Lips.

Moore's Rialto—
Overture—"Morning, Noon and Night."
Current News—Fox News.
Comedy—Short and Snappy—Christie.
Feature—Kazan.

Classy display for "Eyes of the Heart" eight inches by four columns by the Rialto theatre, Omaha

This is the way the Liberty and Doric theatres, Kansas City, advertised "Now or Never." Note the catch line "The Laugh that Lloyd Builds"

CINCINNATI

Walnut—
Current Events—Pathe No. 30.
Topics of the Day—Literary Digest.
Educational—Golf—Educational.
Feature—Man, Woman, Marriage.
Next Week—Passion Flower.

Strand—
Current Events—Pathe No. 31.
Comedy—The Sportsman — Vitagraph.
Feature—Nineteen and Phyllis.
Next Week—Brewster's Millions.

Gifts—
Current Events—Fox News.
Christie comedy.
Feature—She Couldn't Help It.
Next Week—Once to Every Woman.

Palace—
Current Events—Kinograms.
Topics of Day—Literary Digest.
Feature—If I Were King.
Next Week—Poor Dear Margaret Kirby.

Capitol—
Overture—"Tannhauser."
Capitol News Events Novelty—1. Pathe News. 2. A Cub Bear at Play.
Prologue to the picture: 1. Margaret Spaulding, soprano, assisted by Capitol Quartette, in "The Cycle of Life"—Ronald. 2. Organ solo: Prelude, C. Sharp Minor—Rachmaninoff.
Feature—O'Malley of the Mounted.
Capital Quartette: "Quartette from 'Rigoletto.'"
Comedy—Edgar's Little Saw—Edgar comedy.
Next Week—Kismet.

ATLANTA

Howard Theatre—
Overture—Excerpts from "Sally."
Howard News and Views—Compiled by the Management.
Solo—Aria from "Manon," sung by Mrs. Johnson.
Violin Solo—Drdla's "Souvenir."
Feature—Without Limit.

Criterion Theatre—
Overture—"La Dame Picquet," special arrangement by Dave Love.
Pathe Review.
Topics of the Day.

Rialto Theatre—
Overture—Rialto Orchestra.
Rialto Screen Magazine.
Comedy — Lloyd Hamilton in "Moonshine."
Feature—William S. Hart in "O'Malley of the Mounted."

CLEVELAND

State—
Overture—"Il Guarany"—Gomez.
Current Events — Pathe News — Pathe Topics of the Day.
Comedy—Johnny Hines in Torchy's Big Lead.
Pictorial—The Thoroughbreds.
Prologue—Soloist, James McMahon, singing "I'm a Messenger from Mars," with a shifting background of mountains, sky and comets, bringing him from Mars nearer and nearer, until he arrives upon this planet.
(Arranged by Managing Director George Dumont.)
Feature—A Message from Mars, with Bert Lytell.
Next Week—Kazan.

Allen—
Overture—Popular hits from Friml Operattas.
News Events—Allenette, a compendium of news events, educationals and scenics.
Comedy—Bob and Bill in Trapping the Cat.
Added Special—Babyhood—Kineto.
Prologue—Soprano and tenor duet, with special setting fitting feature.
Feature—Black Beauty.
Next Week—Blind Wives.

MOON
Six Days Only.
Starting Today.
A story of the glittering gold of the West and the Society of the East.
The Inner Voice
featuring
Agnes Ayres
Supported by an All Star Cast including
E.K. Lincoln

Unusual ad by the Moon theatre, Omaha, Neb., on "The Inner Voice." In size nine inches by four columns

Stillman—
Overture—"Dance of the Hours" from "La Giaconda."
Current Events—Pathe News.
Comedy—Bang—Mermaid Comedy.
Feature—Mae Murray in The Gilded Lily.
Next Week—The Gilded Lily continued.

Park—
Overture—Park Popular Revue.
Current Events—Pathe News — Topics of the Day.
Comedy—Hey, Rube — Christie Comedy.
Feature—Paying the Piper, with Dorothy Dickson.
Next Week—The Mistress of Shenstone—Pauline Frederick.

Strand—
Feature—Anita Stewart in Sowing the Wind.
Next Week—Lionel Barrymore in Jim the Penman.

Knickerbocker—
Overture—Cloister Scene from "Kamenoi Ostrow."
Theme—Schuman's "Nocturne."
Current Events—Fox News.
Comedy—Neeley Edwards in "Too Many Husbands."
Feature—Sir Johnstone Forbes-Robertson in The Passing of the Third Floor Back.
Next Week—Max Lindner in Seven Years Bad Luck.

Metropolitan—
Current Events—Selznick News.
Theme—Take It from Me.
Feature—Sowing the Wind—Anita Stewart.
Next Week—Jim the Penman—Lionel Barrymore.

CHICAGO

Tivoli Theatre—
Overture—"Dance of the Hours."
Specialty—"Asleep In the Deep"—Herbert Waterous, basso.
Topical Events—Selected.
Organ Solo—A Jazz Medley of "Margie," "Bright Eyes," and "Rose" by Jesse Crawford.
Literary Digest.
Specialty—"The Artist's Vision."
Vocalists—Mr. S. Frazier, tenor. Miss Marie Mitchell, soprano.
Feature—Constance Talmadge in "Mamma's Affair."
Coming Feature—Wallace Reid in "The Love Special."

Woodlawn Theatre—
Woodlawn Grand Organ—"Yokohama Lullaby."
Woodlawn Pictorial Review.
Overture—a. "Tarantella," b, "The Swan."
Feature—Priscilla Dean in "Outside the Law."
Intermission—"O-hi-o."
Coming Feature—Kismet.

Pantheon Theatre—
Pantheon Topics and Travel.
Bud and Susie Cartoon.
Overture—Selections from "Mary."
Specialty—Cello solo — "Melody" by Gabriele.
Prologue—Street scene welcoming Sam Smith home.
Feature—"A Small Town Idol"—Associated Producers.
Pantheon Views of the World—"A Trip Through Yellowstone Park."
Coming Features — "The Home Stretch."

Barbee's Loop Theatre—
Overture—"Poet and Peasant."
Universal Weekly.
Literary Digest.
Comedy—Nobody's Wife.
Prologue—Barbee's presentation.
Feature—The Devil"—George Arliss.
Coming Feature—Black Beauty.

Here is one on "Ducks and Drakes," by Harold F. Wendt, advertising director of the Rivoli theatre, Toledo. In size this was thirteen inches by four columns

Ziegfeld Theatre—
Incidental music by orchestra.
Topics of the Day.
Pathe Weekly.
Comedy—The Love Lesson.
Feature—East Lynne.
Coming Feature—Boys Will Be Boys.

Randolph Theatre—
Organ Selections.
Comedy—Nobody's Wife.
Feature—Marion Davies in Buried Treasure.
Coming Feature — The Passion Flower.

BALTIMORE

Rivoli—
Overture—"Zampa"—Herold.
Current Events—Rivoli News.
Special—Violin solo by Raymond Rouleau — Romance — Wieniawski.
Feature—The Woman in His House—Mildred Harris.
Comedy—The Hick—Larry Semon.
Rivoli Grand Opera—John Eltermann and Paul C. Bailey, players.

New—
Overture—"Raymond."
Current Events—Pathe News and Review.
Special—"Proclamation" — Roland Diggle—H. E. Boehme, organist.
Prologue—Chinese girl singing in native setting.
Feature—Outside the Law—Priscilla Dean.

Parkway—
Overture—Medley of Dixie Tunes.
Current Events—Parkway Special News.
Feature—The Passionate Pilgrim—Ruby de Remer.
Comedy—The Ladies Pay—Snooky.

Wizard—
Overture — Popular and Classic Hits.
Current Events—Topics of the Day.
Special—Paramount Cartoons.
Feature—The Passionate Pilgrim—Ruby de Remer.

Strand—
Overture — Classic and Popular Hits.
Current Events—Kinograms.
Feature — Something Different — Constance Binney.

New Lyceum—
Overture—Classical airs with specially augmented orchestra.
Feature—Over the Hill.

Ford's—
Overture—Operatic selections.
Feature—Without Limit.

ST. PAUL

Capitol Theatre—
Overture—Selections from "Carmen"—Bizet.
Capital Digest—Includes Pathe and International News.
Cartoon Comedy—Felix, the hypnotist—Pat Sullivan.
The Man Who Always Sat Down—Educational.
In a Spanish Garden—1. "Nita Gitana—De Koven. 2. "Rose of My Heart"—Lohr.
Helen Newit, soprano; Bernard Ferguson, baritone.
Norma Talmadge in "The Passion Flower."
Concert Organist—Ralph H. Brigham. "Serenata"—Moszkowski.
Organ Recital—Harold Price. 1.

Exhibitors' Service Bureau—Pages 2683-2689

KATHERINE MacDONALD
Glittering Memories of C.N. and A.M. Williamson's Wonderful Story "The Second Latchkey."
"MY LADY'S LATCHKEY"

This cut shows a corner of the lobby of the Peoples theatre, Portland, Ore., during the engagement of "My Lady's Latchkey." The display was designed by F. W. Teufel, manager of the Peoples

Advisory Board
Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.

Willard C. Patterson, Criterion theatre, Atlanta.

R. B. Wilby, Strand theatre, Montgomery, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

A. H. Hilton, Paramount theatre, Lewiston, Idaho.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

E. J. Myrick, Rialto theatre, Butte.

Eugene H. Roth, California theatre, San Francisco.

J. A. Partington, Imperial theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Ralph Ruffner, Strand theatre, Seattle, Wash.

Thomas D. Soriero, Strand theatres, Lowell.

Chas. H. Williams, Strand theatre, Providence, R. I.

Harold B. Franklin, Shea's Hippodrome, Buffalo.

George J. Schade, Schade theatre, Sandusky.

H. C. Horater, Alhambra theatre, Toledo.

Mark Gates, Dayton theatre, Dayton, O.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

A. J. Moeller, Theatre de Luxe, Detroit.

Sid Laurence, Alhambra theatre, Detroit.

Leo A. Landau, Butterfly theatre, Milwaukee.

Jack Kuhn, Loew theatres, Cleveland.

Paul Gusdanovic, Strand, Cleveland, O.

C. Edgar Nomand, Strand theatre, Flint, Mich.

S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Novelty lobby display which the Princess theatre, Denver, Colo., used to advertise "Now or Never" during its recent showing at this theatre

Sayre Makes Play for Family Trade

J. W. Sayre, advertising manager for Jensen and Von Herberg at Seattle, adopted a novel and effective exploitation angle in putting over "The Old Swimmin' Hole" playing recently at the Liberty theatre.

A whole bill of "fillers" as free from objectionable scenes as is "The Old Swimmin' Hole" was gathered into a program designed to make an appeal to the family trade and the "cleanliness" idea was then widely advertised.

The especial attention was called of Parent-Teacher Associations and like organizations through advertisements and reading material inserted in high school and college papers throughout the city. Naturally this brought thousands of persons who were not regular theatre-goers, but were drawn to the Liberty because of the widespread comment about the program. Three days after the run started, another special ad was inserted in the daily papers, bringing in enormous business until the very end of the run.

Clean pictures have been in such constant demand by organizations and individuals throughout the city, that when an entire bill right on this line was presented, it brought everyone out. The success of the venture indicates that public taste is not decadent and that programs which cater to both parents and children bring out a big trade.

Ballyhoo Stunt for "Fantomas" Serial

Manager Jones of the Bonita theatre, Pensacola, Fla., aroused the curiosity of his patrons for the opening number of "Fantomas" by using a ballyhoo in the form of a man dressed in old fashioned frock coat and wearing mask who paraded up and down the streets carrying a grip on which was lettered "Confidentially I am Fantomas, the Mystery Man at the Bonita, today." The stunt went over very well being entirely new to Pensacola.

Clever Ad Tie-Up Stunt for "Billions"

The title of "Billions," the Metro special Nazimova production was instantly seized by the enterprising exhibitor of the Forum theatre, Hillsboro, Ohio, as lending itself to exploitation during the showing of the picture.

A tie-up with the leading merchants of the town was effected, and a full page of the Hillsboro Gazette for Friday, March 24 contained eight advertisements, all of them using the word "billions" to introduce the sales talk.

The manner in which "Billions" was appropriated into the advertising was extremely clever. One ad began "Billions of people." Another read "If you had Billions. A lumber company advised that "The farmers could save billions, etc." An insurance agent began his ad with "Billions of words of wisdom."

The theatre's ad was in the center of the page and its catch line was "What Are All These Billions, They Are Talking About."

The co-operative advertising idea went over big with both theatres and merchants.

Milwaukee Theatres Stage Style Shows

Style shows given the same week in Milwaukee's two foremost theatres attracted record crowds to both houses.

The Alhambra theatre, which is now under the management of Leo A. Landau, used thirty models displaying not only gowns and wraps for grown ups but for misses and youngsters as well. The customary runway extended out over the heads of the patrons.

At Saxe's Strand theatre, Manager Edward Weisfeldt employed a dozen models who displayed their charms while promenading on a horseshoe shaped runway. This runway started from one side of the stage across over three aisles and ended at the opposite side of the stage. During the showing of the photo play the sections of the runway covering the aisles were folded back permitting the passage of patrons. In addition to the regular theatre orchestra a jazz band in costume and two dancers provided entertainment during the style exhibition. As the brunt of the expenses of the Style Shows was borne by the retail houses who exhibited their wares the two shows proved splendid financial projects. Both theatres secured untold advertising through the tie-up with the local merchants. Four appearances of the models were given each day.

Novel Stunt Worked in Marion, O.

The management of the Orpheum Theatre, Marion, O., the home town of President Harding, worked a novel stunt in the exploitation of "Outside the Law."

Taking advantage of the "Clean-up" week in Marion, cards were sent to every family in Marion, bearing the cryptic words:

Clean up your back yard You are
are 'Outside the Law'"—P. D.

The cards caused no end of comment and had much to do with the advance advertising which the picture enjoyed.

Novel lobby display for "The Coast of Opportunity" at the Princess theatre, Denver, Col.

Native Spanish Dancers in Prologue at Brooklyn Mark Strand

A pair of prominent Spanish dancing stars, special Spanish courtyard scenery and a Spanish soloist added action to the all-Spanish prologue that was used at the Brooklyn Mark Strand theatre to properly introduce Norma Talmadge in "The Passion Flower."

The scenic set used by Managing Director Edward L. Hyman revealed the entrance to a colorful Madrid courtyard with a Spanish street drop showing through the arch. "Extras" were shown idling in the courtyard until Fernando Guarneri, baritone, attired as a swagger and arrogant toreador with brilliant sash and cape, appeared singing "La Paloma" (Yradier). As he concludes Mlle. Maria, Spanish danseuse, castanets and all dances the swift "La Malaguenas." This is followed by a dance of Spanish passion put on by Mlle. Delirio, another native Spanish dancer. The prologue known as "In Old Madrid," had a twin Spanish dance number as a rousing finale with the pair interpreting "El Aragones."

New Newsboy Stunt for "Dinty"

Incident to the showing of "Dinty" at the Isis theatre, in San Diego, Calif, during the week of March 27th, a good publicity stunt was pulled by making a "census" of the prominent men of the city who had at one time in their lives been employed as newsboys. It was found that the mayor had sold papers in the east, a former mayor had once carried the San Diego Union, making his rounds on horseback, Congressman William Kettner "hollered" on the streets of St. Paul, Minn., and the president of the First National Bank, was a newsy in Kingston, N. Y., when he wore knee pants. The "census" made a good news story as well as carried the name of the feature picture.

Lobby decorations consisting principally of cut-outs from 24 sheets which Thomas Grindley of the Liberty theatre, Astoria, Ore., originated for the showing of "The Last of the Mohicans"

Grindley Genius in Constructing Cut-Outs

Here is another cut-out lobby display by Thomas C. Grindley of the Liberty theatre, Astoria, Ore., staff showing how at the cost of $6.00 and the expenditure of five hours time a 24 sheet was made to work ten fold as an exploitation medium for "The Last of the Mohicans."

Mr. Grindley's work is a fine example of what the small town man can accomplish in originating business getting ideas at small expense.

Janisch Has Good Exploitation Idea

A novel advertising novelty was placed by A. C. Janisch, director of advertising for the Finkelstein and Ruben theatres, Minneapolis, for exploiting "The Inside of the Cup." Ten thousand paper cups with the inscription, "Look! On 'The Inside of the Cup,'" and containing a card giving the selling argument for this picture were distributed in all the prominent office buildings in the downtown district. The cups being such useful and practical articles were in great demand and gave an excellent tie-up with the photo-play.

Goldman Ties Up with Firemen's Campaign

Manager William Goldman of the Missouri Theatre, St. Louis, saw an opportunity to get a free advertisement in the campaign which the local fire department is conducting for a shorter working day, and so he rode in with the tide. The members of the fire department are at present working more than 12 hours each day and their efforts to shorten the working hours to eight at the coming election has taken the form of city-wide exploitation on their own part.

So first of all Goldman arranged to have the Fire Fighters Glee Club of 24 voices appear on his program for the entire week. A special song was written for the vocalists by J. Reeves Espy, exploitation director of the Famous Players Missouri Corporation, and Maxwell Goldman, a brother of the manager. Slides were prepared containing the words of the song and the audience was requested to join in singing with the 24 uniformed firemen who appeared on the stage at each of the performances during the entire week.

Then a motion picture was shown which was taken in front of the Missouri Theatre. It showed the firemen and police zouaves in drill and was advertised not only by the theatre but by the large number of participants.

For a lobby display Goldman sought the channels of the Missouri Historical Society which has a collection of rare old fire apparatus. The lobby of the Missouri is very long and wide and afforded plenty room for the installation of a number of these ancient fire relics, consisting of old pumping devices, hose carts, and harnesses. This exhibition alone was the means of attracting hundreds and hundreds of people.

Newspaper advertising featured the firemen tie-up, although the feature for the week was "Gilded Lily."

To further "dress up" the theatre for the occasion, House Manager Meininger employed several local women models to stand at various positions about the house and lobby posing under green spot lights. The young ladies were attired in firemen's uniforms.

This is a reproduction of the stage setting which the Howard theatre, Atlanta, Ga., used prior to the screening of "Prisoners of Love"

Showing some of the exploitation which the New Lyric theatre, Minneapolis, used to put over "Black Beauty" as told in the story appearing below. Left—The New Lyric's street ballyhoo. Right—Stage setting used in prologue number

How Prescott Put Over "Black Beauty"

Exploitation Campaign at Minneapolis Gets School Children's Attention

JOHN PRESCOTT, managing director of the New Lyric theatre, Minneapolis, has just put over a great exploitation campaign for "Black Beauty" assisted by other Finklestein and Ruben employees.

Advance reviews were run by the Minneapolis Journal after a special showing for the Journal critic. Ten days before the first performance the Minneapolis Daily News began a drawing competition designed especially to appeal to the grade school children and modeled along the lines of the one used at the Palace theatre, New Haven, Conn., as told recently in the News. The drawings submitted by the pupils made an attractive and interesting lobby display and many of them were reproduced during the contest in the Daily News.

Private screenings of the picture were held for the faculty and pupils of an influential boys school, the manager of the book department of a local department store, public school teachers, officials of womens clubs, etc.

The department store gave the feature a special window display in connection with copies of the book.

A special herald was made which had the appearance of a slate. The front sign read as if written by a school boy, "You read it in your school days," and on the reverse was the play date. More than 5,000 of these were distributed to residences. A special place-card was arranged for cafes and restaurants. The first was of the teaser order, without play and date line, and were distributed prior to the showing. During the engagement, a second set of place-cards was utilized, announcing "Black Beauty" at the New Lyric theatre. This new stunt brought forth much favorable comment and many unsolicited calls were made for the cards.

For street exploitation, the management of the Lyric secured an old-fashioned cart, the nearest they could get to a tallyho and a dog-cart. The driver of the tallyho was dressed in uniform and beside him sat a bugler, and the team was two black horses, representing Black Beauty and Ginger. The dog cart was drawn by a black horse, also representing Black Beauty and wearing a lettered blanket, announcing the run of the picture. A circular card, the full size of the wheel attached to the spokes of the dog cart carried the announcement of the engagement of "Black Beauty" at the Lyric.

The prologue was a rural scene with Black Beauty and a collie dog, which represented the hunting hounds, because the latter were not available, and Coster and Clements, Minneapolis soloists, sang two songs, "Rise, Sleep No More," a hunting song, and "Songs my Mother Used to Sing." During the engagement the ushers and employees were dressed in costumes of the period. The girls wore facsimiles of the gown worn by the star in "Black Beauty" and the men wore suits similar to that worn by the hero of the play.

One of the most unusual and successful stunts employed by the Lyric theatre was the reviews written by prominent men of Minneapolis and published during the run in the local daily newspapers.

All of this publicity matter was supplemented by the sending of 2,000 personal letters, signed by John Prescott, manager of the New Lyric, to the school teachers of Minneapolis and a newspaper campaign with attractive advertisements running so large as a full half-page and even more, was conducted throughout the engagement and beginning ten days before the initial performance.

So successful was the campaign conducted for "Black Beauty" in Minneapolis that similar methods are being employed by the other theatres in the Finkelstein and Ruben chain which are showing or will show the production.

Showing the stage setting and characters which took part in a prologue for "The Truth About Husbands" presented by S. Barrett McCormick, manager of the Kinema and Ambassador theatres, Los Angeles

Ralph Winsor's lobby display for "The Fire Cat" when this picture played the Star theatre, Portland, Ore. A "volcano" ingeniously concealed contributed to the realism with intermittent jets of steam

Carpenter Enlists Services of Cartoonist

Along with a regulation newspaper campaign of unusual scope, George E. Carpenter, manager of the Paramount-Empress theatre, Salt Lake City, was able to put over a decided novelty in the way of exploitation as is explained by the accompanying cut showing a reproduction of a four column by twelve-inch cartoon run in the Salt Lake Telegram in connection with the engagement of "The Gilded Lily" at the Paramount-Empress.

Just what the inducement was offered Cartoonist Evans of the Telegram we do not know, but it would seem that Mr. Carpenter is "ace high" with the whole Telegram staff.

Anyway the cartoon is certainly the finest kind of exploitation and must have brought "The Gilded Lily" to the attention of Salt Lake City.

Reproduction of four-column twelve-inch cartoon on "The Gilded Lily," showing at George Carpenter's Paramount-Empress theatre, Salt Lake City, as told in the story appearing above

Olver Turns Steeple Jack for Compson Picture

Grand Rapids, Mich., was treated to one of the cleverest and most compelling exploitation stunts for the showing of Betty Compson's first stellar vehicle, "Prisoners of Love," at the Isis theatre, in the city's history. The campaign was conducted by Hal Olver, Goldwyn's exploitation man in Cleveland, Detroit and Buffalo.

The first big stunt was climbing the face of a twelve-story building from sidewalk to roof. Mr. Olver, dressed in white and wearing a mask, was his own steeplejack. A record crowd gathered in the afternoon to see the stunt. A large banner was displayed during the climb up the face of the building, advertising the showing of "Prisoners of Love."

Another stunt that aroused the curiosity of the town was a series of teaser ads in the Grand Rapids Press, run for a week previous to the showing announcing the "If the sky is yellow, green, blue and white stunt" used at the New York Capitol and other theatres a number of times in the past year.

A "growing" ad was used for six days in the Grand Rapids Herald. The first one read, "$50,000 reward! See tomorrow's Herald." The second one, "$50,000 reward! Wanted!" followed by a portion of Betty Compson's face. In the third ad her full face was pictured; on the fourth day the following was added, "Blanche Davis alias Betty Compson. Description: Height, 5 ft. 6 in.; age, 22; complexion, fair; weight, 121." The fifth added this information, "Disappeared from home six weeks ago—notify father, Wesley Davis, or Chief of Police, New York City. SHE IS ONE OF THE PRISONERS." The final ad supplemented the fifth day's copy, "OF LOVE at Isis all next week."

Everybody in Grand Rapids was agog to see "Prisoners of Love" when the exploitation campaign was over and the picture did a tremendous business throughout the week.

Strand Stages Spring Style Show

The style show as a business tonic is beginning to be appreciated by the small city managers as well as in the big towns.

Among those who have recently staged a Spring event is Manager Jos. J. Jacoby, of the Strand theatre, Marshalltown, Iowa.

Mr. Jacoby went to considerable pains in staging his style show, building a runway with special illumination over the middle section of seats in the theatre down which his 18 models, all local girls, paraded in the latest creations of fashion.

The show was staged in conjunction with a local store and consumed forty minutes, each girl making her appearance in a number of different gowns.

The array of fine feathers did credit to the city and the style show went over for an unqualified success. Carnations were distributed to the Strand patrons.

A view of the prologue which Andrew J. Cobe, manager of the Rialto theatre, Lawrence, Mass., staged for the showing of "Kismet"

Here is a lobby display for "Outside the Law" designed by Ed. Taylor, manager of the Rialto theatre, Bremerton, Wash.

Another Wedding on Theatre Stage

Any time you want to garner an exploitation stunt from the book of life page Willie Adams of the Palace theatre McAlester, Tex. Willie Adams believes in having his exploitation and his prologues in realistic manner and furthermore, he believes, whenever possible, in having his audience supply the cast.

The climax came when the Palace theatre played "Behold My Wife." Mr. Adams staged a real wedding in the theatre as his prologue and exploitation on the picture. There was a real judge officiating too and all the friends and well wishers of the bride and groom were in the audience.

The ceremony was tied up with the picture and its title "Behold My Wife" as the bride and groom were tied up to judge had announced the verdict the house was darkened and the feature begun.

Clever Stuff for "Chickens"

Miller of Augusta, Ga., Turns Theatre Lobby Into Farm-yard

MANAGER FRANK MILLER, of the New Modjeska theatre, Augusta, Ga., has gained considerable good repute for the clever lobby displays and exploitation stunts which he has put over, but perhaps the cleverest and most successful in a long time was that exploiting "Chickens," during the week following Easter.

In the first place, for the occasion, the entire lobby of the New Modjeska had been turned into a farm-yard. The ticket-booth was disguised as a hay-stack, and there was just a tiny opening at the front, by which one could catch a glimpse of the ticket-seller, garbed in blue denim overalls, and a white shirt, turned back at the throat, with a red and white bandanna handkerchief instead of a tie.

All around the lobby, there were farming implements flung carelessly about, straw covered part of the floor, like an old barn, and in the center of the lobby was the prize of the whole display—an old-fashioned coop of day-old baby chicks, with their fussy, important mother, clucking distractedly in this strange environment. At one side, was an incubator full of eggs, and a brooder stood beside it, waiting its chance for service.

Forming a sort of roof for all this, was a peachtree in full bloom—a real tree, though one bare of leaves, with sprays of peach-blossoms tied to the bare limbs, so that they seemed to be growing there. This tree stood above the chicken-coop, and added one more touch of vividness to the realistic scene.

Inside the theatre, the country atmosphere remained.

The door-man wore overalls, a bandanna and an old-fashioned "sun-hat." He dropped the tickets into what seemed to be an old-fashioned churn, and little country girls in blue and white gingham aprons, their hair in a braid and tied with gay colored ribbons ushered one to seats.

Great fragrant masses of peach-blossoms had been used in the house, too, to excellent effect.

The ads in the daily papers were in keeping with the entire handling of the picture, for they were a little outside the general run.

Black Birds Advertise Picture of Same Name

A cage of live black-birds in a white enamelled cage, hanging in the lobby of the Alamo No. 2 theatre, Atlanta, was Manager George Schmidt's effective "stunt" for the three-day engagement of "Blackbirds," at this theatre.

The lobby was absolutely bare except for the usual frames, full of stills and photographs. A huge banner across the front of the theatre, in which the letters of the sign, "Blackbirds," were formed of tiny "blackbirds," in various attitudes, painted on a white background.

From this banner swung the beautiful white cage, in which the pair of blackbirds seemed twice as black and glossy by direct contrast.

Harold B. Franklin's stage setting for the prologue presented in connection with the engagement of "The Kid" at Shea's Hippodrome, Buffalo

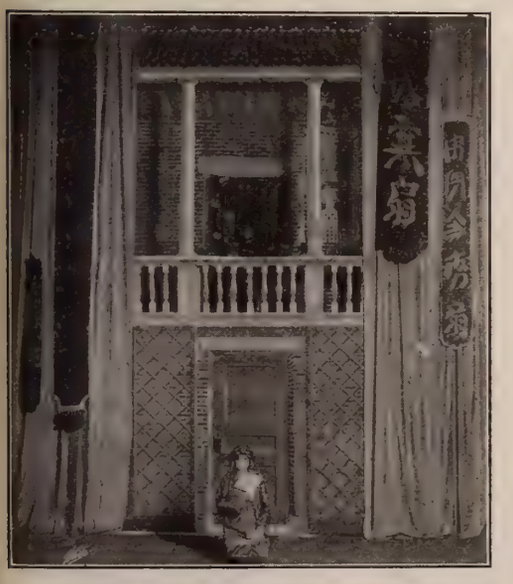
Attractive lobby display for "All Dolled Up" by the Clemmer theatre, Seattle, as described in the accompanying story

New One for "Old Swimmin' Hole"

A new tie-up for "The Old Swimmin' Hole" has been originated by Jos. J. Jacobson, manager of the Strand theatre, Marshalltown, Iowa.

Marshalltown has a Y. M. C. A. swimming pool that is popular with the boys of the city, so Mr. Jacobson thought the idea of duplicating the old swimming hole feats of the picture in the Y. M. C. A. pool with prizes for the best performers would get the Strand a lot of publicity both in the newspapers and through word of mouth advertising, so he arranged for a series of swimming matches.

The result exceeded all expectations. Every kid in town wanted to get in on the events. Mr. Jacobson gave complimentary tickets to all the contestants and prizes to the winners. The match was staged two days before the picture opened at the Strand and the results published in the papers. Mr. Jacobson advises that seventy boys entered the match and that it gave the Strand a prestige that it could have obtained in no other way.



Prologue stage setting used for the showing of "A Tale of Two Worlds" at the New York Capitol theatre

Clemmer Theatre Dolls Up for "All Dolled Up"

The Clemmer theatre lobby, Seattle, Wash., was all dolled up Easter week with "All Dolled Up" as the feature picture, as illustrated by the cut appearing above.

The side panels were in velour and the cards shown were gold with pink ribbons. Small spot lamps hidden over the box office illuminated the cut-outs in the panels as they stood out.

The doll in the case was given away to a little girl. It was called a "Gladys Walton Doll," with costumes designed by Miss Walton at Universal City and a letter and autographed photo, accompanied the gift.

The foyer was filled with real Easter lilies and other seasonal flowers.

New Teaser Stunt for "Bunty Pulls the Strings"

When the America Theatre, Longmont, Colo., played "Bunty Pulls the Strings" a teaser stunt, originated by R. P. Allison, exploitation man with the Goldwyn Denver exchange, was used to very good effect.

Two thousand address tags, such as are used on express packages and personal baggage, about five by two inches, with strings hanging from one end, were attached to awnings, placed under cigar lighters and in other places where the strings would protrude and would have to be pulled to see what was on the other end. A small card reading, "Pull the string," was placed by the hanging strings. When the strings were pulled the tag came into view bearing the following on one side: "You have pulled the string. Now see 'Bunty Pulls the Strings,' a comedy with a little bit of Scotch now playing America Theatre."

A thousand special postcards were sent to addresses in the telephone book. The cards read: "There's a nip of rare old Scotch. Where! ! ! In 'Bunty Pulls the Strings,," a delightful comedy-drama with a kick in it. A picture brimful of enjoyment—the whole family will enjoy it.

Wendt Admits Twins Free as Box Office Tonic

Holy Week is known to showmen to be one of the poorest for business of any the entire year around. Knowing this, and yet appreciating that he had one of the best shows of the season for that week, Harold F. Wendt, publicity director of the Rivoli, Toledo, set about arranging any number of extra advertising stunts, both in the form of newspaper ads and outside billing. In addition, he arranged with the Toledo News-Bee for a contest.

"All Souls' Eve" was the picture to be shown. Miss Minter takes a double role in this film, so Wendt announced that every set of twins in Toledo or any two people bearing a close resemblance would, by application to the manager's office, be presented with a pair of free tickets. Wendt got notices for a week in advance on this stunt, all of the stories appearing in the news columns, and many times on page one. During the week of the run, the names of those who had won tickets were used, together with pictures of pairs of doubles who were no relation.

Window display secured on "Midsummer Madness" by the Majestic theatre, Pittsfield, Mass.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Mother Eternal" to Run on Broadway

"MOTHER ETERNAL," Ivan Abramson's newest feature film starring Vivian Martin, has joined the throng on Broadway, negotiations having been completed for the Casino theatre, which is to house "Mother Eternal" for several months, beginning Sunday, April 17.

A certain interest attaches to the run of this feature on Broadway for the reason that two of its principals, Vivian Martin and Thurston Hall, are each playing on Broadway in a highly successful spoken drama. The cast of "Mother Eternal" includes also Earl Metcalfe, Jack Sherill, Vivienne Osborne, Pearl Shepard, J. W. Johnston and Baby Ruth Sullivan.

Board of Review Sees "Supreme Passion"

Robert W. Priest showed his production, "The Supreme Passion," to the National Board of Review last Tuesday morning. Miss Florence Dixon, the star of the picture, was present and saw it run for the first time. The members of the Board present expressed their fullest approbation of "The Supreme Passion" and commended Mr. Priest for the production of a picture which they found beyond criticism in subject and treatment, according to a statement from the headquarters of the Film Market.

Additional Exchanges for Reelcraft

President R. C. Cropper of the Reelcraft Pictures Corporation has completed plans for the addition of three more branch exchanges soon to be opened and operated with the distribution system of Reelcraft.

The three new exchanges to be added will give Reelcraft a direct sales organization and its own offices in more than sixty-five per cent of the entire United States. Announcement will be made next week of the three new offices together with the names of the managers and staffs of each branch.

Arrow Films to Release Morrison Feature

Among the first of the Arrow Film Corporation's new features to be released is "Headin' North," with Pete Morrison as the star.

Federated Serial Is Ready

"Miracles of the Jungle" Shown to Exhibitors in 22 Exchanges

"MIRACLES OF THE JUNGLE," the Warner Brothers' animal production, which has just been completed, has been shown to exhibitors throughout the country through the twenty-two exchanges of the Federated Film Exchanges of America, Inc., which has acquired and is releasing the production.

Reports received following these pre-release showings are said to indicate the unanimous opinion of the exhibitors that the picture is a high-class animal film, from the point of view of thrilling use of wild animals, lavishness of settings, marvelous photography, and sensational, spectacular effects.

According to these reports, "Miracles of the Jungle" is the first wild animal picture which shows the same care for detail, the same disregard for expense, the same high artistic standards, which characterized the leading features of today. Other producers of wild animal pictures have been content to show the beasts, with a story somehow woven about them, and nothing much else counting.

In "Miracles of the Jungle," however, thousands of dollars were expended on sets necessary to get sensational scenes of adventure and drama in their full value, the outdoor locations were selected carefully to show scenes of rare tropical beauty, and many times more feet of film were "shot" than necessary, so that only the very finest, measuring up to the new high standard set for this production, would be retained.

Federated is preparing a country-wide campaign of unusual proportions, to give "Miracles of the Jungle" the publicity and exploitation it deserves. An exhibitors' press book, with a cover in four covers, posters showing some of the scenes from the production, also in colors, and a large and diversified list of accessories, including banners, lobby cards, window cards, heralds and novelties for children, are some of the other exhibitors' aids under way.

One of the features of the exploitation campaign will be the setting up of a sample lobby, completely decorated to get the maximum of attention, with figures or lions and a setting of tropical trees and foliage, as a model for the exhibitors of the country to use when the production is shown in their theatres.

Callahan Film Is Formed

New Comedy Company Leases Airdome at Atlantic City for Studio

THE Callahan Film Company, of Atlantic City, which is headed by Jimmy Callahan, the athletic screen comedian, has been incorporated for $500,000 and has rented the Curtis airport grounds in Atlantic City as a studio.

One of the hangars, dimensions 40 by 50 feet, has been completely equipped as a studio, with a lighting plant which comprises the latest devices for stage and screen effects.

Mr. Callahan will build and paint all his own sets and make his own props. To facilitate this work one of the two hangars on the Curtis field will be utilized for a carpenter shop and paint frame. During the past week Mr. Callahan has been in New York engaging a thoroughly experienced staff of stage carpenters, scene painters, property men and electricians.

Ralph Whiting will be Mr. Callahan's general director, and Edward McReynolds will be his principal assistant. Mr. Callahan's principal support will be two noted leading women, fourteen pretty girls and two well known comedians. The personnel of the Callahan company will be announced later.

Mr. Callahan will make twenty-six two-reel comedies during the coming year. He has four comedies now ready. The first of these will be released about May 16 through Robert W. Priest, president of The Film Market.

Doraldina Feature in Moore's Garden

"The Woman Untamed," Elmer J. McGovern's feature, starring Doraldina, is to open a three-week engagement at Moore's Garden theatre, Washington, D. C., on April 17, after successful engagements throughout Virginia.

In conjunction with the picture Mr. McGovern offers an elaborate prologue-revue. Included in the cast of the prologue-revue is the well known dancer, Signe Paterson.

Plymouth Film Opens in Patterson, N. J.

"Every Woman's Problem," which Plymouth Pictures, Inc., is now distributing on the independent market receives its world premiere this week at the United States Photoplay Theater, Paterson, New Jersey. The picture is booked to run one week and is being heralded by an exceptionally vigorous exploitation campaign originated by Manager Peter Adams with the cooperation of A. W. Sobler, Director of Publicity, for Plymouth.

The initial public presentation of "Every Woman's Problem" will be backed by the active cooperation of Paterson's leading women's societies—the business and professional women's club, the Paterson Women's Club, and the Women's Political Club of Paterson.

Unusual Photography in "Things Men Do"

Soft focus photography plays an important part in securing the excellent photographic effects in "Things Men Do," the feature production which M. B. Schlesinger is offering on the independent market. The unusual shots thus obtained serve as a framework for the characters of the story.

The locale of the story is a sleepy little country village, where trees of every variety and flowers answering every description are to be found in abundance. Scenes showing the rays of the morning sun slanting through the latticework of the trees have ben photographed it is said with rare skill, and furnish marvellous specimens of the art in cinematography.

Louis C. Loeb now a member of Associated Producers executive staff

Five Groups Are Offered

Mt. Olympus Co., New in Field, to Handle 142 Short Subjects

FIVE groups of pictures—in all one hundred and forty-two short subjects ranging from character comedies to negro comedies—is the initial offering of a new organization formed to provide a series of motion picture productions for the States Rights buyer. The newcomer in the field is the Mount Olympus Distributing Corporation, incorporated under the laws of Delaware, and with headquarters in New York City.

The executives in charge of the New York offices of the Mount Olympus company, state that the company is prepared to immediately furnish the entire one hundred and forty-two subjects. Of these, fifty-two will be known as the "Jacquelin Comedies" which are domestic stories similar to those pictured by Mr. and Mrs. Sidney Drew.

Another group consists of twenty-six "Dizzy Dumbbell" comedies, featuring the sheriff and his deputies from Dizzyville, much on the same order as the Toonerville comedies with the funny official and his aides.

Charlie Conklin is featured in another group of twelve comedies. Mr. Conklin played under Sennett in "Uncle Tom Without a Cabin," "East Lynne with Variations," "Down on the Farm," and many others.

What is said to be a novelty is a new series of pictures called "Darktown Affairs." These are played entirely by colored actors and are said to measure up to the standard maintained by the famous Colored Players recently seen under the management of Mrs. Emilie Bigelow Hapgood. The stories will center around the negro characters woven into song and story by Stephen C. Foster. Among these will be many of the negro tales by Octavus Roy Cohen and Joel Chandler Harris.

Several feature productions will also be made and these will be released under the name "Olympian Productions."

"Liquid Gold" Is Kineto Release

"Liquid Gold" is the next Kineto Review slated for release in the first series now being distributed by the Kineto Company of America through the National Exchanges.

As is apparent from the title, "Liquid Gold" is a story of oil. The locale is in Texas where so much of this liquid gold is found. Not a hint of advertising has been permitted to creep into "Liquid Gold," it is said.

Screen Snapshots at Rivoli Theatre

Screen Snapshots, the C. B. C. novelty reel, last week was shown at the Rivoli theatre in New York, one of the largest film houses of the metropolis. It was a pre-release showing.

SCREEN SNAPSHOTS
NOW ON
RIVOLI (N.Y.) PROGRAM
Managing Director Hugo Reisenfeld, a keen, discriminating showman, wisely caters to his public.
Your Patrons
WILL PACK YOUR THEATRE TOO
By giving them the intimate news of their favorite stars as shown exclusively in
SCREEN SNAPSHOTS
The Biggest Little Feature of the Screen
If Your Exchange can't supply you
Write SCREEN SNAPSHOTS
1600 BROADWAY NEW YORK

THE following sales on the independent market were reported during the week:

Two reel Westerns featuring Jack House (Reelcraft Pictures Corp.) to S. S. Film Company of Pittsburgh, Pa.

Two reel Westerns featuring Jack House to Strand Features Film Co., of Detroit, Mich.

Two reel Western featuring Jack House to the Eltrabran Film Company of Charlotte, N. C.

Two reel Westerns featuring Jack House to the R. D. Lewis Exchange of Dallas, Oklahoma City and Little Rock.

Neal Hart Series (Pinnacle Productions) to the Greater Features, Inc., for New Mexico, Colorado, Utah, and Idaho.

Gump Cartoons (Celebrated Players of Chicago) to Greater Features, Inc.,

Celebrated Comedies (Celebrated Players of Chicago) to Greater Features, Inc.

12 two-reel Billy West Comedies (John Film Sales Co.) to Richards and Flynn, of Kansas City for Kansas and Western Missouri.

Hallroom Boys Comedies, first eight of 1921 series (C. B. C. Film Sales) to Arrow Photoplays of Denver for Colorado, Wyoming, Utah, New Mexico, and Southern Idaho.

Screen Snapshots (C. B. C. Film Sales) to Arrow Photoplays of Denver for Colorado, Wyoming, Utah, New Mexico, and Southern Idaho.

Star Ranch Westerns (C. B. C. Film Sales) to Arrow Photoplays of Denver for Colorado, Wyoming, Utah, New Mexico, and Southern Idaho.

Neal Hart series (Pinnacle Productions) to Allen Brothers for the Dominion of Canada.

Luporini Bros. Expanding

Negotiations for Amalgamation of Foreign Buyers Are Completed

EXTENSION of the activities of Luporini Bros., the film exporting firm, with offices in New York, which will enable them to purchase foreign rights to American pictures for a large group of territories at a single operation, thus assuring the utmost economy in buying costs, was announced by Ferdinando V. Luporini, the senior member of the company, this week.

The announcement followed the successful conclusion of negotiations, which have been in progress for several months past, looking to the amalgamation of a group of independent foreign buyers, for the purpose of securing the rights in their respective territories to desirable American pictures, under a cooperative arrangement.

Mr. Luporini will act as the purchasing agent for the group in this country, while his brother, Mario, whose headquarters are in the Turin offices of the company, will direct the distribution and marketing activities of the combine abroad.

Luporini Bros., who already have connections in France, Italy, Spain, the Balkan States, Egypt and in Latin American countries, will extend their field of operations still further, affiliating with other film buyers in territories in which they are not fully represented.

Luporini Bros. are now receiving communications from new and unexpected foreign sources seeking to affiliate with them in their buying activities here, it is said. As a result Luporini Bros. will shortly establish other connections, in addition to those already mentioned, in Germany, the Scandinavian countries and elsewhere. It is planned to form all these into a federation of foreign purchasing interests headed by Ferdinando Luporini.

In addition to supplying the foreign market with American pictures, Luporini Bros. are also now organizing a branch department to handle foreign productions for this country. This will be directly under the charge of Mario Luporini, who has under way the establishing of bureaus in the leading film centers in Europe, where screen examinations of the latest foreign productions will be afforded for the purpose of determining the marketing possibilities of foreign films here.

Mr. Ferdinando Luporini will remain on this side of the water, with headquarters at the main offices of the company in New York, making occasional visits to Central and South American countries, as market conditions demand.

Ferdinando V. Luporini, head of Luporini Bros., a well known exporter and importer, who announces this week the expansion of his company

New Young Picture Ready

Equity Announces "Straight from Paris" as Star's Latest Feature

EQUITY PICTURES CORPORATION announces that Clara Kimball Young's latest production, "Straight from Paris" is ready for release on the independent field. The story is by Sada Cowan, who is responsible for "Why Change Your Wife" and Miss Young's latest production, "Hush." It is of six reels length and was directed by Harry Garson. In the cast with the star are Thomas Jefferson, Bertram Grassby, William Carleton, Betty Francisco, Girard Alexander and others.

Every background, states Equity, is faithful to the scene portrayed. One of the most accurate scenes, it is explained, is the milliner's shop that plays so prominent a part in the story. No characteristic detail has been omitted. It is expected to surpass even "Hush," the latest Young feature which has been booked for presentation at the Capitol theatre in New York.

"Straight from Paris," it is said, shows Director Garson at his best. No element of appeal is lacking, and old and young will find equal fascination in its story. Two continents are embraced in its field of action and two standards of life are drawn on the broad stage. From workaday milliner a blue-blooded aristocrat, every rung in the social ladder is represented in the motley panorama of human activity.

One of the most effective scenes is a flash-back in the second reel showing a brilliant court scene of the French palace in which the heroine's ancestors pay homage to the King. A minuet is staged with appropriate settings and costumes. Fine photography, it is said, characterizes the entire production. An unusual effect is obtained in the third reel, where the use of double exposure shows Miss Young in two forms within the same scene.

Neal Hart in New Picture

Pinnacle Productions' Star Begins Filming "Black Sheep" at San Diego

WITH thirty persons comprising the party, the Neal Hart company left its studios in Hollywood this week for San Diego, Cal., where the initial scenes to the star's latest story, "Black Sheep," will be filmed under the direction of Paul Hurst and Louis Chaudet.

Included in the party is W. C. Tuttle, author of "Baa, Baa Black Sheep," which appeared in the January issue of the Short Story Magazine and from which Hart's newest Pinnacle production has been adapted.

Mr. Tuttle, whose home is in Spokane, Wash., journeyed to California recently to be on the set with the directors at the studios and on location where he might submit any suggestion that would serve to insure the correctness of the story in each and every detail. The continuity for "Black Sheep" was prepared by Mr. Tuttle in collaboration with Directors Hurst and Chaudet.

"Black Sheep" is laid in Wind River County, Wyoming, and deals with the days of western revolution. The plot centers mainly around the invasion of sheep herders into the cattle country.

Directors Hurst and Chaudet have assembled a noteworthy cast, including Audrey Chapman, who played the leading feminine role in Hart's previous picture, "God's Gold," James McLaughlin, Al Kaufman, Ben Corbatt, Charles Thurston, Mrs. Frona Hale, Ted Brooks, Walter Patterson and others.

"Black Sheep" is announced as the first of the Neal Hart pictures to be released on the state rights market by Pinnacle Productions, Inc., Chicago.

New Billy West Comedy to be Released

"Why Marry," the fifth of a series of Billy West comedies offered on the state right market by Jean Film Sales Co., is now ready for release. The subject is of two-reel length and follows "Sweethearts," "Service Stripes," "He's in Again" and "The Conquering Hero."

In the center is A. J. Sardino, new head of the Dooley Exchanges of Upper New York. On the left is J. M. Sitterly, who remains in charge of the Buffalo Exchange of the company, and on the right is Ben Fitzer, whose product will be distributed by the Dooley Exchanges

To Discuss Screen Music

Kineto to Hold Meeting April 22 to Discuss Short Subject Music

IN connection with New York's Music Week, April 17 to 24, there will be a special meeting for exhibitors and motion picture men interested in the musical presentation of motion pictures at the Urban Projection theatre at the offices of the Kineto Company of America. The date of the meeting is Friday, April 22 at 10.30 A. M.

Recently, Mr. Urban instituted an innovation in preparing exhibitors aids for short subject by preparing musical indications for his Kineto Reviews.

Charles D. Isaacson, of the New York Globe and Motion Picture News, has been preparing the musical phases for the Kineto Reviews. He has a wide reputation as the man who has done a great deal to popularize good music. His New York Globe concerts are famous and through his work on the Kineto Reviews he has helped to create a great deal of added interest in short subjects generally.

Mr. Isaacson will be present at the Kineto meeting on April 22 and will address the gathering on the possibilities of featuring with music short subjects like the Kineto Reviews. His address will be illustrated with a program of Kineto Reviews.

All exhibitors and men and women who are interested in music and the motion picture are cordially invited by Mr. Urban to be present at the Kineto showing on April 22 in connection with New York's music week.

First Hallroom Comedy Ready for Federated

FEDERATED FILM EXCHANGES, INC., have received from the Coast "False Roomers," the first of the Hallroom Boys Comedies which are to be released under the Federated banner. Prints of this new two-reel comedy were received by Federated this week from Harry Cohn, the producer, complete and ready for release, edited and furnished with special art titles.

Those who have seen this comedy in New York, say that the producers have lived up to their promise to produce something new in the comedy line.

Sid Smith does some excellent character as well as comedy work as Percy and Herman C. Raymaker directed the production.

Easily the most ambitious and finest picture ever made by Mr. Lytell. It ran for five years as a play in England and America and will duplicate this success on the screen.

Bert Lytell in "A Message from Mars" depicts as really as real life the wealthy young man-about-town who was so supernaturally selfish as to require a supernatural cure

BERT LYTELL
in
A MESSAGE from MARS

From the celebrated stage success by RICHARD GANTHONEY
Scenario by ARTHUR ZELLNER & ARTHUR MAUDE

A MAXWELL KARGER production

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, M'ging. Dir.

Equity to Distribute Ziegfeld Picture

W. K. ZIEGFELD has signed with J. I. Schnitzer, president of the Equity Pictures Corporation, for the domestic release of the Ziegfeld superproduction, "The Black Panther's Cub," starring Florence Reed and directed by Emilie Chautard. Under this arrangement "The Black Panther's Cub" will have an early Broadway showing.

Chas. Stark Completes Ten Single Reelers

Chas. F. Stark announces the completion of a series of ten single reel motion pictures, shortly to be released. The titles were written by a well known writer of humorous stories, and the star is well known to all theatre goers.

Ten of the most beautiful locations in the United States were selected, such as Yellowstone National Park, Yosemite Valley, Pike's Peak, etc., a different one for each reel. The main title will be announced in the near future, with a secondary main title reading "A traveling comedy in ten jumps.

Mr. Stark believes he is presenting to the exhibitors a brand new idea in short reel subjects, which combines comedy, scenic value, and thrills a plenty. Definite releasing particulars will be announced in the immediate future.

New Reelcraft Comedy is "Here He Is"

"Here He Is," the first two-reel production featuring the comedian "Tweedy," has been completed and is now receiving the finishing touches preparatory to its distribution by the Reelcraft Pictures Corporation.

"Tweedy" has been given a supporting cast of well known players such as Dorothy Allen, Sam Ryan, Tammany Young, Billy Moran and nearly a hundred others.

Reelcraft will announce the first release date shortly.

"Bilt-Rite" Equipment Co. in New Plant

Consolidated Portrait and Frame Company, of Chicago, moved into its big new offices and factory located at 211-227 North Green street this week.

The old Consolidated plant was wrecked by a fire and no time has been lost in getting settled in the new home and starting production of Bilt-Rite display equipment. The new location permits of a maximum centralization of production activities.

Famous Stars Seen in "Screen Snapshots"

In issue Number 24 of Screen Snapshots, the single reel subject produced by Harry Cohn and Louis Lewyn, contains views of Charlie Chaplin and Douglas Fairbanks aiding in a recruiting drive of the United States Marine Corps. It also shows scenes from the Movie Ball held recently at the Hotel Astor in New York.

Ostriche Film on Market

Forward Film Announces Release of Initial Salient Production

JOSEPH SAMETH, president of Forward Film Distributors, Inc., of New York, announces that "The Shadow" featuring Muriel Ostriche, and produced by Salient Films, Inc., is ready for distribution.

By taking over the entire output of the Salient Producing Unit, for the Forward Film Distributors, Inc., Mr. Sameth has put over a financial deal considered to be one of the largest consummated in the independent market in many months.

"When I decided to head a releasing organization," said Mr. Sameth, "I promised the State Right field only those pictures with an assured box office value and merit of attraction. I can gladly state that after viewing "The Shadow," I decided that Muriel Ostriche was a big bet, and that the product directed by J. Charles Davis, 2nd, was in keeping with my plans.

"The Shadow" is bound to go over big. It has for its star a girl who has made good; it is well directed and the story, which is from the pen of the director, Mr. Davis, is one startling episode after the other. It is lavishly built, and I shall give it the proper advertising and exploitation.

"Several weeks ago I emphatically stated that the talk of hard times in the industry was the thought of the fly-by-night man. The Salient-Forward Film Distributors, Inc., is positive proof of my arguments. I am certain that the coming year shall see the film game conducted in a real honest to goodness dollars and cents, as against the old game of motion picture fiction."

Assisting Mr. Davis in the production of "The Shadow" was Mr. Brown, who has a list of successes to his film trade mark. Work on the second Salient feature starring Miss Ostriche will be started this week.

Gibson Starred in Series

Associated Photo-Plays to Have Pictures; "Wolverine" Is Ready

VICTOR B. FISHER, general manager of Associated Photo-Plays, Inc., of New York, left for Los Angeles on Wednesday of this week to confer with officials of Spencer productions, Inc., on the second Helen Gibson feature. "The Wolverine," the first of the series of ten features starring Miss Gibson, is en route for the Coast and has been approved by Spencer Production officials and Director William Bertram.

"Now that we have formulated plans for the release of "The Wolverine," said Mr. Fisher, "we must stop on the second of the series starring Helen Gibson. I believe the time has arrived when the State Right market must lead the field, and to do this we must give value for value received.

"The Gibson series will be made with no fixed sum of money given the director. We demand the best for this star, and when we must spend money to gain a point, we shall do it but at all times shall we try to keep down the cost of production so that the exhibitor can secure features of real merit at the lowest prices.

"I shall have a lengthy interview with the men who are making the Helen Gibson series, and we shall do everything within our power to keep our promise to release only the best. It is the intention of Associated Photo-Plays, Inc., to make no promises that we are not sure can be kept but to the letter and in spirit."

"The Wolverine" is from the book "The Ranch At the Wolverine," by B. M. Bower. Surrounding Miss Gibson in this initial production is a cast headed by Jack Connolly and other well-known western players.

Third Cuneo Is Under Way

"Blue Blazes" Is Working Title of Capital Star's New Picture

LESTER CUNEO'S third production for Capital is under way at the Russell-Greiver-Russell studio according to word received from Bernard Russell, production manager of this concern. Since its opening some weeks ago, the Russell-Greiver-Russell studio in Hollywood has been working twenty-four hours a day in preparation for the filming of this third Cuneo production.

Henry McCarty and Leo Meehan, the authors, are said to have turned out a typical Cuneo story, in "Blue Blazes" which is the working title of the production. It was this pair of authors who furnished the script for "The Ranger and the Law," Cuneo's last picture.

Another artist whose work was seen in the last Cuneo picture, Ferdinand Pinney Earle, has been engaged to illuminate the titles in the entire Cuneo series.

Supporting Cuneo is Fanny Midgely, identified with the Laskey productions for some years. Others in the picture are Francelia Billington, and Bert Sprotte, who has just completed work with Tom Mix.

Arrow Will Have Four Curwood Pictures

W. E. SHALLENBERGER, president of Arrow Film Corp., announces that his company has signed a contract with the Pine Tree Pictures, Inc., to handle the distribution on the independent market of four James Oliver Curwood stories now being filmed in the Maine Woods. The working title of the first picture is "The Heart of the Northlands."

The Pine Tree Pictures is a Maine corporation. The productions are being directed by Charles M. Seay. Included in the cast are Louis Prussing, Warner Richmond, Richard Neil, and William Peavey.

American Legion Picture Is Completed

The American Legion picture "Lest We Forget" has been completed by Storey Pictures, Inc., A. D. V. Storey, president; and turned over to the National publicity department of the American Legion.

The cast of "Lest We Forget" includes Margaret Sousa as the American Girl; Kenneth Carson, Jack Costello, Maybelle Nash Evalyn Kent, Margaret Wagner, Lieut. Chace Daughney and Lou Conway.

Exchanges Interested in "Things Men Do"

M. B. Schlesinger, who is distributing the feature, "Things Men Do," on the independent market, states that an unusual amount of interest has been aroused among exchangemen who have been attracted by the remarkable title.

"Things Men Do" was acquired by Mr. Schlesinger for world distribution only a few weeks ago, and since the announcement of his acquisition he has been in constant receipt of inquiries from state right buyers regarding territorial distribution. Mr. Schlesinger states that several big sales are now in their final stages of completion.

Woody, of Independent, Back from Coast

Nate A. Woody, treasurer of the Independent Films Association, left Los Angeles last week for Chicago after a ten-day visit with Eddy Eckels and Hugh Woody, his father, who is general manager of the Pinnacle Productions, Inc., which organization is starring Neal Hart.

New Arrow Serial for May Release

Arrow Film Corp. announces that Ann Little's new serial, "The Blue Fox," is now ready and will be released in the first week of May. The serial was produced by Ben Wilson, directed by Duke Worne and written by Joe Brandt and Hope Loring.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

A moment from "Uncharted Seas," in which Metro presents Alice Lake as the star

"Buried Treasure" Said to Prove Popular

Cosmopolitan Productions announces that "Buried Treasure," starring Marion Davies, is proving a popular attraction. The theme of reincarnation found in the picture and the wide-spread interest in psychic phenomena are held to be largely responsible for the reported success of the picture. The screen version was adapted by George D. Baker from the story in *Hearst's Magazine* written by F. Britten Austen. Mr. Baker also directed. The elaborate settings for the pirate scenes and Spanish scenes were designed by Joseph Urban. The cast includes Norman Kerry, Anders Randolf, Edith Shayne, John Charles, Earl Schenck, and Thomas Findlay.

Selig Starts Work on Educational Release

News from the Coast is that work has been started at the Selig studios on the first of "the de luxe dramas in two reels," which are to be released through Educational Exchanges. According to the announcement, all of these pictures will be made from the books of well-known modern authors. First of these stories is from a novel by James Oliver Curwood. The cast will include Lewis Stone, William Desmond, Wallace Beery and a number of others. Bert Bracken is directing the productions.

Fox's Western Stars in New Releases

One of the thrills described by William Fox in Tom Mix's latest release, "Hands Off," is the rescue of a child by the cowboy star from the hoofs of a herd of horses in stampede. Another production with Western atmosphere to be released under the Fox banner is "Get Your Man," in which Buck Jones will be featured. This picture will be released in May. George William Hill directed.

"Four Horsemen" Scoring

Moved to Astor, New York, April 10; Acclaimed at Chicago Opening

METRO makes two important announcements in connection with the showing of its super-production, "The Four Horsemen of the Apocalypse." On April 10th, the big picture opened at the Astor theatre, New York, having closed a month's record-breaking run at the Lyric in the same city. On March 26th, "The Four Horsemen" opened at the La Salle theatre, Chicago. Metro reports that the Chicago premiere was accorded a most unusual reception by both the public and the press and predicts that the Chicago showing will rival the record for "instantaneous popularity and unprecedented attendance" established by the picture in New York City.

The following excerpts from the Chicago dailies are submitted by Metro as indicative of the favorable reception given the picture. Mae Tinee of the Chicago Tribune writes in part:

"You will admit, when you have seen 'The Four Horsemen of the Apocalypse,' that Rex Ingram, a young man and little heard from, deserves to be bowed into the front rank of directors. He has made a splendid picture."

The reviewer of the Chicago *Herald* writes in part:

"At detail Ingram is superb; at character creation he is all for swift, almost cynic flashes. Never does he seek to storm your sentiments as does Griffith. He relies upon the slow but sure mounting of suspense on the staircase of thrilling incident, each step small in itself, but part of a structure. A great picture, doing the symbolic thing of the Four Horsemen just enough and not too much, following the story with unbelievable fidelity, fading out in perfect one with the story, holding to Ibanez to the end."

"Fanny Herself" Is Started

Preliminary Arrangements Took 16 Weeks; Mabel Julienne Scott Leads

PRODUCTION work has been started on "Fanny Herself" at Universal City. The picture is based on Edna Ferber's novel of the same title. Sixteen weeks were spent on the preliminaries for production, states Universal. During these arrangements, William Fildew, cameraman, was sent to New York City by Tod Browning, who is directing the picture, to "shoot" scenes of the metropolis's financial district and Broadway so as to preserve the atmosphere in which Edna Ferber's story is developed.

A large number of candidates for the leading feminine role were subjected to tests during the sixteen weeks' preparatory period, according to Universal, and the final choice made by Messrs. Browning, Laemmle and Cochrane fell on Mabel Julienne Scott. Miss Scott has already done creditable work in Rex Beach's picture, "The Barrier," and also in "The Sea Wolf," "Behold My Wife," "Don't Neglect Your Wife," and "The Concert." Though the names of the supporting cast have not been disclosed by Universal in its statement concerning "Fanny Herself," the announcement is made that a strong aggregation of players will surround Miss Scott in the production.

The sets reproducing the required backgrounds of New York City have been built, and the company is prepared to show some fast work in completing the picture, says Universal.

"Caligari" Scores at Capitol, New York

GOLDWYN announces "The Cabinet of Dr. Caligari" for immediate national release to first-runs. The Goldwyn home office reports that the showing of the impressionistic picture at the Capitol, New York, during the last week proved a great success. Here is how the Goldwyn headquarters describes the week's run the picture had at the Capitol, beginning Sunday, April 3.

"Starting with a Sunday attendance of 20,284, the picture continued to draw great crowds and would have been held over for another week had not a previous booking interfered. The Monday paid admittances, 9,732, broke all Monday records. The Tuesday figures were 10,011; Wednesday, 10,314; Thursday, 11,021. Figures for the last two days of the week have not been made public, but if the average of the first four days was maintained, all Capitol records must have been bettered."

A scene from "Their Mutual Child," an American Film Co. picture starring Margarita Fisher. Nigel Barrie is the leading man

Karger Unit Is Now at Work on West Coast

Maxwell Karger; Joseph Strauss, production manager; Arthur Martinelli, cameraman; Bert Lytell and members of his company are now busily engaged in Metro's Hollywood studios on Lytell's new starring vehicle, "The Man Who." Virginia Valli has an important part in the new production. The picture is based on a story by Lloyd Osborne. Though New York serves as the background for the Osborne story, the final scenes had to be taken in California.

After concluding work on "The Man Who," Mr. Karger and Mr. Lytell will start on "A Trip to Paradise," written by Franz Molnar and adapted by June Mathis.

Week Ending April 19 Proves Biggest Yet

A. W. Smith, Jr., assistant sales manager of the Hodkinson Corporation, reports that the week ending April 9th was the largest week in the history of the company, even exceeding the record of Hodkinson Month, November, 1920, both in cash collections and in new business signed up. Mr. Smith attributes this to the growing prestige of the Hodkinson releases among exhibitors throughout the country.

Carmel Myers in "The Scarlet Shawl"

"The Scarlet Shawl" has been put into production at Universal City. Carmel Myers is the star, and Jack Conway is directing. The story was written by Johnston McCully. The cast includes William E. Lawrence, Jean Acker, George Periolat, P. J. Lockney, J. J. Lance, Harvey Clark and Ed Brady.

Sam Wood, Elinor Glyn and Gloria Swanson, Paramount star, talking over the script of the famous author's "The Great Moment," in which Miss Swanson will star

Jackie Coogan in New York

The "Kid" to Stay in East Until "Peck's Bad Boy" Opens on B'way

JACKIE COOGAN, best known as "The Kid," arrived in New York City on last Saturday and will remain in the East until after the initial presentation of "Peck's Bad Boy," in which Jackie plays the title role. Preparations are now going forward for the premiere of the new Jackie Coogan vehicle on Broadway this month, according to advices from Jackie's representative, Harry D. Wilson.

Judging from preparations being made, the picture will make its initial appearance in New York City in conjunction with an elaborate presentation. S. Barrett McCormick, managing director of the Kinema and the Ambassador, Los Angeles, is also in New York and will personally supervise the added presentation to "Peck's Bad Boy," it is announced. Rene Williams, musical director of the Kinema and the Ambassador, is said to have prepared a special music score for the picture.

Since his arrival in New York, Jackie has been to the circus and to a ball game in Brooklyn. When he appeared at the Madison Square Garden on Monday night and when he attended the ball game on Sunday, he was the recipient of great attention from the spectators. Chicago also showered him with considerable notice when he stopped off there en route for New York. John Coogan, Sr., is in charge of Jackie on his trip East.

Pathe Plans More Serials

Two Just Finished Await Release While Two More Are Just Started

ELMER PEARSON, director of exchanges for Pathe, following his recently completed survey of the United States, announced that "serials constitute the backbone of several programs per week at 60 per cent of America's theatres." An increased serial production—schedule to meet this demand has been decided upon by President Paul Brunet, according to a statement just issued from the Pathe headquarters.

Within a year, according to Pathe, its catalogue of available continuous photoplays will contain four new products of this type of motion-picture entertainment. Two serials recently completed but not as yet released are "The Sky Ranger," co-starring George B. Seitz and June Caprice, and "The Yellow Arm," in which Warner Oland, Juanita Hansen, Marguerite Courtot and William Bailey play the principal roles. In "The Sky Ranger," Harry Semels and Peggy Shanor are seen in the supporting cast.

Ruth Roland has just started work on a new chapter-picture, temporarily titled "The Golden Canyon." The leading male role is played by Earl Metcalf. A feature of the new production will be the scenes of the Grand Canyon of Colorado in which many of the important phases of the story are laid. Charles Hutchison has also started work on a new serial, tentatively called "One Chance in a Million." Many of the important scenes are to be taken in and about the Au Sable Chasm. Warner Oland and Harry Semels are to appear in "heavy" roles. Lucy Fox has been cast opposite Mr. Hutchison, while Ann Hastings will also be seen in an important part. Hazardous "stunts" are to be undertaken by Mr. Hutchison in his new role, according to Pathe.

Realart Announces Releas

"Sheltered Daughters," Starring Justine Johnstone, on Schedule

"SHELTERED Daughters," Realart's latest Justine Johnstone picture, is the latest Star Franchise production to be announced for release. Other pictures released this month are "The Magic Cup," with Constance Binney and "The House That Jazz Built," a Wanda Hawley production. The story of "Sheltered Daughters" was written by George Bronson-Howard.

All of the action takes place in New York City, and in consequence many familiar places are shown in the picture. The Joan of Arc statue on Riverside Drive, with the Hudson river and the Palisades in the background, forms one of the locales. Another landmark is the Pennsylvania Terminal.

Another feature in the production is declared to be the style show. This is shown when Jennie Dark, the heroine, goes to the shop of a Fifth avenue modiste and is persuaded to try on some of the lat creations from Paris for the bene of a fastidious customer.

A dozen mannikins were used these scenes, according to Reala and the costumes said to be t latest in the Parisian mode. we secured by Realart from a numb of leading French costumers w provided advance models for t fashion show.

"Sheltered Daughters" w directed by Edward Dillon a photographed by George Fols Miss Johnstone's supporting c includes Riley Hatch, Char Gerard, Warner Baxter, Helen R Edna Holland, James Laff Jimmie Lapsley, and Dan Charles. The scenarist is Cla Beranger.

This is Miss Johnstone's thi Realart picture, the other two l ing "Blackbirds" and "The Pla thing of Broadway."

Marion Fairfax Forms Uni

Will Produce at Jasper-Bradford Plant; "Lying Truth" First Effort

ANNOUNCEMENT is made from the West Coast of the organization of the Marion Fairfax Productions. John Jasper and Charles W. Bradford, well-known in the Coast producing circles, signed the contracts that marked the final step in the formation of the new company. The studios located on the Santa Monica Boulevard, Hollywood, and owned by Messrs. Jasper and Bradford, will be placed at the disposal of Miss Fairfax. "The Lying Truth," an original story for the screen by Miss Fairfax, will be the first offering of the new organization. Politics and newspaper life in a small-town form the background against which the dramatic plot is developed.

Hugh McClung will serve as co-director with Miss Fairfax. Rene Guissart will be in charge of the camera work. Tom Held, formerly assistant to Marshall Neilan, will act in a similar capacity with Miss Fairfax. Pete Smith, while continuing with Marshall Neilan, will act as Miss Fairfax's purvey of publicity.

Marion Fairfax has alrea written photoplays produced by Marshall Neilan and Famous Pl ers-Lasky organizations. H scenarios for Mr. Neilan inclu "The River's End," "Go and G It," "Dinty," and "Bob Hampt of Placer." For Paramount has been responsible for such sc arios as "The Honor of J House," "The Valley of Giants," "The Clown," "T Sowers," "The Westerner," Miss Fairfax has also been resp sible for a number of Broadw stage successes, including "T Builders," "The Chaperon," "M Crew's Career," etc.

Miss Fairfax expresses her c viction that "there is a place the combination of literary eff and motion-picture presentatio just as in the case of the st Clean pictures with wholesome tertainment she announces as objective.

KALEM, (N. J.)
STUDIO FOR RENT

Kalem Studios at Cliffside, N. J., by week, month or year. Thirty minutes from 42nd and Broadway; 100,000 feet floor space, 3 acres ground, 2 large 80 x 80 ft. and 80 x 150 ft. stages, complete electrical equipment, 24 dressing rooms, paint and carpenter shops, suite 5 offices, etc. Large property and assembling rooms.

Inquire Watchman at Studio, 199 Palisade Avenue, Cliffside, New Jersey, or write B. HERBERT MILLIGAN, 220 South State Street, Chicago, Ill.

Cyrus J. Williams
presents
The Santschi Series

Tom Santschi *in* "The Sheriff of Mojave"

"—Contains as Much Thrill and Action as Many Five Reelers of This Type"

That's what the *Moving Picture World* says of one of this fine series.

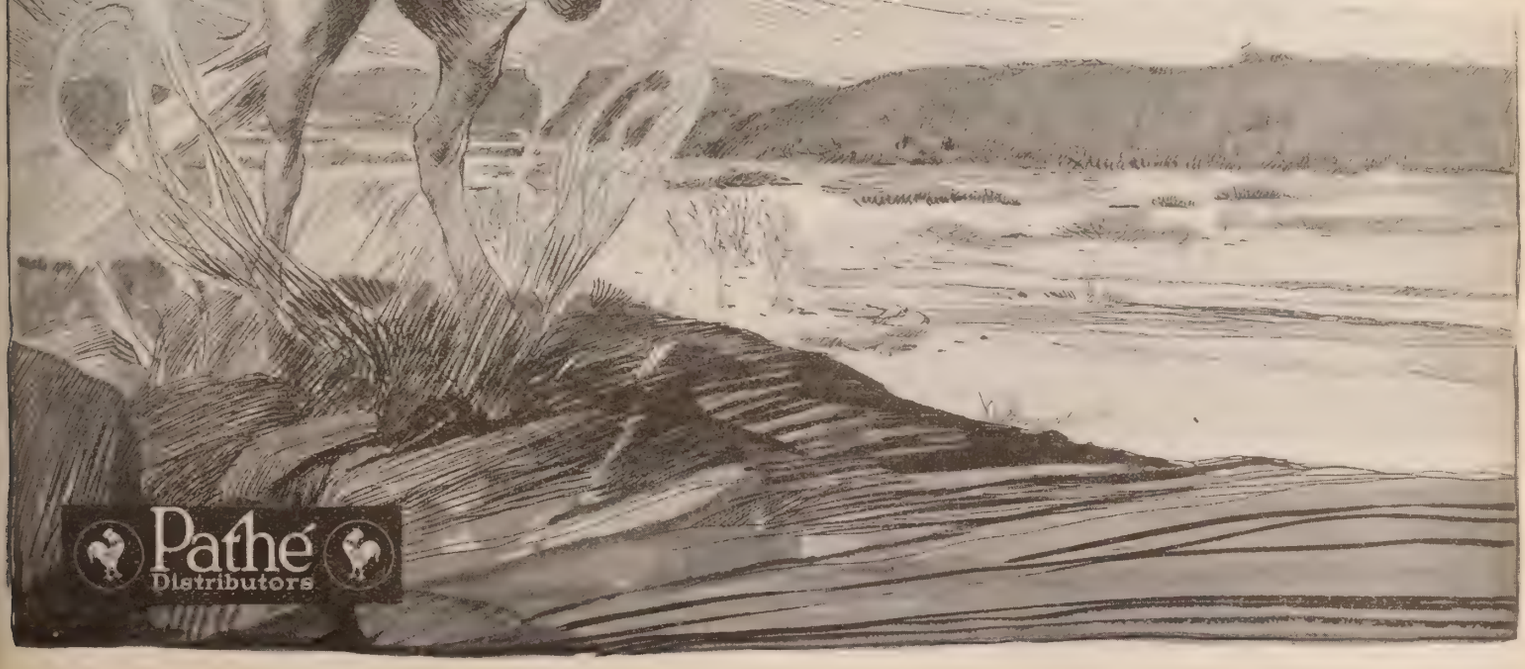
It is interesting to note that almost without exception every reviewer has expressed the same thought of these pictures.

In them you find the story, the cast, the quality of star and production that go with features.

Western in theme and location. Hard riding, picturesque and thrilling. *Your* audiences will appreciate them.

Directed by Rob't North Bradbury

Two Parts



Pathé Distributors

To Celebrate Eminent Authors' Anniversary

Goldwyn Pictures Corporation is preparing to celebrate the second anniversary of the founding of the Eminent Authors Pictures Corporation, organized by Samuel Goldwyn and Rex Beach in the Spring of 1919. The original membership of the Eminent Authors combine remains intact. A number of the authors are spending most of their time at the Goldwyn studios in Culver City, Calif., cooperating with directors in actual production work.

Following is a list of the pictures contributed by the Eminent Authors during the past two seasons:

Rex Beach, president of Eminent Authors,—"The Silver Horde," "Going Some," "North Wind's Malice;" Gertrude Atherton,—"Out of the Storm," "Don't Neglect Your Wife;" Rupert Hughes,—"The Cup of Fury," "Scratch My Back," "Dangerous Curve Ahead," "The Old Nest;" Basil King,—"The Street Called Straight," "Earthbound;" Gouverneur Morris,—"The Penalty," "A Tale of Two Worlds," "Ace of Hearts;" Mary Roberts Rinehart,—"Dangerous Days," "It's a Great Life," "The Glorious Fool;" Leroy Scott,—"Partners of the Night," and two pictures as yet unnamed.

Scotch Writer Engaged on Realart Staff

The latest addition to the editorial staff of Realart's West Coast studios is Ewart Adamson, a prominent Scotch newspaper writer and cartoonist, who will prepare continuities for Mary Miles Minter, Wanda Hawley, and Bebe Daniels productions.

Vitagraph Companies Busy

Studios in East and West Maintaining a "Mid-Season Pace"

THE Vitagraph producing units at the Hollywood, Cal., and Brooklyn, N. Y., studios are reported to be going ahead with production work at "a mid-season pace." The new Alice Joyce production in the East is based on Charles Caldwell Dobie's novel, "The Blood Red Dawn." Edward Jose has been assigned to direct Miss Joyce in her new production. The cast is now being assembled, and actual production work will be started in about a week's time. Miss Joyce's last picture, "Her Lord and Master," is now awaiting release.

Corinne Griffith's new vehicle is said to be an adaptation of a successful stage play, the name of which has not been divulged by the Vitagraph organization. Webster Griffith will direct Miss Griffith in her new production. "Closed Doors" is the title of the new Alice Calhoun picture, which is based on a story written especially for Miss Calhoun by Harry Dittmar. G. V. Seyffertitz will be in charge of the new production. Miss Calhoun completed "The Charming Deceiver" about three weeks ago.

At the West Coast studios, William Duncan has started a seven-reel feature production, entitled "The Princess of the Desert Dream." It is an adaptation by Thomas Dixon, Jr., of a novelette of the same title by Ralph Cummings. Another former serial star who has entered the feature production field is Antonio Moreno. His success as the star of the feature, "Three Sevens," makes it advisable, according to Vitagraph officials, to continue him in the feature pictures. The cast for his next venture is now being assembled.

George Randolph Chester is making progress on his new screen production for Vitagraph, "The Son of Wallingford." The cast includes Tom Gallery, Wilfrid North, and George Webb. Another production, now in its preliminary stages, is "Flower of the North" by James Oliver Curwood. David Smith will direct. Earle Williams is completing "The Silver Car," and Joe Ryan is on the final scenes of the fifteenth and final chapter of "The Purple Riders."

Big Ascher House Opens with Goldwyn Film

A Goldwyn photoplay, Rupert Hughes' "Hold Your Horses," made from his popular Saturday Evening Post story of "Canavan," was selected by the Ascher Bros. of Chicago, as the opening attraction for their newest theatre, the Capitol, in Cincinnati. The picture is reported to have done unusually big business throughout the entire week.

"The Wild Goose" Has a Timely Theme

Declared by Cosmopolitan to be particularly timely because of the discussion regarding the rights of a child, now appearing in the daily press, is the release in the near future of "The Wild Goose." Directed by Albert Capellani, "The Wild Goose" is a screen version of Gouverneur Morris's novel that appeared in *Cosmopolitan Magazine*. The responsibility of a man and a woman to the child they bring into the world is the keynote of "The Wild Goose."

The part of the child is played by Rita Rogan, Holmes E. Herbert, Mary McLaren and Norman Kerry play the leading roles. Dorothy

"Four Horsemen" Wins Pulpit Tribute

The Rt. Rev. William MacCormack, dean of St. Paul's Cathedral, Los Angeles, paid special tribute to Metro's "Four Horsemen of the Apocalypse" during the first of his Holy Week sermons, according to a statement from the Metro headquarters in New York. He had viewed the picture at the Mission theatre presentation in Los Angeles. After dwelling at length on the lessons to be derived from the picture, Dean MacCormack concluded as follows, according to Metro:

"I want every man and woman in my congregation to go to see this picture. All I ask is that you wait until the conclusion of Holy Week services."

ROBERT EDGAR LONG

ROBERT EDGAR LONG, for three years General Press Representative for D. W. GRIFFITH, producer of "The Birth of a Nation," "Hearts of the World," "Broken Blossoms," "Way Down East," and other super motion Pictures, has resigned from his association with Mr. Griffith and is now in business for himself.

Mr. Long will act as personal representative and counsel in Advertising, Exploitation and Publicity for Producers, Directors and Artists of the Stage and Screen,

Headquarters have been established in Suite 605 Fitzgerald Building, 1482 Broadway, New York City. Telephone, Bryant 6380.

BY APPOINTMENT ONLY

Paramount Releases for April 10th

THE productions released by Paramount on April 10th are "The Witching Hour," a William D. Taylor production, featuring Elliott Dexter, and "Buried Treasure," starring Marion Davies. "The Witching Hour" is a screen version of the Augustus Thomas stage play of the same title. Paramount officials declare that the picture will eclipse the success made by the drama during its Broadway stage career. The cast includes, besides Mr. Dexter, Winter Hall, Ruth Renick, Robert Cain, Edward Sutherland, Mary Alden, Fred Turner, Genevieve Blinn, Charles West, L. M. Wells, Clarence Geldart and Jim Blackwell.

"Buried Treasure" is a Cosmopolitan production which contains lavish settings and an unusual and interesting plot. The picture was produced at a cost approximating $250,000, according to a statement from the Paramount headquarters. Marion Davies plays a double role in this picture. In the supporting cast are Norman Kerry, Anders Randolf, Edith Shayne, Earl Schenck, John Charles, and Thomas Findlay. George D. Baker directed "Buried Treasure."

"Bill and Bob" Series Please Dan Beard

Dan Beard, painter, illustrator and National Scout Commissioner, recently viewed three pictures of "The Adventures of Bob and Bill" series being released by Pathe. The series presents two boy scouts, William and Robert Bradbury, in the role of trappers. In a letter to Pathe headquarters, "Chief" Beard wrote in part as follows:

"I want to thank you for your courtesy in showing me three of the pictures in the movie series of 'The Adventures of Bill and Bob.'

"I certainly believe that they have a value for the entertainment of the general public. The ones you exhibited to me breathe of the big outdoors and a clean and wholesome life, not devoid of thrills."

Pathe officials report a heavy demand for issues of the series by first-run houses all over the country, following their favorable reception at the Strand Theatres in New York and Brooklyn.

Mary Pickford Vehicle Being Cut and Titled

"Through the Back Door," Mary Pickford's next United Artists release, is now in its final stage of preparation, according to word received by Hiram Abrams from Bennie Zeidman, production manager for Mary Pickford. All scenes have been taken, and the work of cutting and titling the picture is now in progress. Gerald Duffy has been assigned the task of writing the titles.

First Nat'l Week in Southwest

"FIRST NATIONAL WEEK" in Southern California and Arizona is declared by the home-office to have gone over with unusual success. 290 theatres in Southern California and Arizona played First National attractions during the week from March 27th to April 3rd, it is stated, and sixty-seven First National attractions appeared on the screens of these theatres during the week.

"The Big Five" were represented by "The Kid," Charles Chaplin's 'six reels of joy,' and "Passion," with Pola Negri. These two led the list in the number of bookings. In third place, "Marshall Neilan's 'Dinty,' James Oliver Curwood's "Nomads of the North," Charles Ray's "Nineteen and Phyllis" and Mr. and Mrs. Carter De Haven in "Twin Beds," ran neck and neck. Other attractions which are said to have rolled up an impressive number of bookings were Katherine MacDonald in "My Lady's Latchkey," Constance Talmadge in "Dangerous Business," Mack Sennett's "Married Life" and "Love, Honor and Behave," King Vidor's 'Jack-Knife Man," Whitman Bennett's "The Truth About Husbands" and Louis B. Mayer's "The Woman in His House."

It is also announced by the home-office that a number of the First National releases of other years came in for their share of presentations. Among these 'veterans' may be mentioned "The River's End," Marshall Neilan's northwest production, Anita Stewart in "Virtuous Wives," Charles Chaplin's "A Dog's Life," Norma Talmadge in "A Daughter of Two Worlds," "In Old Kentucky" with Anita Stewart, and the Curwood production, "Back to God's Country."

In addition to the sixty-seven feature attractions presented, several of Fontaine Fox's "Toonerville Trolley" series of comedies were in demand.

A noteworthy aftermath to the week was the fact that the ten or twelve days following showed a list of overflow bookings from the week, amounting to a total of nearly one hundred and fifty theatres, declares a statement from the First National headquarters in New York.

Three Los Angeles theatres joined in celebrating the First National holiday week. The Ambassador presented the world premiere of Marguerite Clark's "Scrambled Wifes." The Kinema theatre brought to a close its engagement of Charles Chaplin's "The Kid." The Alhambra theatre presented Sidney Franklin's "Unseen Forces." The campaign throughout the territory for First National week included a series of slides which were sent gratis to all exhibitors who had made bookings for the week. On the opening day of First National Week, a full page ad was carried in the Los Angeles Examiner. This ad listed the entire collection of bookings, showing where each picture might be seen during the First National week.

Assisting Manager Dave Bershon in his campaign-work, were Bill Knotts, assistant manager, Charles A. McVicker, Harry Cohen and E. C. Drane.

"Proxies" Presents Strong Moral

HAVING presented strong moral lessons in "Humoresque," "The Inside of the Cup," "Straight is the Way" and other of its pictures, Cosmopolitan Productions announce that in "Proxies" it has again given the public food for much discussion. "Proxies," directed by George D. Baker from a scenario of his own writing, dwells upon the theme that once given a chance many a man, who has strayed from the straight and narrow path, will "play the game straight." It portrays the efforts of a man and a girl to redeem themselves from their evil past and to serve uprightly those whom they love and respect.

The picture opened at the Rivoli Theatre, New York, on April 10th. A serialization of the screen adaptation of Frank R. Adams's story appeared in the New York *Evening Journal*, and this, with the interest created among those who read Mr. Adams's story in the *Cosmopolitan Magazine*, drew crowds to the Broadway house.

Peter, the crook, played by Norman Kerry, is a handsome and original butler in the home of Mr. Darley, president of the Darley Tool Company. Clare Conway (Zena Keefe), his confederate in crime and companion in honesty, is the maid in the same household. When Mr. Darley learns that Peter formerly served a penitentiary sentence, he does not dismiss him, but decides to give him a chance in spite of his past. Mr. Darley's financial standing is threatened by the possession of a proxy for the majority of the stock in his company, which is in the hands of Stover, a former warden of the prison where Peter served a term, and a man who is anxious to climb into society and marry Darley's daughter. He uses his proxy to intimidate Darley and force the marriage with his daughter. Peter overhears the controversy, and decides to save Darley with the aid of Clare. How he does it forms the climax of a fast-moving series of events.

Goldwyn Coast Companies Busy

MARY ROBERTS RINEhart's first original scenario, "The Glorious Fool," went into production at the Goldwyn studios on the Coast last week under the direction of E. Mason Hopper. Helene Chadwick, who was slated to play opposite Tom Moore in Charles Kenyon's original, "Beating the Game," has been switched to the Rinehart photoplay to act the feminine lead. Richard Dix has the part of the "glorious fool." Dix and Miss Chadwick played together in Rupert Hughes' first screen original, "Dangerous Curve Ahead!", not yet released. Others in the cast are Clarissa Selwynne, Kate Lester, Otto Hoffman, John Lince and Theodore von Eltz.

Hazel Daly has been selected to play opposite Tom Moore in the Kenyon photoplay, "Beating the Game," in place of Miss Chadwick. Others in the cast are DeWitt C. Jennings, Dick Rosson, Nick Cogley, Tom Ricketts and Lydia Knott. Victor Schertzinger is directing.

Will Rogers, his director, Clarence Badger, and several members of the "Doubling for Romeo" cast, left on Wednesday of last week for Casa Grande, Arizona, to take the final scenes for that Elmer L. Rice original. They will be gone about a week.

Director Frank Lloyd, and the company making "The Grim Comedian," by Rita Weiman, have been taking scenes in the Morosco theatre, Los Angeles.

Reginald Barker is preparing to direct "Who Shall Judge?", a new Gouverneur Morris original, with continuity by Ruth Wightman. He is also supervising the cutting of "The Old Nest," from Rupert Hughes' novel. Wallace Worsley is making progress on 'Ace of Hearts," another Gouverneur Morris story.

Vice President Lehr has appointed J. J. Cohn production manager to succeed James Johnson who resigned. Mr. Cohn was formerly business manager and has been with the firm four years.

Newcomer Gets Important "Torchy" Role

"Torchy" comedies have already been responsible for popularizing on the screen such young women as Jacqueline Logan, Dorothy Leeds and Dorothy Mackaill. Now another young lady is scheduled to take a prominent part in support of Johnny Hines, the star of the Educational "Torchy" releases. Her name is Helen O'Neil. Miss O'Neil was given a "bit" in "Torchy's Promotion," and her good work attracted the attention of President C. C. Burr of Master Films, which produces the "Torchy" comedies. Result: she has been given an important part in "Torchy's Frame-Up," which is now being filmed.

Pathe Announces April 24th Releases

PATHE headquarters announces the following releases for April 24:

"The Double Game," the seventh episode of "The Avenging Arrow," starring Ruth Roland, presents the serial star in some new hazardous and thrilling feats, according to Pathe. "The House in the Canyon," the fourteenth episode of "Double Adventure," starring Charles Hutchison, gives the leading man new opportunities for showing daring and physical prowess, declares Pathe.

"Bubbling Over" is the title of the new Rolin comedy, featuring "Snub" Pollard. Pathe reports there are amusing situations in plenty in this new release in which Pollard has the role of a henpecked husband.

"The Law of the Woods" features Edgar Jones and Edna May in settings of the Northern Woods, the home of the lumberman. It is a dramatic Holman Day offering. Interesting views of the fisherman's sport, taken by Eltinge F. Warner, are the features of "Fins and Fun," heading the subjects in Pathe Review No. 100.

These are only a few of the interesting scenes, which are too numerous to mention, in the forthcoming releases for April 24th, says Pathe.

April 9, 1921
MOVING PICTURE WORLD

Newest Re

"The Heart of Maryland"

Tom Terriss Production of Famous Stage Play Released by Vitagraph Makes Fine Picture

Reviewed by Edward Weitzel.

The success achieved by David Belasco's "The Heart of Maryland" is one of the cherished traditions of the stage. In giving the screen a version of the drama Tom Terriss has set an example to moving pictures which they would do well to follow. He has preserved the dramatic action of the original. The story moves forward at just the right tempo to keep the interest unbroken. Every incident is told by action, and the scenario writer has followed the original construction as closely as the screen would permit. Given a plot that throbs with life and uses the Civil War merely as a background to a love story that is the center and the inspiration of every foot of film, scenario writer and director have been content to abide by these desirable conditions and have wasted no time on symbolic distraction which has no place in a drama that has sufficient vitality to set its own pace.

"The Heart of Maryland" is entertainment purely. The conflict of human wills is never absent and there is never a false note in the character drawing and the proper unfolding of the plot. The cast, lead by Catherine Calvert, is thoroughly capable, and the mechanical details of the production are right at all times. There is a red blooded "kick" to this picture which forces the closest attention from every spectator Give us more like it!

The Cast

Maryland Calvert	Catherine Calvert
Alan Kendrick	Crane Wilbur
Col. Fulton Thorpe	Felix Krembs
Bob Telfair	Ben Lyon
	William Collier

A scene from "Reputation," Priscilla Dean's next Jewel production for Universal

Tourneur Unit in New York

To Film Scenes of Fifth Ave. for Ass'd Producers' "Bright Lights"

CLARENCE L. BROWN, accompanied by Doris May, Kathleen Kirkman, Mildred Manning and Michael Dart, recently arrived in New York City to take the final scenes for "The Foolish Matrons," in which Hobart Bosworth is the featured player. As all the scenes in which Bosworth is to appear have been taken on the Coast, he has remained in Los Angeles. "The Foolish Matrons," written by Donn Byrne, is scheduled for release by Associated Producers under the title of "Bright Lights." Maurice Tourneur and Clarence L. Brown are co-directing the picture. Wyndham Gitten did the adaptation, and the camera-work is under the supervision of Charles J. Van Enger, assisted by Kenneth G. McClain.

The company made the trip to New York for the purpose of "shooting" scenes along Fifth avenue, where the smart shops, busses and stylishly gowned society people will furnish the atmosphere required for the production. Besides the members of the cast mentioned previously, the following will also appear in the supporting line-up: Charles Meredith, Wallace MacDonald, Margaret McQuade, Betty Schade, Frankie Lee, John Henry, Jr., and "Teddy," the canine screen player.

The story of "Bright Lights" is developed against the background of modern social life. Gorgeous settings and unique gowns are declared to be a feature or the production.

"Quick Return to Normal"

Is Opinion of P. N. Brinch, Who Has Been Visiting Hodkinson Managers

P. N. BRINCH, general sales-manager of the W. W. Hodkinson Corporation, who has just returned to the Hodkinson home-office after visiting supervisors and branch-managers of the organization, declares "conditions are improving at such a rate as to indicate an almost immediate return to normalcy." He states that the return of thousands to work in the manufacturing districts of the country is being favorably reflected in the increased attendance at motion-picture houses previously hit by the industrial depression.

A growing prestige for the Hodkinson releases is also affirmed by the general sales-manager. "The name Hodkinson has always stood for quality and integrity," said Mr. Brinch, "and the exhibitors have come to respect the Hodkinson policies and its energetic, clean-cut selling organization. And above all, they realize that the type of pictures which the Hodkinson Organization is giving them invariably brings big money into the box office."

Mr. Brinch is declared to have extensive plans for the development of the Hodkinson field staff and expects to make material increases in the selling force in the very near future in order to insure the proper handling of the many massive feature productions scheduled for release under the Hodkinson Banner during the current year.

Stahl Production Nears Completion on Coast

With the coming of "The Child Thou Gavest Me," Associated First National introduces a new producing organization to exhibitors. It is an independent unit known as John M. Stahl Productions, and the pictures, made under Mr. Stahl's personal direction, will be presented by Louis B. Mayer. The cast includes Lewis Stone, Barbara Castleton, William Desmond, Richard Headrick, Adele Farrington and Winter Hall. Mr. Stahl is now nearing the completion of "The Child Thou Gavest Me," only a few of the sequences remaining to be "shot."

Mitchell Lewis Cast for Paramount Role

Mitchell Lewis has been cast for an important character role in support of Betty Compson in "At the End of the World." This picture is from the story by Ernest Klein and has been scenarized by E. Bingham. Penrhyn Stanlaws is the director.

Upon the completion of "At the End of the World," Miss Compson will be starred in "The Ordeal," an original photoplay by W. Somerset Maugham. Mr. Stanlaws will also direct "The Ordeal." Paramount will release both pictures.

International Screens Parachute Jumpers

Unusually striking pictures of daring parachute jumping from speeding Army aeroplanes, were recently obtained by Norman Alloy, International News cameraman, at Chanute Field, Rantoul, Illinois, and are included in International News No. 27, just released by Universal exchanges.

The pictures show five daring Army aviators in action. They are Lieutenant Hamilton, champion altitude jumper of the world; Sergeants Kamensky and Shoemaker, who assist him; and Pilots Carter and Weddington.

"Passion" Wins Praise of Otis Skinner

Otis Skinner, while playing in a legitimate play at Sioux City, Iowa, accepted the invitation of Manager Frank R. Wood, of the Princess theatre, of that city, to attend the matinee showing of "Passion," and wrote a lengthy letter to Mr. Wood the following morning in which he praised the First National attraction. The actor called the film "the best expressed, most eloquently acted picture play in its ensemble, mountings and direction I know, in the whole range of film endeavor."

Realart Unit Returns from the South

Justine Johnstone, Harrison Ford, James Harrison and other Realart players have returned to the Long Island studios after spending some time in Atlanta, Ga., filming exteriors for Miss Johnstone's new picture. The interiors will be made in Long Island. Edward Dillon is directing.

A scene from "The Magic Cup," a Realart release, starring Constance Binney

Urban Settings Exhibited at Art Museum

THE ARCHITECTURAL LEAGUE OF AMERICA recently requested Joseph Urban to contribute photographic reproductions of his settings for Cosmopolitan Productions to the League's exhibition, held this month at the Metropolitan Museum of Art, New York City. The Urban collection, put on view at the exhibition, includes his settings for Marion Davies' picture, "Buried Treasure," and also photographic reproductions of his settings for "The Bride's Play," another Marion Davies stellar vehicle not yet released. The "Buried Treasure" settings were featured in electric lights in front of the Criterion theatre, New York City, a few weeks ago when the picture was being shown at that theatre.

This is the first time in the history of motion picture art, according to Cosmopolitan, that settings designed for films have been exhibited at the Metropolitan Museum of Art.

Plan Big Showings for "A Certain Rich Man"

It is learned from the Hodkinson headquarters that "A Certain Rich Man," adapted by Benjamin Hampton from the novel by William Allen White for release by Hodkinson, will probably have its premiere at one of the big Los Angeles theatres with special advertising and exploitation. Similar showings will be held in New York and other important centers, it is stated, and it will be several months before the picture will be nationally released, according to a statement from the Hodkinson headquarters.

The cast includes Robert McKim, Claire Adams, Carl Gantvoort, Jean Hersholt, Joseph J. Dowling, Lydia Knott, Frankie Lee, Mary Jane Irving, Harry Lorraine, J. Gunnis Davis, Charles Colby, Walter Perry, Fleming Pitt, Grace Pike, Eugenia Gilbert, Gordon Dumont, and Edna Pennington.

Set for Educational Week

Great Volume of Prints Available for Showing Week of May 1 to 8

EIGHT THOUSAND, TWO HUNDRED AND EIGHTY-NINE prints of Education pictures are in the hand of exchanges for bookings during Educational week, May 1st to May 8th, and of these more than half already have been booked, according to announcement made this week by the home-office of the Educational Films Corporation of America.

Educational claims that practically every important circuit in the United States and Canada has booked its product, and from a majority of these circuits there have come assurances that the company's product will be shown at every house every day during the week, announces the statement issued. This alone is estimated at bringing the list of runs up to 2,000 theatres.

This drive is not only intended to mark the nearing of the end of the first year of the operation of Educational's own exchange system, but it is preliminary to its announcement of the product for the next year which will continue practically all of its present releases and add a number of comedy and special series which are now distributing through other organizations. According to the announcement from Educational, it will emphasize its slogan "everything for the theatre except the feature."

The product now includes the two-reel Mermaid, Christie, Torchy and Chester comedies, the single-reel Vanity and Gayety comedies, the Bruce Scenics Beautiful, the Chester Outings, Screenics, World Wanderings and such specials as Annette Kellerman in "The Art of Diving," "Modern Centaurs," "The Valley of Ten Thousand Smokes," Babe Ruth—"How He Knocks His Home Runs," and "The Race of the Age." In addition to these there are the Red Cross series, animal studies, cartoon subjects and many novelties.

In addition to selling the product the exchanges are being asked to request exhibitors to feature the short-subjects in their advertising and exploitation. According to Educational, there has been an increase of over 500 per cent. in the demand for its various accessories since the original estimate, which is held to show that theatre owners are showing a fuller appreciation of the value of one and two-reel pictures.

Units Busy in Lasky Studio

Taylor and Melford on New Pictures; Others to Start Shortly

SEVERAL productions are now under way at the Lasky studio on the Coast. William D. Taylor has started work on Henry Arthur Jones' play, "The Lifted Veil," which will star Ethel Clayton. Charles Meredith will be leading man.

George Melford has just started on "The Great Impersonator," with James Kirkwood featured. The adaptation is by Monte Katterjohn.

Cecil B. DeMille is scheduled to start work next week on his next Paramount super-production, the title of which has not yet been finally determined. Dorothy Dalton, Mildred Harris and Conrad Nagel and Elliott Dexter are scheduled to play the leading roles. About April 18 William DeMille will begin work on his production for Paramount, as yet untitled, written by Rita Weiman.

Roscoe (Fatty) Arbuckle is sailing merrily through the new Paramount picture called "Gasoline Gus," adapted by Walter Woods from the two stories by George Pattullo. Lila Lee is leading woman.

Gloria Swanson is still engaged upon her first star picture, Elinor Glyn's "The Great Moment," scenarized by Monte Katterjohn and directed by Sam Wood.

Wallace Reid has not as yet begun work, but will do so very shortly under Frank Urson's direction in a new story. Betty Compson, under the direction of Penrhyn Stanlaws, started this week on her first Paramount star picture, "At the End of the World," adapted from Ernest Klein's European success by E. Bingham. Miss Compson has a cast including Milton Sills, Mitchell Lewis, Joseph Kilgour, Casson Ferguson and Spotiswood Aiken.

Tom Forman leaves in a few days for San Francisco to make scenes at the harbor and through the Golden Gate for episodes in "Cappy Ricks" stories by Peter B. Kyne, in which Thomas Meighan is to star. A. S. LeVino is doing the adaptation.

First Nat'l. Franchise in Kenosha is Sold

Two important theatre deals are reported in Kenosha, Wisconsin, this week. Three theatres owned by the Charles Pacini estate, "The Majestic," "The Butterfly" and "The Strand," were sold to the Saxe-Dayton Company. The Charles Pacini estate was owner of the Associated First National franchise and several other important film franchises in the city. With this sale went a building site for another theatre which the new owners are planning to erect in the near future. The consideration in this deal was more than $100,000. The Saxe-Dayton Company now controls nearly twenty theatres.

The second deal was a ninety-nine year lease secured by the Fitzpatrick and McElroy Company for the Rhode Opera House at present the largest theatre in Kenosha from Joseph G. Rhode for an annual rental price of approximately $10,000.

Helen O'Neil playing in Torchy Comedies released by Educational Exchanges

"Now or Never" Booked by S. L. Rothapfel

S. L. Rothapfel has booked Harold Lloyd's three-reel comedy, "Now or Never," for the Capitol theatre, New York. Associated Exhibitors declares that Mr. Rothapfel is arranging a special presentation for the picture. This will mark the comedy's first appearance in New York territory. Rothapfel has also closed for the entire first series of Lloyd's three-reel comedies for Associated Exhibitors.

"Now or Never" has already played at the Strand and the Metropolitan in Cleveland, day and date. The Doric and Liberty theatres of Kansas City also have given day and date showings of the comedy. The Tivoli in Baltimore, the Strand in Cincinnati and the Jensen Von Herberg houses in Seattle have also presented "Now or Never." In each instance, the picture scored an unusual success, according to officials of Associated Exhibitors.

"The Devil" Scores in Two Big Houses

The Associated Exhibitors release, George Arliss in "The Devil," scored again in Barbee's Loop, Chicago, and The Stanley in Philadelphia. It is being held over for a second week at the Chicago house. The management in both cases backed the picture with unusual advertising and a prologue.

Two art students, Kathryn McAllen and Betty Ray, aided in exploiting the picture for Barbee's Loop theatre. They attracted large crowds at Monroe and State streets by painting a large picture of The Devil in connection with the show-

Del Ruth Wrote Story for Anita Stewart

Hampton Del Ruth is the author of Anita Stewart's new vehicle for First National release, "The Invisible Fear." The story is described to be a mystery-drama. In Miss Stewart's support will appear Walter McGrail, Alan Forrest, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt. "The Invisible Fear" was recently completed under the direction of Edwin Carewe.

Realart Engages Exhibitor on Studio Staff

Realart announces that Aubrey Stauffer, manager of many road companies and more recently manager of theatres at Santa Barbara and Bakersfield, Cal., has been engaged to **read submitted** photoplay material and to assist in titling finished pictures at Realart's Hollywood studios. Elmer Harris, supervising director for Realart, points out Mr. Stauffer's engagement as an effort on Realart's part to select excellent photoplay material.

Huge Dam Being Built for Vitagraph Film

Vitagraph reports that an engineering feat of magnitude is being carried out at Balboa, Cal., in connection with the production of "The Son of Wallingford," the new George Randolph Chester feature for Vitagraph release. According to the Vitagraph statement, a huge dam is being constructed on the Pacific Coast at Balboa so as to convert one of the bays into an inland lake, which when completed will be about twenty-four miles square, it is declared.

EXHIBITORS HERALD

April 9, 1921

ALICE CALHOUN IN

CHARMING DECEIVER

(VITAGRAPH)

An interesting, simple story told with agreeable speed. A very good cast with attractive backgrounds and excellent characterizations. Directed by George L. Sargent.

Here is a star worth watching. Alice Calhoun, only recently come to the screen as a Vitagraph star, is an ingenue who really displays artistic possibilities. In this latest of her vehicles she plays with all the qualities that make screen success a certainty — intelligence, grace, poise, uncommon good looks and naturalness. She is altogether charming.

She appears herewith as Mrs. Don Marston, a young woman who was tricked into marriage with a forger in prison at the time of the story's opening. A letter comes to her brother Frank in a Canadian hospital, where he is recovering from the war injuries, conveying information that the grandfather, who had disowned the mother of the young people when she married against his wishes, had relented and wished the girl and Frank with him in his old age. The girl goes and is followed there by her husband, of whom she tells the household nothing until he escapes from prison and follows her to the old homestead in Connecticut. She persuades him to pose as the brother. Richard Walling, a good friend of the grandfather, a young neighbor, falls in love with the girl. The climax comes when the husband, in a state of intoxication, makes known the real situation. She is about to leave home when the brother is discharged from the hospital and comes to tell the whole tale. The husband, pursued by Canadian officers, takes his life, and the girl is left to the love of Walling.

The picture, while not particularly uncommon of plot, is very well presented in every way and will be liked by adult patrons.

Jack McLean makes an attractive brother. Eugene Acker carries well the part of the husband. John Adams in the part of the grandfather is an unusually good character impersonator. Roland Bottomley, as Richard Walling, is clean cut and exceedingly likeable, and the part of Duncan, an aged servant, is made impressive by Robert Gaillard.

A trio of slides showing Universal's plan of teaser-slides to be used by exhibitors in rousing their audience's interest over coming attractions to be shown at the theatres

"Reputation" Code Gets Wide-Spread Notice

Universal has conceived what is reported to be a most attractive "stunt" in connection with its national advertising and publicity campaign for Priscilla Dean's latest picture, "Reputation." "Commandments" have been sent out to newspapers over the name, "Priscilla," with the explanation that these maxims form a "code" showing the vital importance of guarding one's good name. Readers have been asked to send in their opinions on the subject of "Reputation" in verse, essay or precept form to the various newspapers. The "reputation movement" has been given much newspaper space, states Universal, and has aroused unusual interest in various localities.

"Made in the Kitchen" Booked by Capitol

Mack Sennett's initial two-reel release through Associated Producers, Inc., "Made In The Kitchen" will have its premiere at the Capitol Theatre within the next few weeks. "Made In The Kitchen" is the first of a series of twelve two-reel comedies to be made during the ensuing year by the well-known comedy producer.

Taylor Graves Is Cast in Gayety Comedy

Taylor Graves, who scored an important success on the speaking stage in the title role of "Very Good Eddie," will make his first screen appearance in a single reel Gayety Comedy which is being completed for Educational release. The picture is being directed by Scott Sydney.

Hodkinson Features on Opening Programs

J. C. DE WALT, the Hodkinson representative in Oklahoma City, reports to the home office that two new theatres of the larger class in his territory will open with Hodkinson releases as the feature attractions of their initial programs. According to Mr. De Walt's wire, the Rialto theatre will open on April 15 with "Down Home," while Louise Glaum's stellar vehicle, "Sex," will be the first feature presented by the Criterion theatre when it opens on April 20. A big style show will be used in conjunction with the showing of the latter production, according to word from Mr. De Walt.

Ceremonial Dancing of Yacqui in Kinograms

Tracy Mathewson, news cameraman, scores another scoop for Kinograms, released through Educational Exchanges, this week, with the first pictures of the Yacqui Indians, exiled from Mexico, in the wierd dances with which they celebrate Holy Week. These supposed savages include in their ceremonies the burning of a figure of Pontius Pilate and a ceremonial for the banishment of evil spirits, declares Educational.

Sports are represented in the current issue with picture of the opening of the horse racing at Bowie, the international yacht races at Monaco, and the Syracuse eight in practice races on Lake Onondaga.

Teaser Slides to Play Up Coming Features

Universal is preparing sets of teaser slides for their future releases, to be used by exhibitors in rousing interest among their audiences concerning coming attractions. These teaser slides will resemble in purpose and use the teaser ads inserted in newspaper columns. The first two slides will contain scenes and teaser captions, the third will definitely announce the title and other details customarily shown on the regulation varicolored slide. The plan has already been tried out in connection with "The Big Adventure," and exhibitors have reported favorably on the results.

Fox to Reissue Three Farnum Features

William Fox announces that he will reissue, with an entirely new line of paper, two of William Farnum's pictures based on stories by Zane Grey. These reissues, according to the Fox announcement, are "The Riders of the Purple Sage" and "The Rainbow Trail." A third reissue on the Fox schedule in which Farnum appears is "When a Man Sees Red."

The new vehicle provided William Farnum by Fox is "His Greatest Sacrifice." Paul H. Sloane wrote the story. J. Gordon Edwards directed. The cast includes Alice Fleming, Evelyn Greely, Lorna Volare (child actress), Frank Goldsmith and Edith McAlpin.

Ferguson and Reid to Star in "Ibbetson"

Elsie Ferguson and Wallace Reid will co-star in a Paramount version of "Peter Ibbetson," which will be released as a George Fitzmaurice production. This is in line with a statement made by Jesse Lasky, first vice-president of the Famous Players-Lasky Corporation, before the start of "The Affairs of Anatol," that his company would not hesitate to use several stars in the production of a worthy story.

The principals of the picture will assemble shortly at the Long Island studio, where the picture will be filmed.

On the left is Christie Cabanne, Wm. A. Johnston, of the Motion Picture News and L. J. Gasnier at the Robertson-Cole studios on the Coast, and on the right Mr. Johnston, Sessue Hayakawa and J. Allen Boone seated outside the star's dressing room at the Robertson-Cole studios

"Proxies" Is Shown at Sing Sing April 13

"Proxies," the latest Cosmopolitan production to be released by Paramount, was shown on Wednesday, April 13, to members of the Mutual Welfare League of Sing Sing. Cosmopolitan officials believe that the picture presented a most appropriate theme for exhibition to the prison inmates. The lesson conveyed in the crook-drama is to "give a man a chance," which is put over without any element of a preachment present. "Proxies" was adapted from a *Cosmopolitan Magazine* story by Frank R. Adams and was directed by George D. Baker.

Kunsky to Build Huge Theatre in Detroit

John H. Kunsky of the Kunsky Theatrical Enterprises, Detroit, and President of Associated First National Pictures of Michigan, announces completion of arrangements for the erection of the new Kunsky theatre, the Capitol, which is to occupy the greater portion of a city block in downtown Detroit.

Mr. Kunsky will operate the property as a corporation to be known as the Capitol Building Co., of which John H. Kunsky is president and treasurer and George W. Trendle is vice-president and general manager. Seating 4,250 the Capitol will cost nearly $2,750,000.

It is expected the Capitol will open its doors to the public next December.

New Lyons-Moran Film Is "Blue Sunday"

Universal has decided to release the first Lyons-Moran two-reel comedy, made under the new short-subject schedule, as a Universal-Jewel production. The title is "Blue Sunday." The picture is illustrative "of what may happen under puritanical Sunday observance," says Universal. Amusing situations and hilarious action are said to be found in "Blue Sunday." Lillian Hackett plays opposite Eddie Lyons. Joy McCreery is opposite Lee Moran. George French is also in the cast.

Edith Roberts in "My Lady of the Island"

Edith Roberts will appear in another exotic story "rich in the glamor of the South Seas," says Universal. "My Lady of the Island," adapted from the novel by Beatrice Grimshaw, is the title of the new production just started at Universal City. Wallace Clifton did the scenario. Norman Dawn is directing. Jack O'Brien has the leading male role. Fred Lancaster, Arthur Jasmine and Fred Kohler will play the other important roles.

Titles for "Experience" by George V. Hobart

George V. Hobart, author of the stage play, "Experience," has joined the ranks of the scenario department at the studio temporarily. Mr. Hobart will assist in writing the titles for the picture.

Ann May, Joseph Dowling and Mary Anderson in Oliver Morosco's "The Half Breed"

Morosco "Is in to Stay"

Explains Why He Has Launched so Vigorously Into Film Production

IN his first interview outling his reasons for launching so vigorously into motion picture production after having been regarded as a "standpatter" theatrical producer, Oliver Morosco displays as much enthusiasm for the picturized drama as he ever did for the spoken play. "An amazing evolution that is changing the amusement habits of the world" is the way he speaks of "this newer medium of drama that knows no creed, tongue or horizon."

"In earnestly taking up the picturization of successful stage plays, I have been prompted by several motives," said Morosco. "Months ago I foresaw this closer alignment of the stage and screen that is now going on. I have been studying the situation for some time, being attracted probably more closely by the sale of several of my stage plays for picture purposes.

"There was another factor that strengthened my decision to produce pictures. I have been a stickler for certain production methods. I want a Morosco stage play done in the Morosco way on the screen.

"With more than twenty plays now available for picturization and new ones being acquired—I now have seven on the 'waiting list' for stage production—we have a wealth of material that gives us wide variety of selection and fortifies against the 'story famine.' I cite this as proof of our permanency in the production of pictures. I studied this move before reaching the decision for I was determined that once in with my own producing company I was going to "stay in."

"Our first picture, 'The Half Breed' is ready for delivery to First National. We are starting upon our second picture, 'Slippy McGee' immediately."

A scene from "The Wild Goose," a Cosmopolitan production from the novel by Gouverneur Morris, and a Paramount picture

Educational in Force in "Philly" Houses

Manager C. S. Goodman, of Educational's Philadelphia office, has wired the home office that Educational is represented in the way of releases at all the downtown Philadelphia theatres this week. Educational is represented as follows, according to the statement issued:

At the Stanley is "Ready to Serve," latest of the Chester comedies, featuring Snooky, the Humanzee.

The Palace has Johnny Hines in "Torchy's Big Lead."

"Bang," latest of Mermaids, featuring Jimmie Adams, is at the Arcadia.

"The Reckless Sex," a Christie comedy, featuring Dorothy Devore and Earl Rodney, is at the Victoria.

At the Capital is another Christie Comedy, "Scrappily Married," with Harry Gribbon and Helen Darling, while Educational is further represented on the same program with "The Worst Was True," a Chester Outing.

At the Market Street there is "High and Dry," a Mermaid; and at the Savoy "Ladies' Pets," a Chester. Mr. Goodman reports that in all the daily-change houses downtown Educational is represented by at least one comedy.

Rothacker Makes Film of Rural School

Although W. H. Stafford is one of the "newest" members of the Rothacker Industrial Division, it was he whom Watterson R. Rothacker selected to direct the important four-reel picture of the Chazy Central Rural School which educators say is the finest rural school system in the world.

"This picture will be sent all over the world in order that school officials may copy the Chazy system and we must have a film which, when shown abroad, will be a good advertisement for the American motion picture industry," Mr. Rothacker said to Mr. Strafford.

Mr. Strafford is said to have scored a film which more than justified the confidence Mr. Rothacker reposed in him.

Roscoe to Play Opposite Alice Lake

Al Roscoe has been engaged by Metro to play opposite Alice Lake in her new Metro starring picture, a story by Arthur Somers Roche for which a title has not yet been announced. Mr. Roscoe has just completed work in the leading male role in support of May Allison in "The Woman Next Door."

George Stewart is the only other member of the supporting cast selected for the new Alice Lake picture. Mr. Stewart is a brother of Anita Stewart.

Richard Dix Is Signed by Goldwyn

Richard Dix, recent recruit to the motion picture actors' colony in Los Angeles, has proved so adept as a screen player that Goldwyn has awarded him a two-year contract,

Jessen's Studio News by Wire

UNIVERSAL

President Laemmle and Vice-president Cochrane left for New York Friday.

The report that eight companies had been dismissed from Universal is erroneous.

Tod Browning has selected the cast for "Fanny Herself." It includes Mabel Juienne Scott, E. A. Warren, Grace Marvin, Max Davidson, Richard Cummings, Danny Hoy and Snitz Edwards. Production has been started.

The cast for "The Scarlet Shawl," under the direction of Jack Conway includes the following supports for Carmel Myers: Jean Ackar, George Periolat, William E. Lawrence, P. J. Lockney, J. J. Lance, Harvey Clarke and Ed. Brady.

Josephine Hill has been engaged to play opposite George Larkin in a series of Canadian stories under the direction of Edward Kull.

A new title has been announced for the Frank Mayo picture directed by Robert Thornby. It was originally named "The Truant," but will be released as "The Valley of Rogues."

The title of the Eva Novak picture directed by Norman Dawn has been changed to "Wolves of the North." It was originally known as "The Evil Half."

Lucien Hubbard, scenario editor, has offered a prize of fifty dollars to anyone who will suggest a book or magazine story available for pictures, if it is purchased by Universal.

Elmo Lincoln is to be starred in a Tarzan serial.

Hoot Gibson is playing in "Too Tired Jones" under the direction of Lee Kohlmar.

Lee Moran begins work soon in "Whose Wife is Kate?" by Harvey Thew and Cleveland Moffett.

METRO

The supporting cast for Bert Lytell in "A Trip to Paradise" produced under the direction of Maxwell Karger, includes Virginia Valli, the lead; Brinsley Shaw Unice, Vin Moore, Victory Bateman, and Leigh Wyant. The screen adaptation is by June Mathis.

The final scenes for "The Man Who," starring Bert Lytell were completed last week. Additional Metro companies are preparing stories. The casts will be announced later.

ROACH STUDIOS

Hal E. Roach has Ruth Roland under contract for work in serials for Pathe. Production will be started next week under the direction of W. S. Van Dyke. The serial will be "The Golden Canyon" by Val Cleveland, and the players include Earl Metcalfe, Virginia Ainsworth, Alice Hesse, Harry Girard, Otto Lederer, Bud Osborne and others.

Harold Lloyd leaves for New York next week. His next release is "Among those Present." Another untitled picture has been completed.

Roach has renewed the contract of "Sunshine Sammy" (Ernest Morrison) the little negro.

Robert Eddy, the former director of the Toonerville Trolley series, has been engaged by Roach to direct the Eddie Boland comedies.

Ben Wilson is making the final scenes for "The Kickapoo Kid."

BRUNTON

R. A. Walsh is beginning the production at the Brunton studios of an unnamed original story. The leads will be played by Miriam Cooper, George Walsh, Bertram Crassby, and Noble Johnson.

J. D. Hampton has leased space at the Brunton studios to make four pictures within a year.

T. Hayes Hunter has taken all scenes for the Dial-Hodkinson production, "The Light in the Clearing." Editing is now in progress.

The David Butler production "Sophia Semenoff" is now nearing completion. It is a Russian story by Wallace Irwin.

James Young is nearing completion of Rudyard Kipling's "Without Benefit of Clergy," which is to be a Robert Brunton production for Pathe.

GOLDWYN

The supporting cast for Richard Dix and Helene Chadwick in "The Glorious Fool," Mary Robert Rinehart's original story, being directed by Mason Hooper, includes Clarissa Selwynne, Kate Lester, Otto Hoffman, and Theodore Von Eltz.

Hazel Dawn will play opposite Tom Moore in "Beating the Game," under the direction of Victor Shertzinger.

The Will Rogers company, under the direction of Clarence Badger, has returned from Casa Granda, Arizona, after making the round-up scenes for "Doubling for Romeo."

Director Frank Lloyd and company, filming "The Grim Comedian," are working at Big Bear Valley.

Wallace Worsley, filming "The Ace of Hearts," with Lon Chaney, Beatrice Joy and Joyn Bowers, is making snow scenes at Pine Crest.

Jack Gilbert has been engaged to play in "Who Shall Judge?" the next Reginald Barker production. The story is by Gouverneur Morris.

J. J. Cohn, who has served as business manager of the Goldwin studios, has been appointed production manager by Vice-President Abraham Lehr.

SELIG-RORK

The cast for the first two-reel drama, "The Policeman and the Baby,' includes William Desmond, Elinor Fair and Wallace Beery.

Filming of a Curwood story, featuring Ethel Grey Terry, Lewis Stone, and Wallace Beery is now in progress at Truckee, Arizona.

Production of "The Rosary" will begin as soon as the continuity is received.

VITAGRAPH

Albert E. Smith is here from New York and will start new production with William Duncan and Antonio Moreno.

Earle Williams has finished "The Silver Car" under the direction of Dave Smith.

Larry Semon has completed "The Bakery." Director Jess Robbins is now editing a Western comedy featuring Jummy Aubrey.

LASKY

Wallace Reid is beginning "The Hell Diggers" by Byron Morgan under the direction of Frank Urson. Agnes Ayres plays the female lead. The cast includes Frank Leigh, Lucien Littlefield, Buddy Post and Clarence Gerdert. Upon completion of this picture Reid will go East to co-star with Elsie Ferguson in "Peter Ibbetson," to be produced by George Fitzmaurice.

George Melford is beginning production on "The Great Impression," featuring James Kirkwood and Ann Forrest. The scenario by Monte Katterjohn.

A jungle covering many acres has been built at the Lasky ranch and is now being used.

A big Mexican dance hall set is being used by Cecil DeMille this week.

Our Town had a snow storm.

Al E. Smith has come back to the coast.

Max Linder says the picture business is changing.

An Iowa woman asks if "The Unfoldment" is a story about napkins.

C. Irvine is now sending mimeograph copy from the Max Linder studio.

John G. O'Brien, sometimes called Jack, has come out to the coast.

Roy Stewart was known as the fighting choir boy when he lived in San Deigo.

Raoul Walsh has found a place for his megaphone at the Brunton studios.

Rollin Sturgeon, we are told, is considering possibilities for Human Hearts.

Walter Hires has been given a convenient vacation just at the baseball season opening time.

Everybody wants to know if Bebe Daniels really is going to go to jail. Five to four she does.

Eddie Polo has found a vacation at Byron Hot Springs necessary after filming The Seal of Satan.

Imperial Germany and Russia, a press agent tells us, are the best illustrations of censorship.

Mary Anderson will have to forget the name "Sunshine Mary" for her part in "The Half Breed" requires many crying scenes.

Hugh Thompson would like to find a clause in the Volstead act prohibiting actors from playing in rain scenes.

We hear George Larkin is to be starred in two-reel Northwestern Mounted Police Stories.

Now that Gladys Walton has completed "The Man Tamer" she is going to play in "What can you expect."

A cubist sent Claire Adams his impression of her and she thought it was the map of some fortification until an explanatory letter arrived.

Monte Blue is daily showin' 'em he can ride a horse at the Realart. Mary Miles Minter is the spectator in most of these scenes.

The Eason family, Reeves, Littl e Breezy Eason and mother, known professionally as Ginsy May, made a personal appearance at Monrovia the other night and some of the citizens rocked the Volstead act lid.

Dick Schayer is a scenario writer and owns a trick dog. He writes gags into Ben Hampton's continuities so that the dog will have to be employed to do his stunts. Dick brags about it.

Pomona, by a vote of fifty-five, said, "Close the theatres on Sunday." And that's not all, the theatres have something to say and so they are going to close them every day so that everybody can go to prayer meeting and Sunday school every evening.

Bennie Fineman has brought down his foot. No more animals or birds in Katherine MacDonald's pictures. The reason, Katherine insists on buying everyone. Bennie threatens to bring a lion into the next picture.

Reg. Barker maintains that all stories must have a villain so that good can be illustrated by evil, and because the villain is now in bad that he be rechristened "A Tragic Hero."

Harvey Thew and Cleveland Moffett have collaborated in writing the comedy "The Last Day at Tia Juana" which leads to the inquiry "What makes you think Tia Juana has had its last day?"

Assistant Directors' Association installed officers last week and we are advised Treasurer Watt read the financial report, Frank Garrity and Roy Marshall sang, Dick Allen played the piano and a good time was had by all.

After a career of eight years as co-stars in comedy, Eddie Lyons and Lee Moran, the boys have separated. Lee is to remain with the U, and Lyons has other plans. Because of this change the familiar reference "The Boys" will pass out of the business.

Con Stroheim has caused to be created the shortest street car line in the world. It is run the length of the Monte Carlo Street, six hundred feet in all, and will be used exclusively by Foolish Wives Company.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

CLARENCE BROWN, who co-directed with Maurice Tourneur in the making of "The Last of the Mohicans" and who has been engaged with Mr. Tourneur in the filming of "Bright Lights," will take a number of scenes in and about New York for which he journeyed eastward from California recently. The screen play in production is an adaptation from Donn Byrne's story, "The Foolish Matrons", with Hobart Bosworth as the featured player.

The Leonce Perret production heretofore known as "A Race for Millions," now entitled "The Twisted Man," will be edited by Katherine Hilliker, who also contributed the work of titling "Passion." The foreign flavor in Mr. Perret's photoplay is said to come legitimately in the international character of the scenes in the story, which are laid and were actually filmed in England, France, Italy and some in our own country.

It is interesting to note the activities of a few directors, who were formerly actors. Reginald Barker, for instance, recently reported that William D. Taylor, Scott Sidney, Walter Edwards, Jerome Storm, Richard Stanton and Charles Swickard have all acted under his direction. Along comes Jay Hunt and boasts of having directed William D. Taylor, Frank Borzage, Chet Withey, Richard Stanton, Jerome Storm, Charles Swickard, Scott Sidney, Charles Miller, Jack Nelson, Howard Hickman, Ralph Ince and John Adolfi. Robert G. Vignola was once upon a time under the direction of Sidney Olcott.

From the standpoint of grace and modesty the old-fashioned dances may have their advantages; but when it comes to teaching them, says Clarence Badger, give him the toddle or the alligator glide any day. Perhaps it should be explained that Mr. Badger is now initiating fifty extras in the intricacies of the minuet for the mask ball scene in "Doubling for Romeo," the new Will Rogers picture he is directing. That, in his belief, is sufficient reason for his prejudice.

According to reports from J. Stuart Blackton in London the scenario for the first of his productions featuring Lady Diana Manners has been completed. Lady Diana is expected to return from Nice shortly to commence work on her initial screen contribution. Arthur S. Kane is handling the Blackton-Manners productions in this country.

Director Robert G. Vignola bargains with a native of the Bahamas, to teach E. K. Lincoln and Seena Owen, at his left, to weave banana palm, while exteriors of "The Woman God Changed," a Vignola production for Paramount, were being shot in the Bahama Islands

Philip Bartholomae, whose most recent contribution to the screen is "The Outside Woman," in which Penrhyn Stanlaws directed Wanda Hawley for Realart, is busily engaged in the production and rehearsals of a musical comedy. Bartholomae, it will be remembered, scored several successes as a stage playwright both in the straight comedy field and with some musical pieces, including "Very Good Eddie," "When Dreams Come True" and "Over the Top." Bartholomae is also the author of "The Black Panther's Cub" in which Florence Reed was recently starred by W. K. Ziegfeld.

ABOUT PLAYERS

Earl Metcalfe will be seen in the new serial starring Ruth Roland, for Pathe release, following the work he has been more recently engaged in, the features, "What Women Will Do" and "Mother Eternal."

Following the completion of his engagement in the Robert G. Vignola production "The Woman God Changed," E. K. Lincoln sailed for a pleasure trip through England, Ireland, France, Belgium and Holland, traveling incog. throughout most of the journey. He visited the battle fields of France and Belgium, securing some valuable material for a big production he intends putting under way in the near future. While abroad Mr. Lincoln refused several European offers to star in picture, owing to the limited length of time he allotted the trip. Among his most important purchases were several champion show dogs. It is generally known that Mr. Lincoln in addition to being a versatile actor, is also a dog fancier.

Past performances of screen stars are usually as interesting as the circumstances under which they entered the art of motion pictures. The truth, however, is rarely told. Yet it seems eminently fitting and proper to learn that at one time in her life, Mabel Ballin, who will ultimately appear as the heroine of "Ave Maria," which Hugo Ballin is now producing, pursued an occupation as novel as it is characteristic of the lovely star. She designed babies' caps, in Philadelphia.

Virginia Valli, who has recently become Mrs. Demarest Lamson, in private life, is a new recruit to California, her trip west being one combining the honeymoon and new ventures in motion pictures. The barefoot scenes for "The Man Who" in which she played opposite Bert Lytell, for Metro, were filmed one morning shortly after her arrival. That same afternoon she commenced work on "A Trip to Paradise," the second production of the trio in which she will support the same star. The engagement of Miss Valli to play opposite Mr. Lytell in three consecutive pictures, establishes a record in its line.

Again Helen Chadwick is to be leading woman to Tom Moore. She played opposite him in "Made in Heaven," his last-made picture, and now has been chosen for a like part in "Beating the Game," by Charles Kenyon, which went into production at the Goldwyn studios last week upon the return of Mr. and Mrs. Moore from their Honolulan honeymoon. In "Heartsease," an earlier Moore picture made about two years ago, Miss Chadwick also played opposite the star.

George Bancroft, the stage actor who is making his first screen appearance in Hugo Ballin's "Ave Maria," the story written by a Dominican nun, throws an interesting light on the days when he and Wm. S. Hart appeared together in "The Trail of The Lonesome Pine" before either thought seriously of the movies. During stage waits Hart used to watch Bancroft light matches with a snap of his thumb nail and eventually learned from him the stunt the star later made famous.

Lon Chaney calls himself a Jack of all trades and a master of none. But Wallace Worsley, who is directing him in "Ace of Hearts," Gouverneur Morris' original screen story for Goldwyn, is in a position to know that he is master of at least two.

One, of course, is dramatic art; everyone who has seen Chaney act will agree on that point. The other is wig making; and his skill in that craft will be demonstrated when "Ace of Hearts" is released. For in that picture he wears a wig which, from the first hair to the last, is of his own making. However, lest the actor be swamped with orders for toupees, it should be said that he made it, not for his own amusement, but to satisfy Director Worsley, who had refused all the hairdressers' wigs on the ground that they were too artificial.

Recent Theatre Changes in So. California

ALHAMBRA, CAL.—Zagelmeyer & Gerard—Garden theatre—sold to James W. Irving. Garden theatre sold to J. W. Irving.

Brea, Cal.—Harry L. Wilber—will lease new theatre to be erected by Michael George.

Seal Beach, Cal.—F. C. Blankenship and Dick Bixby—motion picture theatre will open.

Ventura, Cal.—Flauder & Langham—Liberty theatre—sold to H. R. Neal.

Prescott, Ariz.—Otto Lind and T. Taylor—Plaza theatre April 1.

Past Performances Prove That

VIGNOLA

Productions are

Consistent
Box-Office Winners

REMEMBER

"THE WORLD AND HIS WIFE"
"THE PASSIONATE PILGRIM"
"STRAIGHT IS THE WAY"

COMING RELEASES

"THE WOMAN GOD CHANGED"

AND

MARION DAVIES

IN

"ENCHANTMENT"

MADE FOR COSMOPOLITAN
RELEASED BY PARAMOUNT

VIGNOLA
PRODUCTIONS

M. P. D. A.

"Biggest Yet," Says Famous

Gives Statistics on "Deception" to Show Magnitude of Production

THE following statistics are submitted by Paramount as showing the magnitude of "Deception," the European-made picture directed by Ernest Lubitsch, director of "Passion." "Deception" is soon to be released as a Paramount picture:

Seven months in the making; 200 carpenters; 400 stucco workers; three months spent in building sets alone; 12,000 square yards of canvas; 14,000 sacks of plaster; 200,000 tons of sand; 220,000 pounds of iron; 125,000 pieces of walling stone; 84,000 roof tiles, and 12,000 square yards of paving stone.

"Deception" is said by Paramount to be the most stupendous production that has ever come from European shores, and, in addition to the dramatic appeal of a story of a woman's love behind a throne, the picture promises a lasting revelation in spectacular settings and thrills.

The sets for "Deception," which required the amount of time, labor and material outlined above, are said to represent only a part of the outlay in the making of this production. For months before work was commenced, declares Paramount, the art director for the picture devoted himself to research work studying the styles of architecture, ornamentation and arrangement of British streets of the sixteenth century, which figure prominently in the picture.

Director Ernest Lubitsch personally supervised the making of every scene and directed the acting of the Continental stars—Henny Forten, who takes the leading role of Anne Boleyn; Emil Jennings as King Henry VIII, and Audegede Nissen as Jane Seymour.

Fairbanks' Cast Announced

Production Will Be Started Upon Completion of Costumes for Cast

UNITED ARTISTS announces the completed cast for Douglas Fairbank's screen version of "The Three Musketeers" to be as follows:

Douglas Fairbanks as D'Artagnan, Leon Barry as Athos, George Seigmann as Porthos, Eugene Pallette as Aramis, Boyd Irwin as De Rochefort, Thomas Holding as Buckingham, Sydney Franklin as Boniface, Charles Stevens as Planchet, Negel de Brulier as Cardinal, Willis Robards as De Treville, Lon Poff as Father Joseph, Mary MacLaren as Queen, Marguerite deLa Motte as Constance, Barbara La Marr as Milady, and Adolphe Menjou as Louis XIII.

Work will start just as soon as the costumes are ready for the cast. Edward Knoblock is supervising the preparation of the entire wardrobe which is said to embrace one-hundred costumes. A large costuming company in Los Angeles is engaged in this work. Included in the sets already constructed for "The Three Musketeers" are The Inn, the bed chamber of the Duke of Buckingham and the bed chamber of D'Artagnan, in which role Douglas Fairbanks is expected to give the greatest interpretation of his career.

"The building of the sets and the making of costumes comes as the culmination of the most painstaking campaign of research ever undertaken," says Hiram Abrams, president of the United Artist. "The world's greatest experts and all of the best known and most authentic authorities bearing on that period of French history have been consulted," Mr. Abrams states.

The designing and supervising of all sets is in the hands of Edward M. Langley, art director.

"The Kid" Tops Record Made by "Passion"

FIRST NATIONAL reports that Charles Chaplin's comedy, "The Kid," broke every record at the Kinema Theatre in Los Angeles, smashing even that established by "Passion," another one of First National's "Big Five" which closed a three week run at the Los Angeles palace of Gore Bros., Ramish, and Sol Lesser. On Saturday, the house staff, increased to seven linemen to handle the outside, was able to handle the throng, but on Sunday, the theatre called up Lyle Pendergast, Chief of Police, and begged for reserves to assist in aligning the crowds storming the theatre.

"The Kid" is being shown at regular Kinema admissions and eclipsed in receipts for the two opening days the "Passion" box offices statement by over $2,000,000, it is declared, notwithstanding the fact that the European picture was shown at increased box office prices.

Ethel Dwyer, leading woman of Oscar Apfel Productions, being filmed at Gloversville, N. Y.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS
Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
Again).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5
Trail of the Cigarette (Glenn White).....5
Bromley Case (Glenn White).....5
Sacred Ruby (Glenn White).....5
House of Mystery (Glenn White).....5
Triple Clue (Glenn White).....5

MURIEL OSTRICHE COMEDIES
Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS
One every other week.....2

NORTHWOOD DRAMAS
The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS
How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES
Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES
His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS
Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.
Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6
J. PARKER READ, JR., PRODS.
Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7
ALAN DWAN PRODUCTIONS
The Forbidden Thing (James Kirkwood).....6
MAURICE TOURNEUR PRODS.
The Last of the Mohicans (Barbara Bedford).....6
MACK SENNETT PRODS.
A Small Town Idol (Ben Turpin).....5

B. C. FILM SALES CORP.

State Rights
The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES
Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2
Feb. 18—High and Dry.....2
Feb. 4—In Again, Out Again.....2
Jan. 20—A Dog-gone Mixup.....2
SCREEN SNAPSHOTS
BI-MONTHLY NEWS REEL
Mar. 18.....No. 22
Mar. 4.....No. 21
Feb. 28.....No. 20
Feb. 4.....No. 19
Jan. 21.....18
STAR RANCH WESTERNS
One two-reeler every two weeks.
18—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2
Jan. 20—The Rranch Mystery.....2
Dec. 24—A Desperate Tenderfoot (John Halladay)..2
PRIZMA
Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)
THE GUMPS
The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1
CELEBRATED COMEDIES
Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES
Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS
The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2
THE NEW WEDS
(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)
CHESTER COMEDIES
Ladies' Pets.....2
Beat It.....2
You'll Be S'prised.....2
A Tray Full of Trouble.....2
The Big Show.....2
CHRISTIE COMEDIES
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2
Movie Mad.....2
Dining-Room, Kitchen and Sink.....2
Back from the Front.....2
Wedding Blues.....2
Mr. Fatima.....2

TORCHY COMEDIES
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2
MERMAID COMEDIES
Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2
The Simp.....2
Nonsense (Jimmie Adams).....2
SPECIALS
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1
CHESTER-OUTING SCENICS
Paths of Glory.....1
Paps and Papas.....1
Lost a Yodel.....1
Frivolous Fijis.....1
Crowning King Blizzard.....1
Rookeries and Squakeries.....1
There Is No Santa Claus.....1
Swat the Landlord.....1
ROBERT C. BRUCE SCENICS
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1
SCEENICS
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1
Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1
VANITY COMEDIES
Without a Wife.....1
Tea for Two.....1
Ouija Did It.....1
Mind Your Business.....1
GAYETY COMEDIES
Sand Witches.....1
Ain't Love Grand.....1
Blonds.....1
Rest in Peace.....1
MISCELLANEOUS
Hides and Go Seek.....1
In Dutch.....1
A Tale of the Far North.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT
Apr. 24—The Home Stretch (Ince-MacLean)....
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
Apr. 4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.).....6839
Feb. 27—What's Worth While (Lois Weber Prod.).....5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.).....4933

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Advance Information on All Film Releases

(Continued from page 2707)

Feb. 20—The Kentuckians (Charles Maigne Prod.).5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.).4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5504
Jan 30—The Frontier of the Stars (Thomas Meighan) .....
Jan. 30—Paying the Piper (Geo. Fitzmaurice Prod.) .....
Jan. 23—Midsummer Madness (Wm. DeMille Prod.) 5908
Jan. 23—The Rookie's Return (Douglas MacLean-Ince Prod.) 4123
Jan. 16—The Inside of the Cup (Cosmopolitan Prod.) .....
Jan. 16—The Education of Elizabeth (Billie Burke) 4705

PARAMOUNT VANDENBERG SERIES

Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

Apr. 3—The Bell Boy.....2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2
Jan. 16— Country Hero 2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 1
Sept. 12—Kids Is Kids.....1
Aug. 29—Never Again 1

PARAMOUNT-HOLMES TRAVEL PICTURES

Apr. 24—Present-Day Prague 1
Apr. 17—Biska, the Beautiful.....1
Apr. 10—Alexandria 1
Apr. 3—Along the Riviera.....1
Mar. 27—Modern Jerusalem 1
Mar. 20—Jerusalem, the Holy City.....1
Mar. 13—In the Garden of the East.....1
Mar. 6—Constantinople 1
Feb. 27—Modern Aspects of Japan.....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway.....1
Nov. 21—Kilauea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Morits.....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Apr. 24—The Hoots—Cartoon by Henry D. Bailey..1
Apr. 17—Felix—Cartoon by Pat Sullivan.....1
Apr. 10—Bobby Burns—Cartoon by Earl Hurd.....1
Apr. 3—But and Susie.....1
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots".1
Mar. 20—Cartoon by Pat Sullivan, "Felix the Cat"..1
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps"..1
Mar. 6—Cartoon by Henry D. Bailey, "The Hoots".1
Feb. 27—Magazine Subjects—Cartoon by Frank Moser 1
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.1
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan 1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

Where Is My Wife.....2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FORD EDUCATIONALS

Jan. 23—Democracy in Education.....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Grand Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray).....6
Lessons in Love (Constance Talmadge).....6
The Oath (R. A. Walsh Special—Big Five).....7
Scrambled Wives (Marguerite Clark).....6
Passion (Pola Negri-Big Five).....7,000 or 9,000
The Old Swimmin' Hole (Charles Ray).....6
Mamma's Affair (Constance Talmadge).....6
The Woman in the House (Mildred Harris).....7
The Kid (Charles Chaplin-Big Five).....6
Not Guilty (Sydney Franklin).....6
My Lady's Latchkey (Katherine MacDonald).....6
The Great Adventure (Lionel Barrymore).....6
Nineteen and Phyllis (Chas. Ray).....
The Truth About Husbands (Whitman Bennett's)....
Habit (Lewis Mayer Prod.).....

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5
While the Devil Laughs (Louise Lovely).....5
Partners of Fate (Louise Lovely).....5
The Little Gray Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

The Big Secret..... 2000
The Janitors..... 2000
Verse and Worse..... 2000
The Simp..... 2000
His Fiery Beat.....2000
Roaring Lions on Parade..... 2000
His Unlucky Job..... 2000
The Baby..... 2000
The Slicker..... 2000
Pals and Petticoats..... 2000

FOX NEWS

Twice a Week.....

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle .....
All Wrong .....
The Huntsman .....

MUTT AND JEFF CARTOONS

The Naturalists.....10
A Rare Bird.....10
Flivvering 10
A Crazy Idea.....10
Factory to Consumer.....10
The Ventriloquist.....10
Doctor Killjoy.....10
Gum Shoe Work.....10
The Lion Hunters.....10
The Glue Factory.....10
Cold Tea.....10
The Hypnotist.....10
The Papoose.....10
On the Hip.....10
The Northwoods.....10
Sherlock Hawkshaw & Co.....10
All Stuck Up.....10

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....
Out of the Darkness (Gertrude McCoy).....
Infatuation of Youth (Paul Capellani).....
Branded (Josephine Earle).....
The Thinker (Special Cast).....
The Edge of Youth (Josephine Earle).....
Husbands and Wives (Vivian Martin).....

SERIALS

In the Clutches of the Hindu (Ten Episodes).....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Mesmor Kendall Prod. .....
Godless Men (Special Cast).....63
The Great Lover (Special Cast).....52
Just Out of College (Jack Pickford).....47
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....49
Prisoners of Love (Betty Compson).....58
The Concert (Special Cast).....
Guile of Women (Will Rogers).....44
Bunty Pulls the Strings (Special Cast).....62
Hold Your Horses (Tom Moore).....46
A Voice in the Dark ((Special Cast).....42
What Happened to Rosa (Mabel Normand).....41
Boys Will Be Boys (Will Rogers).....
His Own Law (Hobert Bosworth) J. Parker Read Jr. .....
Madame X (Pauline Frederick) 64
The Girl With the Jazz Heart (Madge Kennedy)..46
The Man Who Had Everything (Jack Pickford)..51

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5
A Tale of Two Worlds (Gouverneur Morris).....56
Earthbound (Basil King).....67
The Penalty (Gouverneur Morris).....67
It's a Great Life (Mary Roberts Rinehart).....56
The North Wind's Malice (Rex Beach).....67
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....
Get Rich Quick Edgar.....
Edgar's Little Saw.....
Edgar Camps Out.....
Edgar's Sunday Courtship.....

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny).....
Jan. 16—You'd Better Get It (Geo. Bunny).....
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny).....
Dec. 19—When Martin Gets Here (Geo. Bunny)....
Dec. 5—Professional Ethics (Geo. Bunny).....
Nov. 21—At It Again (Geo. Bunny).....

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)..
The Sponge Man (Judge Rummy) Lampoons.....
The Prize Dance (Judge Rummy) Lampoons.....
Happy Hooldini (Happy Hooligan) Lampoons.....
Cupid's Advance (Happy Hooligan) Lampoons....

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....
No Reg'lar Bud.....
Gypsy Scientists .....
Seein' Things on the Orinoco.....
The Human Voice.....
The Riveter .....

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief.....
Jan. 23—Fatherly Love .....
Jan. 16—Too Much Pep.....
Jan. 9—Oil .....
Jan. 2—Yes, Dear .....

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Advance Information on All Film Releases

(Continued from page 2708)

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS

Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.

East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS

The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.

PINNACLE PRODUCTIONS

Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES

Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS

Go Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.

The Long, Long Trail....

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PACIFIC FILM CO.

At State Rights Exchanges

The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES

Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....2
Dec. 26—Rogues and Romance (Seitz-Caprice)....6
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5

BILL AND BOB SERIES

Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS

Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW

(Starring Ruth Roland)

Apr. 24—Seventh, The Double Game....2
Apri. 17—The Midnight Attack....2
Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2
Mar. 27—Third, The Hand of Treachery....2
Mar. 20—Second, The Enemy Strikes....2
Mar. 13—First, The Vow of Mystery....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2
Mar. 27—Tenth, A Devil's Bargain....2
Mar. 20—Ninth, The Black Whirlpool....2
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....2
Feb. 20—Fifth, The Rebels' Nest....2
Feb. 13—Fourth, The Gun Runners....2
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....2
Jan. 23—First, On the Trail of Fate....2

EDGAR JONES PRODUCTIONS

Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 13—Fifteenth, Out of the Web....2
Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2

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VANITY FAIR MAIDS COMEDIES

Mar. 20—Running Wild.....1
Mar. 6—Paint and Powder.....1
Feb. 6—Oh Promise Me.....1
Feb. 20—Prince Pistachio.....1
Jan. 30—Whirl o' the West.....1
Jan. 16—Burglars Bold.....1

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood.....2

ROLIN COMEDIES

Apr. 24—Bubbling Over (Pollard).....1
Apr. 17—Hobgoblins (Eddie Boland).....1
Apr. 10—Push Orders (Pollard).....1
Mar. 27—Fellow Romans (Pollard).....1
Feb. 27—His Best Girl (Pollard).....1
Feb. 23—Open Another Bottle (Snub Pollard).....1
Jan. 9—The Morning After (Snub Pollard).....1

ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd).....2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd).....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salisbury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Rubens).....6000
The Eternal Mother (Florence Reed).....5500
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000
Place of Honeymoons (Emily Stevens).....5500
Where Is My Husband (Jose Collins).....5500
Beyond the Crossroads (Ora Carew).....6000
Crimson Cross (Special Cast).....6000
In Society (Edith Roberts).....6000
Liquid Gold (Guy Empey).....6000
Bubbles (Mary Anderson).....5500
Midnight Gambols (Marie Doro).....6000
Inner Voice (E. K. Lincoln).....6000

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch.....1
Moonshiner.....1
No. 13.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES

Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1

ROBERTSON-COLE PRODS.

SUPER SPECIALS

The Mistress of Shenstone (Pauline Frederick)...6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
A Slave of Vanity (Pauline Frederick).....6
So Long Letty (Christie Comedy Drama).....6
The Stealers (Wm. Christy Cabanne's).....8
Occasionally Yours (Lew Cody).....6
Big Happiness (Dustin Farnum).....7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale).....

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2

TUSUN COMEDIES

New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5

GASOLINE ALLEY

Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
A Fugitive from Justice.....2
A Race with Death.....2
Across the Border.....2

SPECIALS

Witch's Lure.....5
A Profligate Woman.....5

NEAL HART SERIES

Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....
Fickle Women.....

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....
Cowboy Jazz.....3

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

MIDGET COMEDIES

(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs.....
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

The Daughter Pays..... 6,294
Pleasure Seekers..... 5,610
Poor Dear Margaret Kirby..... 5,500

EUGENE O'BRIEN STAR SERIES

The Wonderful Chance..... 5,364
Broadway and Home..... 4,850
Worlds Apart..... 5,980

OWEN MOORE STAR SERIES

The Poor Simp..... 5,305
The Chicken in the Case..... 5,261

CONWAY TEARLE STAR SERIES

Society Snobs..... 5,500
Bucking the Tiger..... 5,000

MARTHA MANSFIELD STAR SERIES

The Fourth Sin..... 5,000

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon)..... 5,520
You Can't Kill Love(All Star)..... 5,500
The Highest Law (Ralph Ince)..... 5,500
The Road of Ambition (Conway Tearle)..... 5,500
The Sin That Was His (Wm. Faversham).... 5,600
Red Foam (Ralph Ince Special)..... 5,500

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

Release Information continued on page 2730

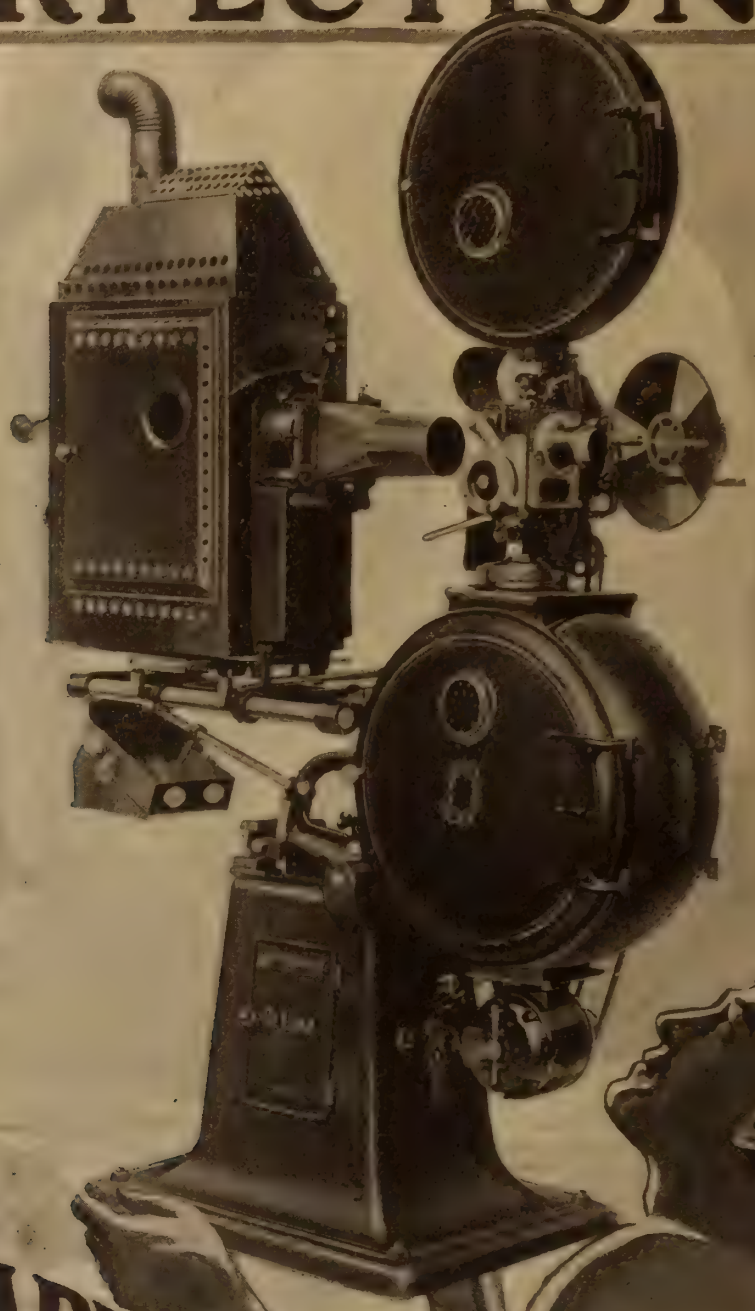
Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2711-2728

Rialto theatre, Jamaica, Long Island

DEPENDABILITY
DURABILITY
PERFECTION



MOTIOGRAPH
DeLuxe

The Projector Predominant

ENTERPRISE OPTICAL MFG CO
564 ~ 572 W. RANDOLPH ST. CHICAGO

Clearwater, Florida Adds the New Capitol Theatre

With " Dinty " as the photoplay feature, the Mayor of the city and other prominent men, delivering addresses, the new Capitol theatre at Clearwater, Florida, opened its doors to the public on Monday, March 21.

The Capitol is a beauty. It would be a credit to a much larger city. The front follows the old Spanish design, and is attractive, as only terra cotta can make it.

The building throughout is of concrete, as near fireproof as it is possible to make it. The operating booth is a separate concrete room, very large, and equipped with a battery of Powers 6 B machines.

Every modern arrangement, for the comfort and safety of the patrons, has been provided. There are 600 seats, all in the ground floor, with spacious aisles and plenty of room between the rows.

In the orchestra pit a Seaburg Photo Player has been installed and will be used in connection with an orchestra of five pieces.

The Capitol is operated by Mr. H. Pitman, who also operates the Royal in the same city, as well as the Dixie in Dunedin, Fla. Mr. Pitman is an " old timer " in the picture business. He has operated a number of houses on the West Coast of Florida, and everyone of them have been very successful.

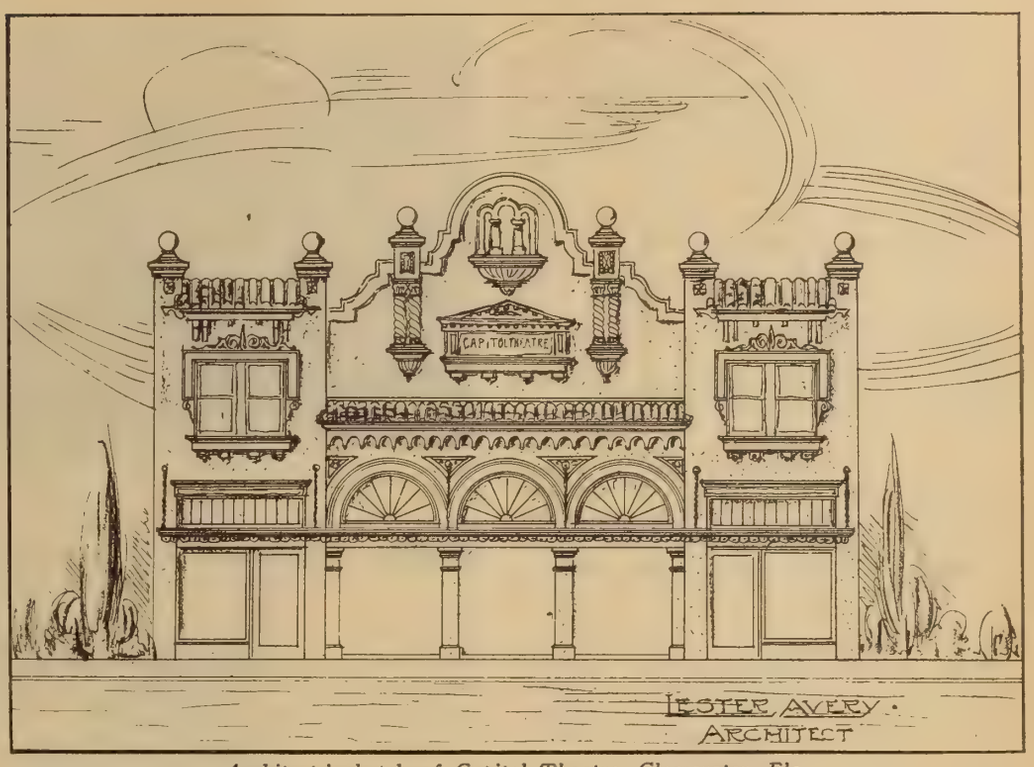
Mr. Pitman says: "Good pictures, good projection, good music, and a clean, comfortable house will get the business." His success proves the value of his motto.

Beaux Arts Enjoys Matchless Setting

Somewhere on this page there is an aerial photograph of the unusual Beaux Arts Theatre located at the famous resort of Palm Beach, Florida. Probably no other theatre in the country can boast of the same sort of setting, the high class clientele. Located as it is in the midst of the playground of society and surrounded on every side either by the beautiful blue waters of the ocean or the lavish estates of the wealthy there is no trouble in understanding the restrictions under which the management must conduct the amusement center. It is best to let Manager Stanley C. Warrick tell the story in his own words.

" We have no theatre lobby or entrance proper. We have a lobby similar to the large hotels, off which the various salons diverge. From this lobby, by a large staircase one goes to our small theatre seating 425 people, on the roof.

It is the location of the theatre, and the exclusive class of people who patronize it that has given the theatre its unique distinction. From the roof, one can see from the many doors, on the one side the waters of the Atlantic, and the other side, the waters of beautiful Lake Worth. It is as nearly an open air theatre as one could have under a roof, with doors that can be closed when desirable. Hence it is always cool, and always well ventilated, making it possible to smoke with no annoyance to one's neighbor, and this is a privilege which is immensely appreciated (especially here where one's after dinner cigar is not to be lightly interfered with) we might incidentally state that the smoking is not entirely confined to the sterner sex.



Architects' sketch of Capitol Theatre, Clearwater, Fla.

As for our clientele, our mailing list, very complete, is like the Blue Book of most communities, and (as one newspaper recently wrote) " A social register of Palm Beach might well be compiled at the Beaux Arts Theatre, and both in the afternoon and evening it is interesting to note the many smart society people who gather there to see their favorites of the screen. The theatre has been a boon to the many in mourning this season, as they can slip quietly in and enjoy an evening there very informally and, not having to dress, it is therefore really quite the smartest rendezvous of these families in Palm Beach, this being one of the diversions custom permits them to enjoy."

Except for our brass framed one sheets at the entrances we have no " front " as most theatres have—and as you will surmise, we place great value on our mailing list—and are equipped to issue daily if we so desire a personal message to every one in Palm Beach. We have a daily change of programme and so far as possible-play " specials "—and for obvious reasons they must be the latest releases obtainable—

What other theatres in the country have a setting equal to the Beaux Arts of Palm Beach, with the ocean and lake on either side and with the estates of the residents nearly surrounding it

and just now in the latter part of the season, we are able to get many preleases—as most of the distributors realize that if they are not shown now, they will not be shown at all—as next season they would be too old for our use. There are very few, if any, of the new pictures released to date which we have not shown.

In regard to photos, the best I can do is to send you a postcard of the building, and also a unique aerial one of the building recently taken, which might make something different for you to use. It is very interesting for it not alone shows the building, but the ocean, and the lake, and one of the large hotels in the upper right hand corner—THE BREAKERS. Directly opposite The Breakers, on the lake front below the Beaux Arts, but not shown on the photo is The Hotel Royal Poinciana. The building to the left is a minor hotel, but next to that—not shown—is the estate of E. T. Stotesbury. On the ocean front back of us are the small estates of Charles B. Dillingham, Horace E. Dodge (just deceased), Pierre Lorilard Barbey, John C. King, and of John S. Phipps, and H. Carnegie Phipps. Between us and The Hotel Royal Poinciana, on the lake front, is the ever popular BEACH CLUB, which is to Palm Beach what the CASINO is to Monte Carlo.

The Beaux Arts is the Palm Beach home of the very best of the firms operating on your Fifth Avenue.

Can you imagine anyone at the head of such an establishment—with the finest firms in America for clients, who in turn have the finest families of America for their patrons—and having been located in such delightful surroundings—calling his labors—WORK? Every moment of the day is a pleasure—and I believe it is because it IS a pleasure that we have been so successful in gaining their confidence and their patronage. At any rate—The Beaux Arts is one of the most popular attractions in Palm Beach.

Mr. H. O. Davis, who designed the Mission theatre, Los Angeles. Mr. Davis also supervised the construction and the selection of equipment and furnishings

Panoramic view of the Rialto theatre, Jamaica, L. I.

Rialto Opens in Jamaica, L. I.

In the ever increasing struggle for supremacy in the building of supermotion picture houses, the RIALTO has apparently made its mark.

Jamaica can and does, feel rightfully proud to win out in competition with all of Long Island, as the site for this commodious edifice. The auditorium seats 2,500 persons on its single floor. Large and comfortable lobbies every convenience in the way of retiring rooms for women and smoking rooms for men are provided. Pure air is supplied by a large, efficient ventilating system.

The RIALTO typifies all that is new and modern in the making of better class photoplay houses. Money was spent most lavishly, but money alone could not accomplish so much. It took the combined efforts of the architect, Mr. Edwin C. Georgi, and Treasurer-Manager, Mr. G. E. Mausert, to produce this "Theatre Beautiful."

This house is operated by the Long Island Motion Picture Co., Inc., of which the officers are: L. L. Alterman, president; E. R. Cucurullo, vice president; J. J. Alterman, secretary; and G. E. Mausert, treasurer and manager; L. B. Alterman, director.

The site on which this theatre stands was owned by Mr. Mausert and E. R. Cucurullo, and it was they who conceived the idea of making this large photoplay house. They then went ahead and incorporated the Long Island Motion Picture Co., Inc.

They realized the possibilities there were in building, albeit, building something really big, something so far superior to any playhouses on Long Island that success would be assured.

Their clear foresight and ability to visualize has proven itself in this venture. Mr. Mausert's experience covers a wide field in the motion picture industry. As a manager of the Brevoort in Brooklyn, his fame spread. After seeing the Brevoort firmly established, he took upon himself the task of making the Garden in Richmond Hill, N. Y., a success. A few months of intelligent and persi effort on his part, the Garden was a to Mr. Mausert's chain of successes was then that he took over the RIAL of Jamaica.

The opening feature was "Somet to Think About," featuring Gloria S son and Elliott Dexter, and a Ha Lloyd comedy. Appropriate prologue vocal selection was presented to com the bill.

At the conclusion of the last pe mance, the directors of the corpora received Mr. Mausert in the recep room and presented him with a very pensive and handsomely jeweled watch as a token of appreciation fo accomplishments.

The same high regard the theatre-g had for this theatre has been contin due to Mr. Mausert's policy of giving patrons only the highest class of first photoplays, artistically presented prologues and social entertainers many beautiful lighting effects w compare with the largest and best m politan theatres. The orchestra o pieces are under the direction of Fre Dressell. Selections on the three ma organ are rendered by Mr. K. H. Wa of New York City. Jamaica now h population of 83,999, as against 40,0 the last federal census. An idea of growth of Jamaica may be obtained the increased value of real estate. Fi Street property (the business centre) has a value equal to any Broadway p erty in New York City.

Beauty spot in Rialto, Jamaica, L. I.

LOGAN SQUARE THEATRE
CHICAGO, ILL.
H. R. Wilson & Co., Architects
White Glazed Terra Cotta

"GREAT," *says an* Experienced Exhibitor

Mr. H. C. Miller of the Logan Square Theatre, Chicago, Ill., is an enthusiast about Terra Cotta. He calls it "great" and recommends it to other theatre owners.

Mr. Miller gives very practical reasons why Terra Cotta is a "great" building material for motion picture theatres. He says that his Terra Cotta front attracts patrons by *day* as well as by *night*, and brings *more business* at *better prices*. Those are important facts for every motion picture theatre owner to consider.

Today more than ever, exhibitors realize how important it is to keep the front of their theatres always bright and alluring. Terra Cotta does this. It is unlimited in range of form and color, so it permits the building of unusually beautiful theatre fronts. And the ease with which Terra Cotta may be cleaned makes it a simple matter to keep it always fresh and attractive.

Small frontage space can be as effectively faced in Terra Cotta as large frontage space. The Logan Square Theatre shows how Terra Cotta makes the most of a small surface area. It is offered as a suggestion to the theatre owner who prefers a simple design or wishes to keep his costs within strict limits.

Terra Cotta is a permanent structural material. It never changes in texture, color, or finish; it is resistant to fire, weather and age.

No matter whether you desire a theatre front that is large or small, plain or highly decorative, Terra Cotta will express every detail permanently, beautifully and profitably.

Write for the brochure, "The Theatre," and see what Terra Cotta is doing for many of the best theatres in America. For your general information, ask for "Terra Cotta Defined." It tells the story of Terra Cotta and shows its uses and advantages. Both booklets should be in the hands of every exhibitor. Address **National Terra Cotta Society,** 1 Madison Ave., New York, N. Y.

TERRA COTTA

Permanent Beautiful Profitable

Educational Installation of Projectors

Educators are now beginning to realize the importance of motion pictures in educational work in schools of all kinds, and more and more installations of professional projectors are being made. As evidence of this fact, it is interesting to note the sales made by the United Theatre Equipment Corporation, to educational institutions, as for example: Academy High School, Erie, Pa.; Crafton High School, Crafton, Pa.; Emsworth Public Schools, Emsworth, Pa.; Ford City School District, Ford City, Pa.; Hill Top Y. M. C. A., S. S. Pittsburgh; Industrial Y. M. C. A., Tyler, Pa.; Kiskimenetas Spring School, Saltsburg, Pa.; Pennsylvania Training School, Morganza, Pa.; Salem Public Schools, Salem, Ohio; Signal Corps Laboratory, Washington, D. C.; Tyler County High School, Middlebourne, W. Va.; University of Pittsburgh, 110 State Hall, Pittsburgh.

"Monsoon" Factory in New Quarters

The Monsoon Cooling System, Inc.—"Breezemakers" and ventilation experts—have moved into their new three-story factory building in Brooklyn, recently equipped with the most up-to-date and efficient machinery necessary for turning out Monsoon Blowers in proportion to the increasing demand. The new sales headquarters will open about May 1 in the Longacre Building, 1476 Broadway, New York City, and will be in daily communication with the several branch offices throughout the country.

Simplex Performs for Washington Society

The internationally known Racquet Club at Washington, D. C., furnished the gathering of the cream of the Capitol's society on a recent evening, when William Fox's "Over The Hill" was shown to what can safely be considered the most exclusive audience that ever witnessed the showing of a motion picture program in the nation's Capitol.

The place was the new Willard Hotel, the ball room of which was specially decorated for the occasion, at which fully one thousand people gathered. A special showing of the "Over The Hill" feature occupied the major portion of the program. Two motor-driven Simplex Projectors, operated under the direction of Mr. C. W. Johnson, Chief of Projection for William Fox, comprised the projection equipment, which was housed in a temporary booth located one hundred fifty feet away from the screen, which accommodated a sixteen-foot picture space.

The musical entertainment was furnished by the United States Marine Band, while all around the ball-room were located special boxes and loges, occupied by members of the national government and their ladies, as well as representatives of almost every foreign office and embassy.

Conspicuous among the box-holders were: Vice-President and Mrs. Coolidge, Maj.-General John A. LeJeune, Commissioner and Mrs. Oyster, Col. and Mrs. Charles W. Kutz, Gen. C. C. Williams, William Fox, Col. and Mrs. Henry May, Mr. and Mrs. George Garrett, Mr. and Mrs. J. H. de Sibour, and G. Bryan Pitts, who were all in a box together.

Drawing of James Theatre at Columbus, Ohio.

CORRECTION

We regret that the Monsoon installation in the Criterion theatre, Oklahoma City, was incorrectly credited to another firm in the news article on that theatre which appeared in last week's issue of the NEWS.

Newman Supplies Fram to Auditorium

The owners of the Auditorium at Da Ohio, spared no expense in the lobby fr and the ticket office because they apprec the value of attracting the passing crowds, ing their attentions, and drawing them ir It can't be done if the lobby is slipshod carelessly dressed.

The plush-covered railings were decided because they are pleasant to the touch, don't require constant polishing and atte They are rich in appearance, and wear h than one would imagine.

The following equipment was supplied b Newman Manufacturing Co.:

Hand-carved photo cabinets, hand-c ticket office, brass railings in lobby, brass rail, brass door hardware, brass ticket cho plush-covered railings throughout the h Ornamental plastic work, including ceiling fabricated by the National Plastic Relie of Cincinnati.

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT OMAHA CHICAGO CLEVELAND OKLAHOMA CITY MINNEAPOLIS ST. LOUIS KANSAS CITY, MO.

U-T-E MAGIC CARBON HOLDERS

The ONLY HOLDERS DESIGNED along SCIENTIFICALLY correct lines.
THREE POINT CONTACT with carbons, the most stable known.
GRAVITY WEIGHT maintains UNIFORM CONTACT PRESSURE whether hot or cold.
QUICKLY ADJUSTABLE to any diameter carbons.
ELIMINATES carbon ADAPTORS and SAVERS.

UNITED THEATRE EQUIPMENT CORPORATION

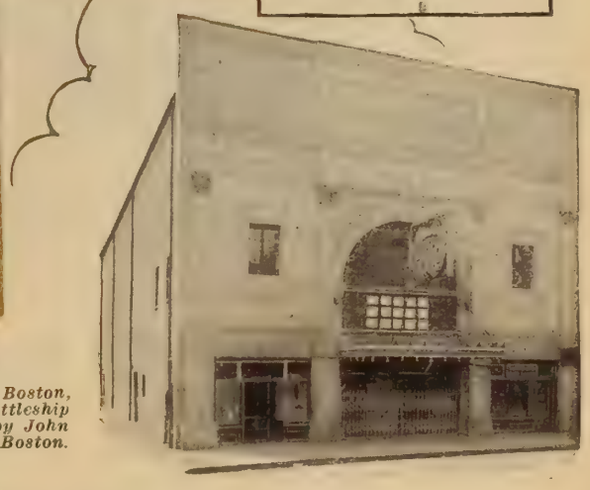
H. T. Edwards
Pres. and Treas.

Executive Offices
25 W. 45th ST., NEW YORK CITY

J. H. Hallberg
Vice Pres. and Secy.

Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.

St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston.



Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.

The Floor-Covering for Your Theatre—

Of course, there are a lot of requirements to keep in mind when planning the floors of your theatre. But doesn't *Gold-Seal* Battleship Linoleum fill them all? Let's see.

In the first place, it is sturdily tough and durable—well able to stand for years the grind of floor-service in the busiest theatre. Second, it can be cleaned easily, quickly and at remarkably low cost. Third, and of interest to your patrons—it is restfully quiet under tramping feet. Fourth, its soft restful color—plain brown or green—blends artistically into any scheme of interior decoration.

Gold-Seal Battleship Linoleum is built to conform to the rigid specifications of the U. S. Navy—built to stand the grinding wear of deck service on our fighting craft. But it is not only built to give this satisfactory service, it is *guaranteed* to give it.

On every roll of *Gold-Seal* Battleship Linoleum you will find our Gold-Seal Guarantee—"Satisfaction Guaranteed or Your Money Back"—a guarantee that means just what it says.

And this, after all, is the big point: When you buy *Gold-Seal* Battleship Linoleum you buy a certain investment in floor-covering satisfaction.

Gold-Seal Cork Carpet

Here is a remarkably durable floor-covering, as restfully silent and yielding underfoot as a carpet of pine needles.

It is made in pleasing soft shades of green, terra cotta, and brown—the surface polished or dull—10 shades in all. Of course the same pledge of satisfactory service, the Gold-Seal Guarantee, goes with it.

CONGOLEUM COMPANY

INCORPORATED

Philadelphia	New York	Chicago	San Francisco
Boston	Cleveland	Minneapolis	Dallas
Kansas City	Pittsburgh	St. Louis	Atlanta Montreal

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Be sure to look for this Gold Seal on the face of the goods you buy. It is our positive pledge of your satisfaction.

The ticket office at the Rialto, Jamaica, L. I., has been placed in one corner of the lobby

Lighting of Motion Picture Theatres

Synopsis of Paper to be Delivered at the Convention of S. M. P. E. by J. L. Stair, of the National X-Ray Reflector Company.

The photoplay is becoming an instrument of culture with practically unlimited possibilities.

With the growing appreciation of the public, the demand for special effects for the presentation of the play is increasing.

Because the theatre is used largely at night, light is one of the best means of making the theatre attractive.

Lighting of the theatre has ceased to be merely a matter of engineering detail. The illuminating engineer and others responsible for the lighting of a playhouse must possess imagination.

The illumination effects should be designed to supplement the drama by producing an atmosphere harmonizing with the play and not detracting from it.

Building Notes from Various Cities

Denver

The America theatre at Sterling, Col., has been reopened after being closed for ten days on account of fire which resulted in 5,000 damage, fully covered. The fire occurred on Sunday night when there was no performance, and did not reach beyond the stage. New decorations, however, were necessary.

Several weeks ago the Rialto Theatre at Sterling sustained considerable loss by fire between the closing of the afternoon show and midnight, which almost completely ruined their equipment. Both fires were probably incendiary.

Joseph J. Goodstein of Denver, announces that he will build a theatre in Fort Collins, Col., to cost $90,000. Arrangements for the purchase of a site costing $30,000 has already been completed. The equipment of the theatre will c $40,000, including an $18,500 organ. Constr tion will begin about June 1, and it is expec that the theatre will be ready for the win season.

Cincinnati

The twenty-seventh link in the chain theatres controlled by Ascher Bros. opened doors to the Cincinnati public for the first t Saturday when the new "Capitol" was d cated. Thousands of persons were on hand one o'clock when Mayor John Galvin admit the first audience for an inspection of the pointments of the theatre, which is said represent an investment of $1,000,000. Mayor was presented with a season pass graved on a gold tablet. The dedication c monies were comparatively brief, chief inte centering in the first program, which typi the management's policy of "a new refinem and culture to the stage and screen with a lightful blending of sound, color rhythm motif."

Chicago

Fitzpatrick-McElroy Company, of Chic owners of the Princess, Bijou, and Theatres, Benton Harbor, and a circuit of th theatres in Michigan, Illinois, Wisconsin Indiana, have closed contracts for the constr tion of one of the finest theatre buildings the State of Michigan, at Benton Harbor, fore the close of the year. The new thea will be erected on Fitzpatrick & McElr property adjoining the Bijou on the east will have a total seating capacity of about thousand. The ground on which it will st has a frontage of one hundred feet and a de of one hundred twenty-five feet.

The front of the building on Main St will be of rich design in brick and terraco with ornamental cornice, entablature coping. Triple sets of entrance doors will o into a wide and spacious lobby from wh stairs will lead on either side to the mezzan and balconies above the main floor. One of features of the interior will be a fifteen-tho and-dollar pipe organ, and the building will clude within its walls, every known arran ment and device for the best projection of tion pictures and for the comfort and c venience of patrons. The plans for the bu ing will call for an estimated expenditure two hundred and fifty thousand dollars.

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Create an actuality of cleanliness and distinctive Beauty not otherwise obtainable ...
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Their psychological effect of COOLNESS during the summer months is beyond expectation Your patrons will be astonished and marvel at the wondrous and beautiful change in appearance

Summer is coming with its hot, sultry days. PROTECT YOUR BUSINESS. Prepare to transform your theatre interior. Your chairs, instead of having a repulsive odor and sticky finish (as is natural in summer), will continuously breathe an air of COOLNESS, CLEANLINESS AND SANITATION.
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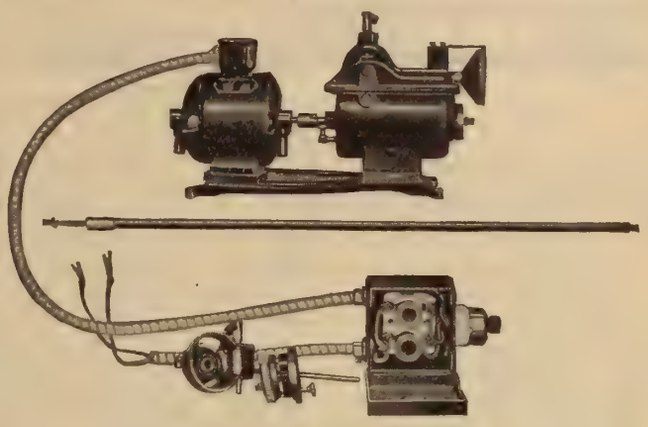
PHILADELPHIA BALTIMORE DENVER DETROIT ATLANTA KANSAS CITY SACRAMENTO

Fulco Speedco Arc Controls



BIJOU DREAM THEATRE
MILTON, PENN.

I am using Two Fulco Speedco Arc Controls installed in my Theatre *Dec. 13th, 1916*, and I want to add that I value them very highly and never have I had any trouble with them and consider them a very important part of the equipment in my booth. Yours truly,

HARRY F. DAVIS.

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FRANK NETSCHERT

No. 61 Barclay St. **New York, N. Y.**

Equipment Operating Projection Questions Answered

Excellent Projection Room for Montreal Capitol

ONE of the highly unusual features of the new Capitol theatre, scheduled to be opened in Montreal, Quebec, on April 2 under the auspices of the Famous Players' Canadian Corporation, is the projecting room, a complete view of which is obtainable from the lounge room on the mezzanine floor. The machine will be on a direct level with the screen, structural arrangements having been made to permit this plan. The interior of the projection room is finished in glazed tile and the machines are 3 Type S Simplexes with a Simplex spot and double stereo-nickel-plated. The projectionists and other mechanical attendants will be garbed in white uniforms and the general public will be able to see them engaged in the screening of pictures by means of plate glass windows between the lounge and projection rooms. It is announced that the projectionists in charge of the screening will give information regarding the technical side of the projection to patrons who will desire to know details.

New Reel of Special Construction

A booklet received from the Niess-Waner Co., of Pittsburgh, describes the new reel designed by Mr. Niess-Waner and now ready for sale by the firm bearing his name.

The unusual feature of the reel is the rubber hub with its 33 pair of rubber sprockets. There is no other means of fastening the end of the film to the reel. It is only necessary to lay the film over the perforations, give the reel a twist and commence to wind.

The construction of the reel seems to be of high quality. There are no projecting surfaces and the edges of the reel are curled to prevent injury to the hands of the projectionist. Auxiliary side discs strengthen the sides of the reel and prevent them from dishing. So far as is known these reels are made in the 1,000-foot size only.

Difference Between a "Splice" and "Tap"

J. W., Los Angles, Cal.: What is the difference between a "splice" and a "tap"?

Reply: The two words "splice" and "tap" while having meanings of their own are often used in the same way. Correctly used, a splice is the connecting of the two conductors of the same general size. It is an extension of a circuit. A "tap" is an off-shoot from the main circuit.

Questions on Carbons and Optics

From a small town in Indiana, which shall remain unnamed because the writer requested us to use neither his name or the name of his village comes the following questions:

1. What causes carbon to needle and what happens when they do?

2. What makes carbons flame?

3. How can a side angle throw be remedied? Could it be entirely remedied?

4. How can I test lense for distortion of picture?

Reply: 1. Carbons have a certain critical current capacity beyond which it is impossible to go without producing "needling." The correct current for carbons is about 5 amperes below their needling point. By needling is meant the oxidizing of the carbons.

2. The usual cause for carbon flaming is high voltage. One of the laws of the carbon arc is that as the current increases the voltage decreases. If the current increases and the voltage is not balanced against it, the arc stream takes a longer path and this is known as flaming. Uneven quality or soft spots will also cause flaming.

3. A side angle throw cannot be remedied any more than a downward throw can be arranged to do away with key-stone distortion. In either case the distortion is there although it may not be noticeable to the casual eye. With side angle "conditions" you can file the top and bottom of an aperture plate to compensate for the distortion. You may also tip your screen a few degrees toward the projectors. These schemes will help but will not solve the problem.

Excellently equipped projection room of Howard theatre, Atlanta, Ga. Lucas Theatre Supply Co., designed the room and furnished the equipment

NATIONAL ANTI-MISFRAME LEAGUE — N A M L

National Anti-Misframe League Pledge

AS a projectionist who has the interest of his profession at heart and is willing to assist in eliminating same of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

.....

Roll of Honor

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(1427)	Howard Gordon	Weiser, Idaho
(1428)	Benj. F. Wallis	Harvard, Ill.
(1429)	Geo. M. Lallish	Westville, Ill.
(1430)	Paul Schmidt	Sullivan, Ind.
(1431)	Boyd Russell	Des Monies, Iowa
(1432)	Harvey W. Hales	Orange City, Iowa
(1433)	John W. Bobo	Cumberland, Md.
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(1442)	H. J. Ortmann	Anderson, S. C.
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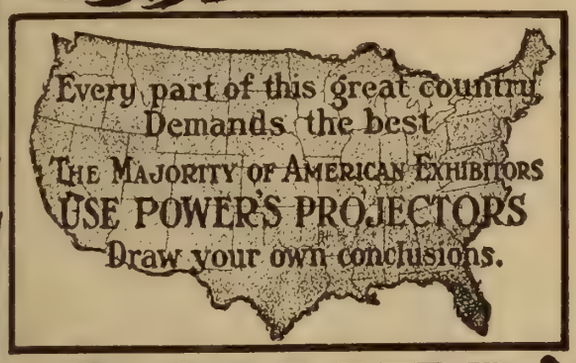
(1444)	L. R. Starks	Galveston, Texas
(1445)	Raymond Machu	Granger, Texas
(1446)	J. N. Frazier	Houston, Texas
(1447)	Jas. E. Tankersley	Houston, Texas
(1448)	A. V. Kirkland	Lancaster, Texas
(1449)	Dan C. Malone	Skidmore, Texas
(1450)	Howard Powers	Richmond, Va.
(1451)	Robert Corathers	Weston, W. Va.
(1452)	Ira Hedrick	St. Albans, W. Va.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The Majority of American Exhibitors
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Draw your own conclusions.

MOTION PICTURE THEATRE IN PORTO RICO EQUIPPED WITH POWER'S PROJECTORS

TEATRO YAGUEZ
MAYAGUEZ, PORTO RICO,
DEPENDS UPON POWER'S

Col. Steichen Speaks Before M. P. P. A.

The members of the Motion Picture Photographers' Association at their new quarters in the Gotham National Bank Building on Wednesday evening last were introduced by their president, Mr. Ned Van Buren, to Colonel Edward J. Steichen and Mr. Doty Hobart, speakers of the evening.

Mr. Hobart, as a member of the Scenario Department of the International Studios, spoke of the co-operation between his department and the photographer and advocated making scripts being a regular addition to the latters outfit.

Col. Steichen is a noted artist and photographer and practically the originator of the vogue of "soft focus" in still photography. Col. Steichen spoke as follows:

"To begin with I might say that the people who go to the movies could be divided into two classes: We have the 'rank and file' class (I'll call it), that first went to the movies. But those people seem to have lost their enthusiasm. Something seems to have dropped out of the pictures for them. They say 'What's the matter with the movies?' 'Salaries are too high,' they might say. I haven't noticed it. I don't think these is any reason for asking that the photographers' salaries be lowered. The public seems to consist of the people who pay a small amount of money to go to the movies, for amusement and pastime. There was the tired business man, the tired woman, and last but not least, the tired school boy. It was a relief for him to go to see a picture. Since that time, however, there is a different type of people who go to the movies. The people who used to turn up their noses at the movies, and went only to the theatre. But they too seem to have changed. They seem to be tired of the pictures, and everybody seems to be more or less up in the air. They seem to notice that the pictures lack realness. They observe immediately when something is flourished on the screen that is 'Real.' Animals always make a real picture because they are natural. I am going to refer to three pictures: Broken Blossoms, The Four Horsemen, Way Down East.

"The Four Horsemen with its spectacular presentation, and wonderful settings, is good, but the only time the people feel genuine emotion and get a real thrill is when the town was bombarded. However, the bombs flew at large, and the picture was taken regardless of how a town looked after being bombarded. Each window had a hole in it at the finish of the bombardment, and it looked as if a child did it. In the motion pictures it is these things that should be done real, and it would be a good idea to have an artillery man, (and there are plenty of them) to explain just how a town looks after being bombarded. It would look more natural .

"Stories and acting: In the old type of movies, there were two things only. The 'slap and hit,' and sentimentality. People always liked the happy endings. The heroine was always virtuous. The villain was always bad, and the hero always saved the heroine in the same manner. The people have grown tired of this. Real drama has got to be logical. Take 'Broken Blossoms.' There was real acting. Real settings, real actresses. And a real story. Of all the scenes, the most natural piece of acting was when the heroine was locked in the closet. When the man outside was trying to get in, and shaking the door, it could be noticed that the girl inside the closet really shook, and when a close up was shown, she was really naturally shaking her head so that it seemed to be spinning around. Those are the things which the public notice, and the things which should be considered when taking movies. The high brow world, the people who go to the movies these days will, in 90 per cent of the cases say 'No logic, No beauty, No life at all,' in criticising the movies. It has been suggested that the artist would be able to make a picture, for the movies. The artist's impression of life put on the screen would not make a hit. The impression that should be put on the screen is that the shop girl of New York is just human like other people. People are going to feel more or less antagonistic about stupid things flashed on the screen. I went to the movies the other day with a woman who had only been to the pictures about 4 or 5 times in her life. She has been accustomed to going to high class concerts, has her season subscription to the opera. She asked me, 'Why does the wind always blow in the movies?' This is no longer vital. In motion pictures, they do want motion, but not every minute of the time. It's not natural. Referring again to Broken Blossoms. It is one of the finest pictures, but I don't by any means consider it the last word. It was a good story. Everybody was excellent.

"Photography—America, has a high average for photography. I have just returned from an extended trip through Europe, and the photography over there cannot be placed in the

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Why have a muddy looking light on your screen?
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same class as we have here. The only good pictures that you see in Europe are American pictures. They like them because the photography is good. It amuses the audience. The average of photography here is good, but in Europe it is very poor. However, Italy has done some good pictures, and the French have also done some good things, but the average is poor. I would direct my criticisms against photography.

"And now we come to the time where the cameraman or photographer plays his important part in making the picture. I much prefer the word photographer to the word cameraman, as to me, the latter means nothing but a crank turner, and I believe you men to be of the former category.

"The photographer is essentially the medium through which countless millions have to rely for the present popular form of amusement. They have it in them to make or mar the efforts of the director and his players.

"The photographer for some unknown reasons, known only to the producers themselves, have been kept in the background and tolerated merely as a necessary nuisance. I have never noticed any motion picture photographer riding around in Rolls Royces, steam yachts or owning palatial residences, yet their work is equally as important if not more so, than the director and star. The trouble is I think that they have just taken what was handed to them and assumed a satisfied attitude, so whose fault is it if the people have a wrong impression as to who they are, and what they do and get. Their own of course.

"It is with amazement that I learn, that you men have to work without a script. How any man can photograph a production, without knowing it is beyond me.

"The collaboration between director and photographer must be so intimate as to be practically one and the same thing, for in reality the director is almost the photographer. I don't see why photographers should not be directors.

"I have heard people say that a man has to be an artist to be a director, that is to make a production more artistic. There is some difference between making a production and a painting, the average artist has about as much chance of becoming a director as I have of becoming President of the United States.

"The photography in 'Broken Blossoms' was perfect and the lightings exceptionally pleasing, in fact taking it all around it is, to me, the finest picture I have witnessed.

"On the other hand 'Way Down East' apparently another great success from the box office point of view, cannot be compared in any way with 'Broken Blossoms.' The photography in general is of a very poor standard and the introducing of an even worse attempt at color only made it more displeasing.

"It is difficult to realize that these two productions were photographed by the same man. That may have been caused by lack of something; what that something may be I cannot say.

"In the Four Horsemen of the Apolsalypse the photography in general is good, but misuse of the 'soft focus lens' is very apparent. To my mind it just missed the high water mark.

"Being one of the originators in the use of soft focus lenses as applied to still photography, I will take this opportunity of expressing my emphatic denunciation to the indiscriminate abuse to which it is being used by equally indiscriminate photographers and directors of the present day. I would like to see it abolished from the equipment of the motion picture photographer who is not sufficiently versed as to its proper use."

Westinghouse Adds to Studio Sales in West

During the past month the Westinghouse Company on the West Coast has installed several new pieces of apparatus to the motion picture studios in Los Angeles and vicinity.

The Famous Players-Lasky Corp., have ordered a 300 k. w., three-unit synchronous motor generator set and a seven-panel switchboard.

The Vitagraph Company has purchased another set of the same capacity and type together with a 5-panel switchboard.

The attractive Rialto at Bloomington, Ill.

EAGLE ROCK FILM

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was the average monthly production at Kodak Park last year, all manufactured on a *quality* basis.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

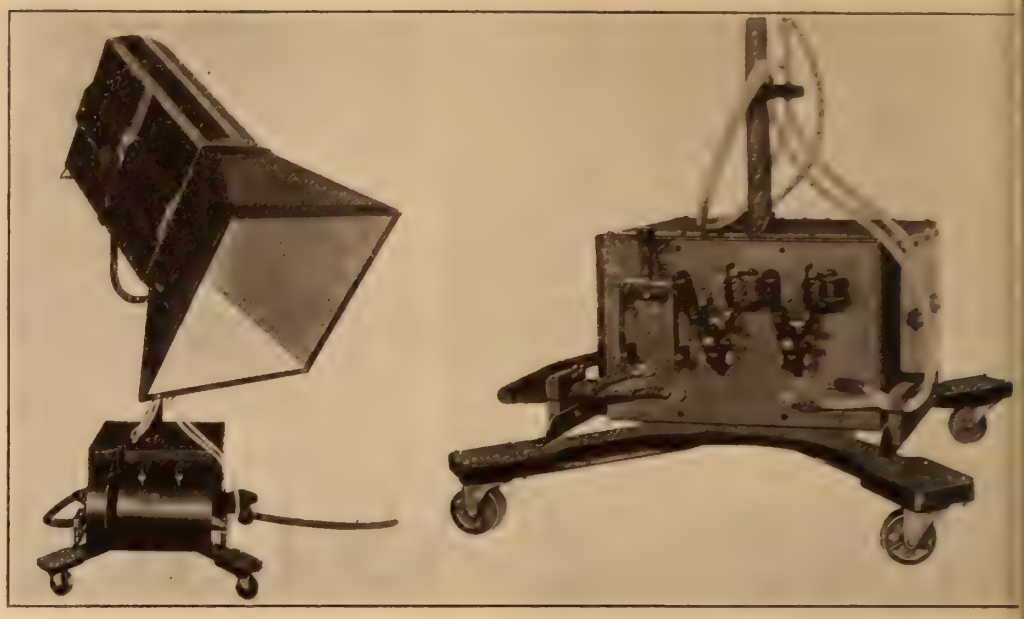
Pantages to Build in New Orleans

Alexander Pantages is here to begin work on his new theatre, which will be erected on Canal Street between Rampart Street and Elk Place.

The vaudeville magnate came from Memphis, where his new theatre was opened. With him are B. Marcus Priteca of Seattle, his architect; Charles Hodkins, Earl Edmonson and Earl B. Newcomb. Mr. Pantages does not attach any titles to their names, simply saying that they accompany him.

Mr. Priteca, who has associated Nolan and Torre as local architects, with his enterprise brought along with him the detailed plans for a splendid six-story building which it is estimated will cost between $1,500,000 and $2,000,000.

Controlling the Lights Used in Film Studios



A new departure in the control of large arc lights in moving picture studios is embodied in a studio arc lamp made by the Display Stage Lighting Co., Inc., New York, and shown in the accompanying illustrations.

The control of the arc is accomplished by means of a resistance box which is mounted on the base at the bottom of the lamp standard. The switch equipment on the resistance box consists of a double-pole knife switch and two circuit breakers, which are shown in one of the illustrations. The switches and resistances are made by The Cutler-Hammer Mfg. Co. of Milwaukee and New York. The equipment is operated by first closing the knife switch, which connects the arc lamp in circuit with the resistance. The latter allows a current of 50 amperes to flow which is sufficient to cause the arc to glow. Either one of the two circuit breakers is then closed, shunting part of the resistance and increasing the current to 100 amperes. Closing the second circuit breaker further increases the current flow to 150 amperes.

Should the arc fail to maintain itself or the current supply be shut off, the circuit breakers will trip out, thereby cutting all the resistance into circuit. Upon return of the current, which will be indicated by the glow of the arc, amperes will be maintained until the circu breakers are closed to increase the current 100 and 150 amperes respectively.

The switch equipment and resistance a completely enclosed to prevent persons comi in contact with live parts. The switches a terminals are exposed by removing the shee metal cover, which is accomplished by taki out four screws.

The entire equipment is made very compa and readily portable by the method of carryi the resistance box and the lamp on the sa base.

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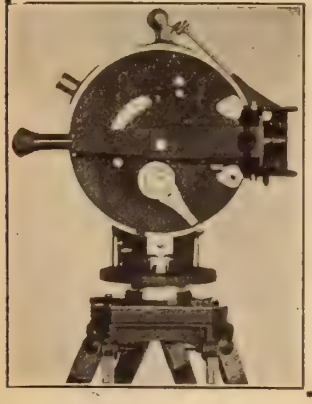

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Theme: "Queen of My Heart" (Dramatic Ballad), Baron

1—"Arabian Nights" (Dramatic interlude), by Mildenburgh (3 minutes), until—S: At Screening.
2—"Comedy Allegro," by Berg (1 minute), until—T: "Some twenty miles away."
3—Theme (2 minutes), until—T: "Camsdenville was a one-horse."
4—"Serenade Romantique" (And. con moto), by Borch (2 minutes), until—"Helen's father thought for."
5—"Babillage" (Entr'Acte), by Castillo (3 minutes), until—T: "Meanwhile Lefty and Slim."
6—"Love Theme," by Abbott Lee (1 minute and 15 seconds), until—T: "Come when you like your."
7—"Hymn"—Organ improvising (1 minute and 30 seconds), until—T: "When scene fades to church."
8—"The Lord Loveth a Cheerful Giver" (Hymn—direct cue) (15 seconds), until—T: "While the soloists sang."
9—"Elegie" (Dramatic Pathetic), by Baron (45 seconds), until—T: "Helen's influence had."
10—"Bleeding Hearts" (Andante Pathetic), by Levy (1 minute), until—T: "He's fallen for a skirt."
11—Theme (1 minute and 45 seconds), until—T: "And then the old story."
12—"Light Allegro," by Luz (2 minutes and 15 seconds), until—T: "One-half hour later on the."
13—Theme (2 minutes and 15 seconds), until—T: "For both the city was."
14—"Dramatic Tension," by Zamecnik (1 minute and 45 seconds), until T: "In his new found happiness."
15—"Visions" (Intermezzo characteristic), by Buso (1 minute and 15 seconds), until—T: "The turn of the wheel."
16—"Valse Moderne," by Rosey (2 minutes and 30 seconds), until—T: "During working hours Helen."
17—Theme (2 minutes and 15 seconds), until—T: "The turn of the wheel."
16—"Valse Moderne," by Rosey (2 minutes and 30 seconds), until—T: "During working hours Helen."
17—Theme (2 minutes and 15 seconds), until—D: When Helen returns home.
18—"Dramatic Suspense," by Winkler (1 minute), until—T: "Beg par, don, I thought."
19—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "Come to my office."
20—"Dramatic Tension," by Andino (2 minutes), until—T: "Once he had been the hunter."
21—"Dramatic Tension," by Levy (2 minutes), until—T: "The encounter with Mayberry."
22—"La Petito Duchess" (Melodious Gavotte), by Beron (1 minute and 15 seconds), until—T: "Already Mrs. Kent regarded" (Reception scene).
23—"Andante Pathetique," by Kiefert (2 minutes and 45 seconds), until—S: When Helen returns home.
24—"Dramatic Agitato" (For subdued action), by Minot (1 minute and 15 seconds), until—T: "Kid—Kid."
25—"Allegro Agitato" (For disputes and excitement), by Andino (1 minute and 30 seconds), until—T: "Lefty's here and you know."
26—"Andante Pathetique," by Borch (1 minute and 15 seconds), until—T: "I guess you had the right."
27—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (2 minutes), until—T: "When ideals tumble."
28—Theme (1 minute and 15 seconds), until—T: "You haven't had much."

THE END.

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New Motion Picture Theatre for Niles, O.

Work was started last Monday on the erection of the new $200,000 theatre building for Benjamin Warner, on the site of the old Niles Opera House, on State St.

The old Opera House was gutted by fire last September, but the audience of over two hundred people watching the "Idol Dancer" at six thirty in the evening filed out, when asked to do so by Mr. Warner, under the impression that there was a breakdown in the projection room. The three story structure was a mass of flames within five minutes after discovery of the fire.

The new theatre which will seat a thousand people on the main floor will be of steel and concrete construction, heated and ventilated according to the latest and most approved standards.

Bids were asked for several months ago, but they were too high. With reductions granted the work was immediately started and the theatre will be ready for occupancy within ninety days, weather permitting. Messrs. Stanley & Scheible, of Youngstown, Ohio, are the architects.

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Feature Subjects of Short Length

"The Queen of Sheba"

(Fox Production—Ten Reels)

THAT William Fox is showing the way to his contemporaries in the staging of mass-e spectacles cannot be disputed with the pres-ntation of his latest contribution, "The Queen f Sheba." His sense of showmanship seems o be as keen as his pocketbook is lavish—a howmanship noticeable in the manner in which e has incorporated a chariot race for a mar-elously spectacular climax and thereby dis-ounting the outstanding entertainment values f a book which has been eagerly sought by noneyed producers and which has been placed t a million dollars for the screen rights. Whether this chariot race is contrary to history r legend is beside the point. Certainly the roducer is privileged to use dramatic license. Those who see "The Queen of Sheba" will emember it for its chariot race or rather the ippodrome events, just as those who see "Way own East" will remember it for its tremen-ous ice thrill. The spectacle will be talked bout because of its big feature. A passerby ill say to his friend—"Have you seen 'The ueen of Sheba?'" If the latter answers in ie negative, the former will advise him to ttend and get the thrill of his life in the hariot race. It will be "ballyhoo-ed" by ord of mouth in just this manner. In fact ie writer overheard this identical trend of nversation the morning after the presentation.

Director Edwards, who is thoroughly expe-enced in spectacular effects, has constructed huge stadium track, after the manner of ome in its glorious days. Sheba has pre-nted herself at Solomon's court and as a oken of her esteem has offered him four rabian steeds. Challenged by the jealous ashti to enter the race for the approval of ie king, she consents and the stirring event is n. And what a race!

It is a race punctuated by one long extended rill with first one rival in the lead and then ie other. The director has staged the scene ith startling effects. His close-ups and long ots are well timed and placed. One instinc-vely grasps the arms of the seat as the hariots come tearing straight toward the mera. And Sheba wins. The director made n error of omission in failing to catch the nthusiasm of the stadium throng. Tom Mix credited with being responsible for the hip-drome events, and he deserves unbounded raise for the manner in which he has enliv-ed the scene and made it throb with vigorous tion. It is our impression that the chariot isode should have been placed at the finish. oming as it does before intermission one antici-tes something even more overwhelming in rill. The concluding reels given up to ancient ttle falter—not so much because they are in-lequate, but because one expected more from em.

The picture is a spectacle of massive sets hich are conspicuous for color, form and bstance. And giving animation to them is a irring romance tinctured with dramatic in-igue and conflict. The glory of ancient dea is presented in a panorama of colors and nsations. It is a kaleidoscopic canvas opled with figures whose impressions have en left centuries after. While it is mostly series of panoramic long shots, the director ows a few intimate glimpses which enable e to catch the atmosphere—to be enthralled so to speak.

The introductory scenes seem hap-hazardly developed at times, which is probably due to a re-arrangement of the sequences with irre-levant incident eliminated. "The Queen of Sheba" is remarkably rich in detail. It always suggests splendor, regal pomp and ceremony. The cast headed by Betty Blythe in the title role and Fritz Lieber as Solomon is absolutely in character throughout.

It is a spectacle which appeals to the eye. The bizarre costuming, the massiveness of the sets, the physical allurement of its feminine figures, the romance and chariot race—these spell an entertainment the power of which cannot be denied.—*LAURENCE REID.*

"Turkey Dressing"

(Gayety Comedy-Educational)

"TURKEY DRESSING" has plenty of action but is rather lacking in comedy incident. The scenario has one big point but the process of development is rather slow and after it is sprung the amusement ceases.

At first one is liable to suspect that the idea is trite but a surprise is handed when it swings around and does the unforseen.

A young married woman has kidded her husband into the belief that she is a wizard at cooking. The husband carries his belief to the office and breaks the glad tidings to his friends. In the meantime the wife is informed that the boys are coming to dinner and in her endeavor to "make a hit" with her cooking does what a good cook would not do. In other words the ingredients are mixed in such a way that the palate is sure to be disappointed and when it comes to roasting the turkey—and here is the entrance of some good comedy incident—a piece of soap is slipped into the pan by accident and when the bird is taken from the oven and is surrounded by a juicy white foam, the wife in her anxiety to be a success sneeks out of the house—and it is here that the plot shifts and deliberately steals the bird of another woman which is roasting in the latter's house and in her oven, and conveys it to her own table just in time to have it served to the guests.

But the other woman discovers the thief by following the gravy tracks, enters the stealer's house and breaks up the meal.

"Turkey Dressing" will please and give average entertainment.—*FRANK LEONARD.*

"Miracles of the Jungle"

(Warner Brothers Serial—Produced by Selig—Distributed by Federated)

AFTER "The Lost City," the Selig wild animal serial of a year ago, one looks for some big thrills in its successor. The standard was set and had to be lived up to. And, judging from the first three episodes of "Miracles of the Jungle," the new fifteen episode Warner Brothers serial, produced at the Selig studios, the mark has been reached.

The very opening shot shows a ruined city in Africa with a score of lions sporting amidst its ancient pillars. It does not take long to introduce the two American heroes and from then on the wild animals provide sufficient excitement. Surrounding the men on all sides and snarling about, they get a thrill out of almost any audience. One scene will bring an honest to goodness gasp of fright. It is a close-up of a lion, (or a clever imitation) hugging a man and clawing at his breast.

The first episode is in three reels and plants the story. Mutiny has taken place on a ship carrying passengers and millions in gold, nineteen years before the story opens. The ship is run aground at the mouth of a river in the dark continent, and the few survivors form a little colony of their own. From this colony the two heroines are kidnapped by the villain (the man responsible for the mutiny). They escape to the ruined city, and the second episode starts them on their flight with the two heroes, with friend villain and a horde of blacks hot in pursuit.

The start of this chase, which, we suppose, is to last until the end, promises a wild animal serial which will give ample satisfaction by its thrills and by its jungle background. As an example of a thrill, in the third episode, a leopard is shot in mid-air as he leaps for the back of an elephant.

In one respect does this serial differ from "The Lost City" and that is in the story. There was no magic, or inexplicable, all-powerful super-villain in the first animal serial. But in "Miracles of the Jungle" there is a "See'er of All," who sees all of life mirrored before him in a magic pool, and who cures miraculously and calls down the lightning and thunder at will. Whether this element of mysticism is a benefit or a harm to the serial is debatable. No one looks for probability in a serial, but a high class audience would rather see the action flow out of the evil, but not super-natural, mind of the villain. Voodooism, enchanted pools and such impossibilities cheapen a serial to some audiences, but make it more fascinating to others.

The cast includes Ben Hagerty, Wilbur Higby, who furnishes some comedy relief; Irene Wallace, Genevieve Berte, Al. Ferguson, the villain; Frederic Peters, a gigantic statue, and John George. E. A. Martin wrote and directed the serial. —*MATTHEW A. TAYLOR.*

"One Peek Was Plenty"

(Chester Outing-Educational)

THE great outdoors is featured again in this one reeler, the scenes being taken in and about the mountains, valleys and streams of the Canadian Rockies.

This is just the type of a picture, especially at this time of the year to put the patrons in good humor, for the views are sure to exhilarate and refresh.

The campers with their pack horses take up the trail in the opening scenes and follow their course through a wild and rugged country. Now they are crossing a beautiful stream and advancing along its borders until they reach some dense woods which stand out like giant sentinels, compelling the travelers to gaze in wonderment at its beauty and grandeur and again they are encircling the shores of a crystal lake or advancing over some mountainous route thoroughly imbued with the spirit which the wonderful outdoors has given them. And the animals upon which they ride and the ones that carry the packs picture the same enthusiasm.

When the travelers leave their horses and do some risky mountain climbing the spectator is bound to receive a few thrills for the climbers certainly endanger their lives many times before the peak of the mountain is reached.

FRANK LEONARD.

Advance Information on All Film Releases

(Continued from page 2710)

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Eleventh, The Stolen Millions....
Tenth, The Fire Curtain....
Ninth, The Betrayal....
Eighth, The Camouflage Trap....
Seventh, Red Feather's Secret....
Sixth, Double Destruction....
Fifth, The Fatal Pursuit....
Fourth, The Fiery Trail....
Third, The Decoy....
First, Love or Duty....

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abses of Desire (Mrs. Sessue Hayakawa)....

ALICE BRADY FEATURES

Maternity....
The Trap....
A Woman Alone....
Darkest Russia....

ROBERT WARWICK FEATURES

Man of the Hour....
Stolen Voice....

"PROXIES"
(Cosmopolitan-Paramount)

Interesting Picture of Crooks and Redemption

WHEN the figure of a crook is the protagonist of a story the popular fancy is to bring about his redemption, thus appealing to one's trust in human nature. While such a figure has been presented in screen plays time and again, the novelty of which has worn off through much repetition, it is always a source of entertainment providing the author has utilized adequate incident and action and remembered to strike a redemptive note. Frank R. Adams' story has sure-fire qualities which have been caught by the director and players with the result that it offers good entertainment.

There is quite a novel development to the story which leads up to a suspensive climax. Where most crooks are redeemed before your eyes, the particular type of this tale has found redemption apart from the actual scenes. He has been redeemed off page or off screen. The only task which is his is to keep to the straight and narrow path. That he wanders in the climax is occasion to furnish a surprise. The hero, a butler, has been taken into the home of a wealthy benefactor. The maid is his sweetheart. Thus introduced we sit back and anticipate some lively adventure wondering just how the author will build an effective climax from a pair of crooks completely reformed. A counter play of romance is offered in the young lady of the house who is smitten with the attractive butler. She adores tall, handsome men and her fiance suffers in comparison. There is no beating about the bush here. Every scene is logically established. When one wants a flashback of the hero's life of crime or what brought him to redemption, one is given this episode at the proper time in the story, without the continuity becoming jumbled. He tells his employer that he discovered an honest life the best—that crooks are eventually caught—that he went straight for the sake of his sweetheart. Meanwhile the man of the house is made the party of intrigue by an unscrupulous promoter.

The big punch comes at a reception to the daughter. The schemer invites himself and the butler is advised to interrupt him after a few moments. He overhears the conversation and discovers the damaging evidence being placed in an inner pocket of his coat. So he stages a fake hold-up for no other purpose than to obtain the papers. This done, he makes his get-away in a melodramatic fashion—to be rewarded for serving his employer so faithfully. The picture carries a healthy punch throughout, the incident being lively, the action keyed with good suspense. The interpretation in the hands of Norman Kerry, Zena Keefe, William H. Tooker and Paul Everton is thoroughly adequate. This is a picture which is almost certain to get over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Peter, the butler.....Norman Kerry
Clare Conway, the maid.....Zena Keefe
Carlotta Darley.....Raye Dean
Homer Carleton.....Jack Crosby
John Stover.....Paul Everton
Cristopher Darley.....William H. Tooker
Mrs. Darley.....Mrs. Schaffer
Detective Linten.....Robert Broderick

By Frank R. Adams.
Directed by George D. Baker.

PRESS NOTICE—STORY

What is considered one of the most delightful pictures of the year is "Proxies," a Cosmopolitan production which will be shown at the ———— theatre next ————. The theme deals with criminology and the reformation of a crook who is determined to live straight and who has a hard time realizing his desire. He manages to do so, however, despite his many obstacles and finally wins out in his great struggle. He actually commits a hold-up and risks imprisonment to save his benefactor from falling victim to the wily schemes of another man to make simultaneously a fortune and to break into society.

There are many thrills throughout the action which takes place in a palatial home in which the hero is the butler. As a result of highly dramatic circumstances, the youth proves himself a real man despite his prison record which is raked up for the purpose of ruining him. This role is played by Norman Kerry, who has appeared in support of numerous stars, and who is well known to picture audiences. Zena Keefe, the leading woman, has a highly sympathetic role. The picture was directed by George D. Baker from a story by Frank R. Adams. The production and character portrayals are excellent.

PROGRAM READER

The maid was a crook, the butler a jailbird, and the charming daughter of the house—well, you won't blame the maid for watching her! And when high finance and high society get all tangled up in a love knot—well it's a thrill-romance that snaps like the crack of a whip! This is the brief outline of "Proxies," a picture of daring adventure—a picture that fairly crackles with zip and surprises. The "X" in "Proxies" stands for the unknown quantity—love. The rest of it stands for thrills and adventure. The picture is a Cosmopolitan production and of the same high calibre as "Heliotrope," "Straight Is the Way," and "Buried Treasure." It was written by Frank R. Adams, directed by George D. Baker, and acted by a cast of clever players.

CATCH LINES

Would you employ a former convict in your home? It was done in "Proxies," the picture at the ———— next ————. See "Proxies."

He was determined to live straight, but in order to save his employer he was compelled to ————. See "Proxies" at the ———— next ————.

"WHAT'S A WIFE WORTH?"
(Robertson-Cole)

Sob-Sister Story Is Stressed With False Sentiment

ONE cannot call Christy Cabanne's "What's a Wife Worth?" an accurate slice of life despite the earnest sincerity which is back of the effort. There is an attempt to point a moral here, which is indicated in the inquisitive nature of the title, but the author-director has introduced such a banal theme and characterization that the premise upon which it is founded is often lost. We are introduced to a hero who has had independence enough to run away from home. In a small town he encounters the ideal girl and after a modest ceremony brings her back to his erstwhile residence. His father being on the point of death, the youth doesn't advise him of his marriage because of the former's wish that he will marry a girl in his own station of life.

The figure of the youth is not drawn consistently, because he secrets his bride in the house while he entertains lavishly. Mr. Cabanne has attended more to his dramatic complications than he has to realistic touches, for a brother of the girl the father has selected, discovers the youth's marital relations. To keep him silent he is paid off in hush money. Meanwhile the hero is presented as unduly caddish because of the contrasting shots of his wistful bride pining away from neglect and loneliness. A time comes when the vicious brother of the society girl meets the young wife and spreads evil gossip concerning her husband. And she loses sympathy by packing up her duds and leaving the house instead of coming to some understanding. The wife journeys back to her guardian and has a miserable life, what with a baby to rear and sustain herself properly.

The husband obtains a divorce on the grounds of desertion and marries the society girl without expressing any conscience in the matter. She is painted as exactly opposite in temperament to the runaway bride—a woman devoid of mother love. When her baby dies she suffers no pathos. The first wife comes back into the action and leaves her baby at the house without knowing the occupants. An illogical touch. The deception is played upon the father to make him believe that it is the second wife's. But a happy ending is achieved when the forlorn bride comes back through strong maternal love, the reconciliation being effected after the complications are swept aside. The picture is pitched in a morbid key with nary a balancing note of humor or contrast. Mr. Cabanne has woven the story around the power of mother-love but in stressing the sentiment has overstepped the mark. The offering is well staged and acted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bruce Morrison.....Casson Ferguson
Rose Kendall.....Ruth Renick
Her Aunt.....Cora Drew
Jane Penfield.....Virginia Caldwell
James Morrison.....Alec Francis
Henry Burton.....Howard Gaye
Mrs. Penfield.....Lillian Langdon
Murray Penfield.....Maxfield Stanley
Dr. Durant.....Charles Wyngate
The Girl in the retrospect.....Helen Lynch

By William Christy Cabanne.
Directed by William Christy Cabanne.
Photographed by Georges Benoit.

PRESS NOTICE—STORY

"What's a Wife Worth?" the new production written and directed by William Christy Cabanne, who was the author of "The Stealers," will be the feature attraction at the ———— theatre next ————. The offering is a comedy-drama of the highest type. While it is calculated to send the audience away with something to think about, it cannot be called a sermon or preachment. It discusses a problem of every-day life and while the title puts the question the story of the picture answers it. The theme has to do with the marriage of the son of a wealthy man and a sweet village girl. Conniving parasites and wealth seekers succeed in bringing about an estrangement and divorce. The boy marries again and the village girl is thrown upon her own resources to care for herself and an infant son. The wealthy father dies and the son's second marriage is a rank failure.

The plot has several interesting developments which eventually lead up to a reconciliation of the boy and his first wife. The picture carries a host of interesting scenes which are dramatically effective and reaches a climax of compelling strength. Mr. Cabanne's cast includes Casson Ferguson, Alec Francis, Howard Gaye, Virginia Caldwell, Ruth Renick and others.

PROGRAM READER

"What's a Wife Worth?" is the title of the picture which will be presented at the ———— theatre next ————. This production staged in excellent taste by William Christy Cabanne, the author-director of the artistic picture, "The Stealers," produces a drama of compelling force which is certain to make men and women in every walk of life think deeply. Patrons will see how a bride was concealed in the home of her father-in-law without his knowledge—how circumstances over which they had no control, parted an ideally mated couple—how man gets and forgets and how woman gives and forgives. The picture has a theme based upon romance—a romance which is fraught with deep emotions. A splendid cast interprets the play—a cast that is headed by Casson Ferguson.

SUGGESTIONS

If you played Cabanne's "The Stealers," you have an idea of what constitutes his latest "What's a Wife Worth?" You can announce that the new picture is of the same high calibre of entertainment. You can bill it as a most engrossing play of a marital mix-up. Bill it as a tale of sunbeams and shadows. Hook up with women's stores exploiting the title—"Is Your Wife Worth a New ————?" Start controversies on the interrogative title. Your artist can get out some effective cards for lobby displays. Snipe advertising containing nothing but the bare name of the picture, without mention of the theatre, will be of incalculable benefit to the exhibitor's box-office. A simple prologue based upon a dance would be effective.

"DIANE OF STAR HOLLOW"

(Producers Security Corp.—State Rights)

A Complex Story, Well Acted and Entertaining Because of Action

THE consensus of opinion of this picture will be, we believe, that it belongs to the higher grade of independent offerings. This can be said despite several apparent faults, the chief of which are an unusually complex story, a super-abundance of titles not very humanly written, and the stress laid upon minor incidents which tend to slow up the motion of the story.

What "Diane of Star Hollow" has, however, is a perfectly efficient cast, plenty of action brought about without straining the logic of the plot, and as its basis a dramatic story. There are two characters in the story who make up a counterplot. The main plot could have been developed without them, and as the human interest and romance they supply is not exceptional, they serve only to befuddle the mind. Counterplots whose connection with the main story is of the slimmest sort harm rather than enhance a picture. The titles are not of the appealing type and the dictionary carries no such word as "unsuspicioned."

A really worth while point in the favor of this production is that it pictures a phase of American life seldom touched upon on the screen. And that is life in an Italian colony in the rural districts. The characters are not of the peanut-stand emigrant type, but rather the middle class Italian who has risen to a higher plane of society. One title chides them for their fanatical religious practices. It will not please an Italian-American audience.

Bernard Durning makes an excellent hero. Avoiding the tendency to be too heroic, he is a normal, clean-cut member of the Mounted Police endeavoring to root out a band of criminals. He falls in love with the daughter of the leader of the band. Evelyn Greeley plays the part, and while not a true Italian type, she has a charming screen personality and adds greatly to the romantic spots in the story. The others are all good types and good actors. The story concerns the round up of the criminals, who, though they were suspected of being horse thieves, turn out to be counterfeiters. The action entertains and the picture works up to a good climax with the capture of the band. There are several beautiful exterior shots. It should have a successful career on the independent market.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Sergeant Patrick Scott ..... Bernard Durning
Diane Orsini ..... Evelyn Greeley
Bob Hascum ..... Albert Hart
Allesandro Orsini ..... George Majeroni
Carlotta Orsini ..... Sonia Marcelle
Dick Harrison ..... Freeman Wood
Father Lorenzo ..... Fuller Mellish
D. Crispi ..... George E. Romain
Pietro ..... Joseph Granby
Dr. Ogden ..... Charles Mackey
Jessie ..... May Hopkins
Jessie's Mother ..... Julia Neville

Directed by O. L. Sellers.
Story by David Potter.

PRESS NOTICE—STORY

An unusual screen attraction is scheduled for the ———— theatre on ————. It is "Diane of Star Hollow." This picture was made by the same producers who offered the startling success, "When Bearcat Went Dry," not many months ago. Starring in this latest picture is Bernard Durning, who plays the part of a young sergeant of the Pennsylvania Mounted Police.

The picture is filled with interest from beginning to end. The story concerns the activities of a band of counterfeiters and their eventual round-up by the Mounted. Filmed in a wild and mountainous country, there is an admirable background for the thrilling action.

Also in this picture is Evelyn Greeley, who played opposite Durning in "When Bearcat Went Dry," and who here has an attractive role as the daughter of the leader of the band of counterfeiters. She, with Mr. Durning, are an ideal pair of screen lovers, and through their work in this picture, the romantic strain is developed to the highest degree.

"Diane of Star Hollow" is one of those rare productions which reach the screen which carry the audience heart and soul into the atmosphere of the story. It is a picture you will not want to miss. It will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

It is seldom that such an unusual picture as "Diane of Star Hollow" reaches the screen. It faithfully carries the audience into the atmosphere of its story, which is laid in the mountainous country of Pennsylvania. Bernard Durning, well remembered for his work in "When Bearcat Went Dry," plays the leading role and in the cast also is Evelyn Greeley, who played opposite Mr. Durning in his former success. Together they see to it that the romance is not forgotten in a picture that abounds in thrills and excitement.

"Diane of Star Hollow," it is expected, will meet with unusual favor when it appears at the ———— theatre on ————. The public have long been waiting for a picture that is "different," and "Diane of Star Hollow" is all of that. It has all the ingredients of a sure-fire screen success—action, thrills, romance, pathos and humor, and at the same time a logical, clean, and absorbing story.

SUGGESTIONS

"Diane of Star Hollow" has the same two principals who played in "When Bearcat Went Dry." If you have played this picture it would be well to mention this fact, also stating that the same producers made the two pictures. Bernard Durning is now a director, but he has played in several pictures recently as a star. Try to get over the atmosphere of the story in your ad copy, mentioning that it concerns the activities of the Mounted Police. The title has not a poetic sound, but certainly an appealing one, and the stickers illustrated in the press book should be useful.

"THE OATH"

(Mayflower-First National)

Rather Disappointing in Spite of Faultless Production

"THE OATH" is rather disappointing in spite of the fact that the plot is unusual and that it has been splendidly acted, excellently staged and very well directed. Why the production misses fire does not seem apparent unless one is to examine closely the way the story has been developed.

Basically as picture material this is a mystery story founded on the "Who committed the murder?" idea, but the mystery part of the tale is given small development, with the hero, whom the audience knows positively to be innocent of the crime for which he is arrested, because he is the hero, the only one ever connected with the affair. Also the love interest is obvious, since the story concerns two couples married soon after the picture begins. The only question then is how will the scenaroist get the two estranged couples back together again, and this is a long time in the telling, involving a trial for murder in which Conway Tearle is acquitted on the perjured evidence of his friend, while his wife remains silent.

There is a trace of an underlying thought in the picture that when told in William J. Locke's novel, "Idols," from which this was adapted, no doubt overshadowed the circumstantial evidence part of the story; but this has not been and could not be made an integral part of the photoplay. Even as the picture stands there are too many titles, most of which were absolutely necessary to explain what the scenes were about.

This is a drama without a villain and a mystery story with a murder never explained. It is because of this apparent paradox that as a picture "The Oath" presents shortcomings.

However, it is quite possible that the splendid production and the popular cast may make up for the faults mentioned and in consequence audiences probably will find the picture interesting.—Length, 7806 ft.—*J. S. Dickerson.*

THE CAST

Minna Hart ..... Miriam Cooper
Israel Hart ..... Robert Fischer
Hugh Coleman ..... Conway Tearle
Gerard Merriam ..... Henry Clive
Anna Cassaba ..... Ricca Allen
Irene Lansing ..... Anna Q. Nilsson

Adapted from the novel "Idols," by William J. Locke. Edited and titled by Ralph Spence. Directed by R. A. Walsh.

PRESS NOTICE—STORY

Announcement is made of the booking of "The Oath," an adaptation of William J. Locke's famous novel, "Idols," for the ———— theatre for a ———— days' engagement beginning ————.

"The Oath" is a First National attraction directed by R. A. Walsh with an all star cast of unusual talents and reputation.

In the leading roles are Miriam Cooper and Conway Tearle, while in supporting parts are to be found Anna Q. Nilsson, Henry Clive, Robert Fischer and Ricca Allen.

The picture is a strong drama presenting a problem that perhaps always arises when a Gentile marries a Jewess, with the dramatic incident supplied by the fact that the wife's father is murdered and the husband accused of the crime on circumstantial evidence. Among the features of the picture is an English court scene most painstakingly produced.

The picture has been most artistically produced and stands as a perfect example of what an all star production should be. Each role is played with a skill that sets a new standard in screen acting.

"The Oath" is one of First National's "Big Five" productions and is presented as a super feature of real worth.

PROGRAM READER

The ———— theatre announces for its feature film for the engagement beginning ————, "The Oath," a Mayflower-R. A. Walsh production adapted from the famous novel by William J. Locke, "Idols" and one of First National's "Big Five" series, along with "The Kid," "Man—Woman—Marriage," etc.

"The Oath" is a combination of a problem play and a mystery story. The problem is built on an instance of a Gentile marrying a Jewess and the mystery part of the picture is in connection with as to who murdered the wife's father, of which the husband is unjustly accused.

The picture has many well constructed dramatic climaxes and will hold the attention of the most hardened audience.

SUGGESTIONS

Make much of the novel from which this picture has been adapted with extra emphasis on the all star cast and R. A. Walsh as director. Play up the "Big Five" idea linking the picture with the other First Nationals of the quintet, especially "The Kid" and "Man—Woman—Marriage." If you don't think your patrons object to English stories there is an opportunity to exploit the English court room scene with perhaps a prologue built on it. Stage plays that have such scenes are "The Butterfly on the Wheel" and Barrie's "Legend of Leonoria." Both are obtainable from booksellers, from which good ideas may be obtained for an original number.

CATCH LINES

Another "Big Five" production that equals "The Kid" and "Man—Woman—Marriage" in point of entertainment and originality. A big picture from a great novel enacted by a notable cast.

A great picture from a world famous novel, "Idols," by William J. Locke, directed by R. A. Walsh and enacted by an exceptional all star cast.

Presenting the age old problem, shall the Jew and Gentile marry? A vivid dramatic story of four people whose lives were linked by love and tradition.

Exhibitors Box Office Reports Will Appear Next Week

"THE BIG ADVENTURE"
(Universal)

Simple Heart Interest Picture Carries Some Appeal

ONE can always bank upon a story in which is incorporated a juvenile hero as something which carries a strong heart interest appeal. Wise is the author who can point a sufficient contrast between a brutal parent and his tender offspring. By simply stressing the conflict the drama is made effective with those patrons who indulge in sentiment. The first reel of this offering seems unnecessarily frank in pointing the contrast. A deal of "close-up" action is presented with a brutal father known as "Whisky Joe," deliberately going out of his way to punish his ragged child. This is all very effective in emphasizing the pathos of the youngster's life, nevertheless, it is unpleasant to witness.

The lad and his dog run away to be adopted by a kind family. Before this is accomplished some incident is offered concerning the tiny hero's adventure in a box-car and with a group of tramps. The unkempt gentry are lugged off to a courtroom by a comedy sheriff and the boy tugs at the heart-strings with his tale of torture. The next element introduced is the romance with his benefactor failing to respond to the subtle advances of a girl also a figure of adoption in the same house. The brutal, drunken father takes to the ties and houses himself in a deserted shack. When he goes begging for food the author's discretion allows him to call at the new home of his boy. With the grown-ups all away he steals the family plate and kidnaps the child. The girl spies him and going to the rescue is about to be made a victim of the brute's lustful nature, when the hero appears and saves the two orphans.

The picture is incidental in action, though there is a semblance of continuity in the scenes. The tiny star and his white bull terrier, the railroad atmosphere, the dominant note of heart interest—these are sufficient to compel attention of these who are free from hard-boiled attitudes. Reeves Eason, Jr. (commonly known as Breezy) is a precocious youngster before the camera and plays his part to the manner born. He is one of the few child players who is able to interpret juvenile character without impressing the spectator with the idea that he is being constantly coached. He is never camera conscious. "The Big Adventure," as a title, is sort of misleading, but it carries enough dramatic values to satisfy the onlooker. There is not much to it and it is quite overdrawn, but it serves its purpose. The supporting cast is adequate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Patches.....Reeves Eason, Jr.
Old Whiskers.....Fred Herzog
John Wellborn.....Lee Shumway
Mrs. Lane.....Mollie Shafer
Sally.....Gertrude Olmstead

By James Edward Hungerford.
Scenario by George Pyper.
Directed by Reaves Eason.

PRESS NOTICE—STORY

"Breezy" Eason, the four year old youngster, who is causing a sensation through his marked talent, will be the principal attraction at the ———— theatre on ———— of ———— week in "The Big Adventure." The story deals with a little waif of the slums who runs away from a brutal stepfather and gets into an amazing tangle of adventures. He hops a freight train accompanied by his faithful dog, Mickey, and the spectator next finds him hobnobbing with a party of tramps in a neighboring town. When the latter are arrested and taken to court, the waif is permitted his liberty upon the condition that he is adopted.

A young lawyer takes him out to his home and places him under the guardianship of his sister. There it is that the youngster meddles in a love affair between his benefactor and an orphan girl living in the house. When he is kidnapped by his stepfather, the girl goes to the rescue. But she is made a victim until the lawyer takes matters into his own hands and effects their escape. The picture is marked for its human touches which punctuate the action in nearly every scene. The star's father, Reaves Eason, has given the picture adequate direction. The supporting cast is excellent.

PROGRAM READER

A kid and a dog will be featured in "The Big Adventure," the Universal picture which comes to the ———— theatre next ———— and ————. For those who like kids and dogs (and who doesn't), it will be a delightful entertainment. It is a picture of a tiny waif who manages to find happiness with his dog despite the brutality of his stepfather. The action takes him on a freight train when he runs away from home, places him in company with a group of tramps, permits him to be adopted by a kind family, allows him to meddle in a love affair, and finishes by showing him rescued from a cruel adventure. The picture is well filled with human touches and sends out a sympathetic chord in its presentation. Breezy Eason, declared to be one of the real talented juveniles of the screen, is starred.

SUGGESTIONS

You can get out some effective posters on black compo board describing the merits of this picture. A good stunt would be to erect blackboards around your lobby and dialogue written on them in the vernacular of a boy ignorant of good spelling, etc. Twisting the letters about will invite attention. Have your artist paint a likeness of a ragged boy and a bull terrier. This would be a good exploitation idea too. Another good stunt would be to have an artist draw the outline of a foot and under it paint the sign: "Breezy Eason, Jr. (His Mark). The blackboard looks like the best bet, and it can be filled with funny drawings supposed to represent a youngster's idea of drawing. Use the idea for newspaper space also. Bill it as a most interesting heart interest drama presenting a wonderful child actor.

CATCH LINES

Come and see the child wonder, Breezy Eason, Jr., in "The Big Adventure." A picture of heart tugs and juvenile adventure.

"WHAT HAPPENED TO ROSA"
(Goldwyn)

Mabel Has a Mediocre One Here

IT'S a difficult task trying to find a point of interest in Mabel Normand's latest picture, "What Happened to Rosa?" The comedienne who has established a healthy following through her ability to burlesque life, an ability appreciated by those who have witnessed her in some past successes, has a sorry time trying to put over a woefully weak comedy effort. It may be that there are patrons who will find amusement in the offering. If so they will be picturegoers who are easily satisfied. The story is so palpably pointless—so devoid in incident and action—so hopelessly overstretched—that it doesn't seem to have a chance with the majority who patronize the screen. In fact it is quite juvenile in theme and characterization, relying entirely upon a single-track plot which is stretched to the limit to keep it going.

Given half a chance the star can always score, but the burden of "What Happened to Rosa?" nearly overwhelms her. The principal figure is a drab clerk whose days spent behind a department store counter, and whose nights, dragged out in a furnished room, are sufficient to make her an unromantic figure. She dreams of an ideal and taking advantage of a customer whose profession is fortune telling, she is told that she is the reincarnated spirit of a Spanish senorita. If she will believe in this hokus-pokus romance will come to her. So the star is permitted to flit from one disguise to another. It is all very simple and naive. The interest is never sustained because the plot is so frothy. Miss Normand indulges in some familiar slapstick when she cuts up a caper or two, but the tiny thread of story is so tender that she never has a chance to get into character.

The pointless plot will be appreciated when the spectator takes into account the steamboat excursion and the star's efforts to find romance. She goes attired as a Spanish senorita, jumps into the water, exchanges clothes with an alley ragamuffin, and bounces into the hero's office. This is the height of juvenile high jinks. After locking herself in an inner chamber she spies her Carmenesque costume, which was picked up by the doctor when she took the plunge, and arranging a quick change emerges as the senorita again. Thus the hero discovers that she is the girl who charmed him on the boat. One can see the end approaching from the first reel in this picture of spineless incident. The offering is the last of the star's Goldwyn releases.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mayme Ladd.....Mabel Normand
Doctor Drew.....Hugh Thompson
Gwendolyn.....Doris Pawn
Peacock.....Tully Marshall
Madame O'Donnelly.....Eugenie Besserer
Jim.....Buster Trew

By Pearl Curran.
Directed by Victor Schertzinger.

PRESS NOTICE—STORY

Mabel Normand, the Goldwyn comedienne, will make her appearance at the ———— theatre next ———— in "What Happened to Rosa," a picture calculated to rouse the risibilities of an audience because of its consistent vein of humor and its laugh provoking incident. The star plays the part of a department store clerk whose drab existence behind the counter in the daytime and in her poorly furnished flat at night prevents any romance coming to her. Her imagination colors her life however, and as she scans the magazines she wonders if she will ever fall in love with a dark, handsome man. A seeress visits the store on a bargain day and leaves her card.

The girl taking advantage of it calls and is told that romance will come to her if she will believe that she is a Spanish senorita in the spirit. The clerk finds the correct costume and attends a masquerade ball on the excursion steamer and actually falls in love with the man of her heart. The picture is a quaint little study in romance and affords the spectator plenty of amusement. Miss Normand contributes a colorful performance and is well supported by Hugh Thompson and others. Victor Schertzinger directed from a story by Pearl Curran.

PROGRAM READER

She had never known romance. Working all day behind the stocking counter in a department store wasn't conducive to entertaining romance. And going home of a night to a furnished room didn't help matters much. So the girl conjured up romance from her imagination. She was told by a seeress that she was the reincarnation of a Spanish senorita and if she believed herself as such romance would come to her. And the girl believed and fell in love—fell in love with a dark, handsome man. This is by way of explaining the story or synopsis of Mabel Normand's latest photoplay, "What Happened to Rosa," which comes to the ———— theatre next ————. It is a charming, quaint study in romance—a romance tinctured with a fine flavor. And the star contributes a colorful interpretation.

SUGGESTIONS

You can bill this as an appropriate study for the Goldwyn comedienne. Bring out that it offers a quaint romance—one born from the imagination. Present stills of the star in her various disguises here. Tell that she will afford much amusement. You can stage a prologue in imitation of the Capitol, New York. This theatre staged a setting after a department store counter on bargain day with an ensemble of clerks, floorwalkers, and customers, bustling about singing an appropriate number. Use appropriate music with a Spanish theme dominant throughout. Ask your patrons in circular letters or through a teaser campaign if they believe in fortune tellers. Immediately following state that Mabel Normand believed in them to her advantage.

CATCH LINES

The fortune teller told her she was the reincarnation of a Spanish senorita and that she would have a lovely romance. See Mabel Normand in "What Happened to Rosa."

ELIMINATE IMITATIONS

By F. L. GRANNIS

(*Continued from page 2678*)

tures of the presentation. When this pistol shot was fired, so great was the tension in the audience that several women screamed and the picture was forgotten for almost a minute.

Such experiences as these have caused us to eliminate all "effects" except on comedies, and it is a question whether most comedies should be treated as lightly as they are. Comedies, however, are another subject. We are now dealing with features. . . .

Musicians are apt to make a mistake in thinking that their audience hears every number that is being played and that if the number is used too frequently the audience will complain that the same thing is being played over and over again. For as a matter of fact, if the proper setting is played to each picture, the audience won't know what is being played because the music is so thoroughly in harmony with the thought back of the picture that it doesn't attract attention to itself and becomes a part of the picture.

In viewing a picture, a musician should realize that certain scenes are taken to bring out a certain part of the story. Frequently, wonderful scenes are made which are most elaborate, but which are used simply to bring out one small but vital part of the story. We refer particularly to ballroom scenes. Very few, if any, ballroom scenes are taken just to show a lot of people dancing. When you stop to think of it, it would be very uninteresting just to see a picture of a lot of people dancing. Now these wonderful ballroom scenes are invariably taken to show some subtle dramatic emotion that is vital to the story. The musician should carefully note such action and give it full support because if dance music only is played on such scenes, it is almost sure to cover up the dramatic action and make it weak and, in fact, keep it from registering at all. Here is a place where the average musician is carried away by the beauty of the scene into playing some wonderful dance number by "what's-his-name" and it is more often a serious mistake than otherwise.

Paramount cue sheets are prepared with the sole object of giving the story of the feature the kind of support that makes the story seem real, that enables every slight dramatical bit to "register" to its full, and when these cue sheets are lowered literally, it will be found that the attention is never attracted to the music of itself, but on the contrary is wholly on the picture—WHERE IT BELONGS!

Paramount cue sheets always carry a substitute column which enables any musical director to choose his own selections instead of the numbers specified, but tells him what kind of music should be used.

The references made above to musicians, temperaments and mistakes are not made in a spirit of criticism but rather in a spirit of endeavoring to show that a musician, in order to play the pictures properly, must forget himself or his ideals and give the picture the front stage.

Picture Musicians Series

E. Henry Silas, Organist, Garden Theatre, Charleston, South Carolina

Born in Paris, in 1865, and comes of a widely known musical family. His mother, a vocal and instrumental instructress, was for many years connected with the Grand Opera in Paris (Classes d' ensemble); as accompanist. The late Madam Marchesi solicited her aid as accompanist, admiring her perfect work. Edward Silas, of London, was the uncle of Mr. Silas, composer, and practically the private organist of Queen Victoria during his lifetime.

Mr. E. Henry Silas, from a child of seven, developed a surprising faculty for memorizing and improvising music, to the dismay of his mother; who, being a scholar of the old school, objected to liberties being taken with the compositions of the masters. His mother was his instructress during her lifetime. Later, Mr. Silas studied medicine and was finishing his course, when military law compelled him to join his Colors. Mr. Silas served five years in the French Army; three years in the Military Band of his cavalry company. In recognition of good services, the French Government sent him as Assistant Commissioner to Chicago, to the World's Fair, in 1893. At the conclusion of the exhibition, Mr. Silas decided to make his home in America. Trying business life for a time, and finding himself unfit for any work other than his vocation—music—Mr. Silas returned to his old love, and is today considered one of the best artists in his profession.

T. L. INGRAHAM.

More Cues For Short Reel Subjects

In slightly different style, please note how I am trying to give the conductor full liberty and yet a quite explicit set of instructions for the quaint reel, "Thrills."

"THRILLS"

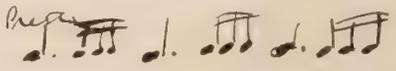
The musical director will be in his glory in this picture. It is an opportunity such as he adores. He can, if he is so inclined, use his ideas of imitation to the limit. Here is an instance where it would be perfectly agreeable to *imitate every single move in the film.* No matter what happens, it can be exaggerated with a musical trick in this case. Of course, the pianist has the advantage over the big orchestra in this respect, because he can "go the limit," without writing an elaborate score.

What I wish to do in this particular synopsis is to enable the director to see his opportunity rather than indicate anything hard and fast (although it could be used just as it is).

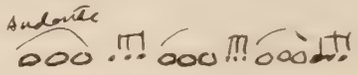
FOR A BIG ORCHESTRA

I want to organize a group within the orchestra—say some second violins, violas, a 'cello, a bass, drums—this group to play a "neutral growl" all through the film. The director can write a "growl." What I mean is a single phrase that agitates like below. Now, no matter

what else is done, the growl, monotonous, almost maddening (surely to the men who play it) must be continued. It must be loud enough to be very prominent. It must be flexible—thus the conductor must swell it, diminish it, chop it, agitate it, dull it, as the picture indicates. Thus, in the first situation, adapt it as be-



low to bring out its sickening stomach sensation. In the skating episode, snow falling, hundred miles an hour, put it as below: In shoot-



ing rapids, it is to be staccato, etc. It can be made awfully funny and can get the audience up on its feet.

Against the background just indicated, all the ideas can be used as follow herewith for

SMALLER ORCHESTRA

"They call this the top." Bring out your jazz hounds and let the saxaphone shriek——taking the climaxes with a long whop; play the fiercest craziest, jazzy ragtime (at your own discretion).

At title "Ski-jumping," "Ride of the Valkyrs" (Walkure), speeding it up and up to the climax of the "One Hundred Miles an Hour." At title "Thrills and Bumps" play "Funeral March of a Marionette," (use the bass drum freely). At title "Sky Sign Building"—dead silence of everything—all through this episode. (This effect will be truly startling and will create an intense suspense.)

At title "Retarding Wild Waves" climax from "Flying Dutchman" overture. (Use the wind backstage.) At title "Marooned" use Grieg's "Ase's Death." At "Fireman Life Saving Method"—return to "Ride of the Valkyrs."

At title "Candidate for the Hereafter" return to "Funeral March of a Marionette" (make it very much accented and ritardo, also burlesque as much as possible).

At title "Felling a Smoke-Stack" revert to "Ride of the Valkyrs," but instruct the drummers and tympanists to rumble up to a big climax where the chimney falls.

At title "Destroying Booze" use "Drink to me only with thine eyes" (burlesque) with a sudden bang on drums at blow-up.

From title "Dynamiting" use Valkyr music right to end of locomotive crash—using plenty of drums and cymbals.

At "America" play the national anthem to the end.

Note.—Use lots of ritardos, accelerandos, and pauses at every thrill—where they fit best.

FOR SMALL ORCHESTRAS

Substitute—Instead of "Valkyrs" music use any music that mounts to a climax—thus, Rachmaninoff's C minor Prelude (middle part).

Instead of "Ase's Death" music of solemn, such as "There she goes, on her toes, all dressed up in her Sunday clothes."

Instead of "Dutchman" use Rachmaninoff's C minor Prelude.

Instead of "Ase's Death?" music of solemn, still, minor strain.

Stage setting of the Capitol theatre, St. Paul, used in connection with the engagement of Katherine Stang, violinist. Lowell Calvert is managing director

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APRIL 30, 1921

Motion Picture News

Reg. U. S. Patent Office

BUSINESS BOOMING!

¶ Late telegraphic reports from Los Angeles tell of a dozen new production companies starting work this week.

¶ A new national distributing organization entered the field last week.

¶ The way is being prepared to release some of the big specials for general exhibition.

¶ These are days when you can't miss an issue or a page of your trade paper. And you can count on it that

The News Covers the Field

VOL. XXIII No. 19 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

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POSTER EXAMPLES

NOTHING short of a mirror could equal a RITCHEY poster in revealing the full beauty of Kay Laurell's face and form. The advantage that the RITCHEY poster has over the mirror lies in the fact that the poster can be displayed in the exhibitor's lobby. So displayed it is bound to attract every person to whom a beautiful woman appeals, – and the appeal of feminine beauty is practically universal. The one, three, and six sheet from the set for Kay Laurell in "Lonely Heart" are reproduced herewith.

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This is the girl
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"Dece

A DRAMA that rolls up the curtain of time, and there, alive, are the loves, the intrigues, the pomp and power of the two most romantic figures ever born in the history of the world.

THE WOMAN: A dream of alluring beauty, winning a king, dethroning a queen, dividing a kingdom!

THE MAN: The most irresistible wooer in history! Husband of eight wives! Bluff King Henry VIII, with his roaring laughter, his wild pastimes, his regal glory.

For ten years you have watched the growth of the motion picture. Deception is one of the screen's great masterpieces.

Directed by Ernest Lubitsch

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Made by Europe's foremost director, the man who created "Passion." With a cast of 7,000, headed by Henny Porten, the screen's greatest emotional actress, and Emil Jannings, the king of "Passion."

Seven months in the making. Whole cities, cathedrals, palaces, abbeys, built on a stupendous scale.

And throbbing through all the gigantic splendor and spectacle is the heartbeat of the girl who came to be the mother of a queen!

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"Deception"

THE REAL ROMANCE OF ANNE BOLEYN

DIRECTED BY ERNEST LUBITSCH

a Paramount Picture

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DAVID WARK GRIFFITH'S "DREAM STREET"

A Dramatic Comedy Suggested by Characters of Thomas Burke

Things We Can Prove
And Defy Anyone To Disprove

TO THE EXHIBITORS:

This day of high competition leads to aggressive battles in advertising, through the press, word of mouth and every possible means of communication.

What follows is not an idle statement:

Four years ago, the Washington Herald said: "Griffith is the only producer who can put his pictures into the theaters at two dollars, *and have them so satisfy the public that he can keep his pictures there.*"

This is as true today as when it was written, despite all words to the contrary.

Anyone who has the money to spend can bring pictures into New York, advertise them heavily; and if they do not meet the public's approval, continue at a loss as long as the money holds out.

But from one end of the country to the other, "THE BIRTH OF A NATION," "HEARTS OF THE WORLD" and "WAY DOWN EAST," have had profitable engagements in each and every city played, including New York; and these ARE STILL THE ONLY pictures that have done this. If you think otherwise, YOU ARE BEING DECEIVED.

"DREAM STREET," Mr. Griffith's latest picture, has met with exactly the same reception as his other plays. "HEARTS OF THE WORLD," when first shown, did

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DAVID WARK GRIFFITH'S "DREAM STREET"

not make a big impression. The critical comment said it was not another "Birth of a Nation."

Even the men who had managed "The Birth of a Nation" refused to manage this play because they said it would never be successful. Yet, until the war suddenly ended, it was one of the most successful plays ever produced. Almost as successful as had been "The Birth of a Nation."

When "Way Down East" came out, the same criticisms were made—that it was not another "Birth of a Nation." They were waiting for the Ku Klux Klan to come, and did not see the climax that was to be as powerful to the people as the famous ride.

And now with "Dream Street" the same is said again, only this time it is compared to "Way Down East" which the critics NOW accept as a classic; apparently forgetting what was said when it was first shown.

"Dream Street" is not another "Way Down East." It is an entirely different picture. But the great masses, including the swaggerest people from Fifth Avenue and the equally important people of other streets, not so well dressed, have flocked to see it. Up to the sixth night (when this is written) more people have been turned away than from any picture in history. True, the Ku Klux do not ride to the rescue, nor is there a great ice flow—but there is SOMETHING. Perhaps even greater than these.

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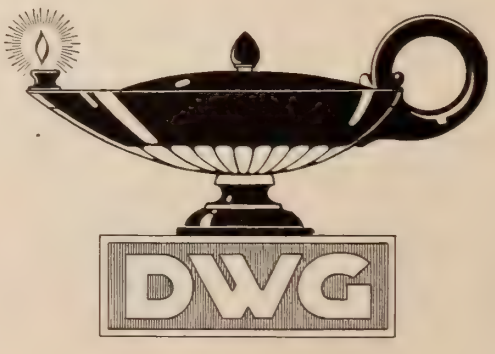

There Is A Grandeur About "Dream Street" That Floods The Heart

It appeals to the highest decencies and the cleanest longings. It awakens Faith—and Hope—and Love—and brings a serene certainty into the hearts of the public.

As the astute critic for "Variety"—Mr. Rush, says:

"It will have a following as great, if not greater, than anything Mr. Griffith has done."

Mr. Weller, of the N. Y. Review, finds it: "A sparkling gem—a thing of rare distinction. Other pictures seem like trash when classed with Mr. Griffith's; and 'Dream Street' is a masterpiece."

"In popularity, it should be a 'Main Street' of the films."—*N. Y. Sun.*

The proof of this picture's power is not based only on the Broadway showing, where its success is truly sensational.

It has been tried in the picture theaters.

In Middletown, New York, the second night drew within fourteen dollars as much as the second night for "Way Down East"—and this was the last week in Lent.

At Yonkers, after the matinee showing, thousands of people clamored that night for seats—hundreds stood and not a person left.

It is, indeed, a picture for the people, high and low.

DAVID WARK GRIFFITH'S "DREAM STREET"

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DAVID WARK GRIFFITH'S "DREAM STREET"

A Noble, Splendid Picture---

"With moments of inspiration—moments only a great soul could produce."—*N. Y. Globe.*

"It has that indefinable touch that makes Griffith supreme in the motion picture world."—*N. Y. Mail.*

The Very Winds of Beauty Blow Across It

"Easily the most artistic picture which Mr. Griffith has ever made."—*N. Y. Commercial.*

"Beautiful scenes fairly swim before the delighted onlookers' eyes."—*N. Y. Telegram.*

"As full of surprises as a Christmas pudding, it is one of the artistic triumphs of the year."—*N. Y. Telegraph.*

A Quick Action Swarms to a High Suspense

"It grips the spectators—with a vitality so often lacking in motion pictures."—*N. Y. Times.*

"Holds your interest from start to finish."—*N. Y. American.*

"Too high praise cannot be given the direction and skill with which the dramatic effects are achieved."—*N. Y. Evening World.*

"Griffith's sheer genius is revealed again."—*N. Y. Telegram.*

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In the leading roles are:

Ralph Graves as James "Spike" McFadden, who conquers the girls with his golden voice, and the men with his bold fists, and reigns king of the district.

"I have seen no better screen actor than Ralph Graves. He has dash, youth, facial expression and wonderful magnetism."—*Alan Dale in N. Y. American.*

Miss Carol Dempster as Gypsy Fair—the dancing girl, who is gentle, brave and gay, swift and restless as a bird—with velvet eyes and lyric body.

"Miss Dempster easily attains first rank as a Griffith leading lady."—*N. Y. Telegram.*

"She is youth personified, a type with intelligence."—*N. Y. Journal.*

Charles Emmett Mack, hailed as the greatest of recent Griffith "finds," appears as the younger brother, weak, wistful, glorious with talent; but capable of——

"He is a shining spot in the production."—*N. Y. World.*

Edward Peil, as Sway Wan, a Chinaman in silks, crafty, revengeful, who tops a long-standing feud with astounding cunning.

Porter Strong, as Sam Jones, just plain Georgia negro, who wants to get home but has no money.

Charles Slattery, as the Police Inspector.

Tyrone Power. the Sayer of Truths and Good Thoughts.

Morgan Wallace, the Man with the Mask, and th devilish violin.

DAVID WARK GRIFFITH'S "DREAM STREET"

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DAVID WARK GRIFFITH'S "DREAM STREET"

The Story

is laid in a large city; probably London, with its fogs and mysterious streets of adventure.

It is a dramatic comedy. The players walk the dim streets, perhaps with their faces turned to the Evening Star.

Love and great dreams are there; startling action and bursts of strange adventure.

The Many Sets

More than in any picture Mr. Griffith has made.

"The sets should be the envy of any producer in this country or of any other."—*N. Y. Post.*

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"Again Griffth is the master at making scenes which hold the eye and command interest."—*N. Y. Times.*

"Again Griffith shows himself as the Rembrandt of the screen."—*N. Y. Journal of Commerce.*

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"The witchery of the very beautiful scenes is increased by the musical scoring."—*N. Y. Globe.*

"The photography is so beautiful you wonder if you have ever seen such wonderful effects, certainly only in Mr. Griffith's pictures."—*N. Y. Tribune.*

"The scenes look as if they might have come from the brush of a Beardsley."—*N. Y. Sun.*

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LOUISE GLAUM

in

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By Bradey King

A unique mystery drama with tremendous exploitation possibilities.

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A Thomas H. Ince Special

By Julien Josephson

An epic of the plain people who live in small towns in this great land.

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J. Parker Read Jr.,

presents

LOUISE GLAUM in a picturization of a popular story adapted for the screen by Louis Joseph Vance.

"THE LEOPARD WOMAN"

A J. Parker Read Jr. Production

By Stewart Edward White

presenting

LOUISE GLAUM in the title role

"A THOUSAND TO ONE"

A J. Parker Read Jr. Production

Featuring HOBART BOSWORTH supported by a notable cast. An Unusual Picture With An Unusual Cast of Artists.

"THE FORBIDDEN THING"

An Allan Dwan Special

The Story of An All-Conquering Love and of a Faith That Would Not Die.

"LYING LIPS"

Thomas H. Ince's

Great Drama of Life and Love, with an All Star Cast featuring House Peters and Florence Vidor.

"THE LAST OF THE MOHICANS"

A Maurice Tourneur Production

A Special that is a "Special." Adapted from J. Fenimore Cooper's Classic.

"A SMALL TOWN IDOL"

Mack Sennett's Cyclonic Classic In Six Parts

The New York daily newspapers were unanimous in proclaiming this comedy classic one of the really big specials of the current season, when it played to capacity business at Hugo Reisenfeld's "RIALTO" recently. Book it for a long run!

"A PERFECT CRIME"

An Allan Dwan Production

A Comedy-Drama by Carl Clausen in which "a soft guy turns hard."

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"I AM GUILTY!"

A J. Parker Read Jr. Production
Featuring Louise Glaum

A vivid and compelling adaptation of Bradley King's powerful story of a women's tortured soul. A unique plot with a new twist—a supporting cast unparalleled, makes this production one of the most exceptional features in many months. You don't have to take our word for this statement—make our representative prove it by screening the picture for you.

To Be Released May 1

"THE BROKEN DOLL"

An Allan Dwan Production

Adapted from the widely read story, "Johnny Cucabod" by Wilbur Hall, with an exceptional cast of artists including Monte Blue, Mary Thurman and others. Made under the personal direction of Mr. Dwan, this special is an assured box-office attraction of unusual merit. You cannot afford to pass it up.

To be released June 12

"HOME TALENT"

A Mack Sennett Special

with a cast comprising the pick of the Sennett funmakers. Here is a comedy classic rich in wholesome humor and abounding with original situations such as only The Comedy King could conceive.

To Be Released May 15

"THE FOOLISH MATRONS"

A Maurice Tourneur Production
Featuring Hobart Bosworth

Here is a modern society drama adapted from the novel by Donn Byrne, whose readers are legion. The cast supporting Mr. Bosworth is a stellar one and includes many well known names.

To Be Released June 19

"MOTHER O' MINE"

A Thomas H. Ince Production

with a universal appeal. The story runs the gamut of the human emotion and is based upon the greatest of these—mother love. It is pictures of this type that bring new patrons to your theatre and sends them away confirmed fans.

To Be Released May 29

"THE TEN DOLLAR RAISE"

A J. L. Frothingham Production

Peter B. Kyne wrote the story which was read by millions in the Saturday Evening Post recently. You will agree with us that this is without question Kyne's greatest story. It loses nothing in its picturization.

To Be Released June 26

"SHE SIGHED BY THE SEASIDE," the second of the series of MACK SENNETT two reel comedies, will be released MAY 8

THERE IS AN "A. P." EXCHANGE NEAR YOU. MAKE ARRANGEMENTS TO BOOK THESE "SIX BEST SELLERS" *NOW*, OR YOUR COMPETITOR WILL!

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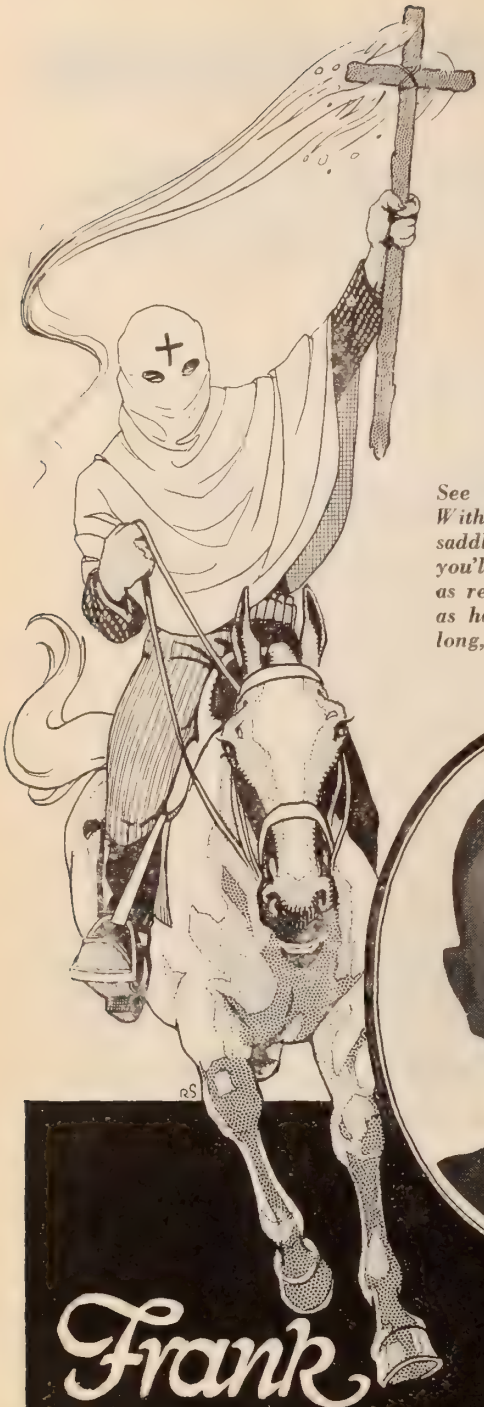


See the terrible Men-Without-Faces in the saddle for vengeance and you'll see as thrilling and as real an outdoor scene as has been staged in a long, long time.

HARRY CAREY

King of the Gallopers

HERE'S a "Double A One" Carey whirlwind that's going to make 'em stand up and yell—a rousing, stirring, galloping Carey—with a big surprise twist in every reel and a splendid love-story. And yet, for all that, just as human and real as human Harry Carey himself. See this first-class sample of what Carey can do and you'll know the reason why Harry Carey is the biggest Western attraction on the screen.

Frank Mayo

Hero of Romance

"The Blazing Trail"

Directed by Robt. Thornby

"The WALLOP"

Directed by JACK FORD

UNIVERSAL SPECIAL ATTRACTIONS

"The Story's all over Town in the SCANDAL SHEET"

THE SCANDAL SHEET
3
OF THEATRE WHERE SCENE OCCURRED
WHERE SHE HID IN WINGS 10-15 PM
STARS DRESSING ROOM WHERE WOMAN MADE SCENE 8-15
GAINS ENTRANCE THROUGH STREET DOOR TO THEATRE ALLEY
PROMPTER
DRESSING ROOM
DRESSING ROOM
ACCUSES STAR 10-17 PM
STAGE
STORE ROOM WHERE SHE HID 8 O'CLOCK
WOMAN ENTERS STAGE DOOR 6 PM
LEFT WING

OUR artist's sketch above shows the manner in which the woman who accused the star of "My Lady's Glove" obtained entrance to the theatre. This morning it is one of New York's greatest mysteries whether she, or the woman she accuses, is Laura Figlan. The sketch shows the manner in which she gained entrance to the theatre; the storage-room where she hid until Miss Figlan returned from the ... to ... theatre; the dressing room where the two women first confronted each other; and, later, the ... dramatic

See this hugely clever promotion help in your Campaign Folder on this newest biggest

Universal Jewel de Luxe

Reputation

Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman

Starring PRISCILLA DEAN

If International will go to all the trouble of shooting more than one million feet of negative in order to give you a bang-up News Reel every week in the year you, at least, ought to take the trouble to compare that news reel with others which shoot only a fraction of that footage.

INTERNATIONAL NEWS

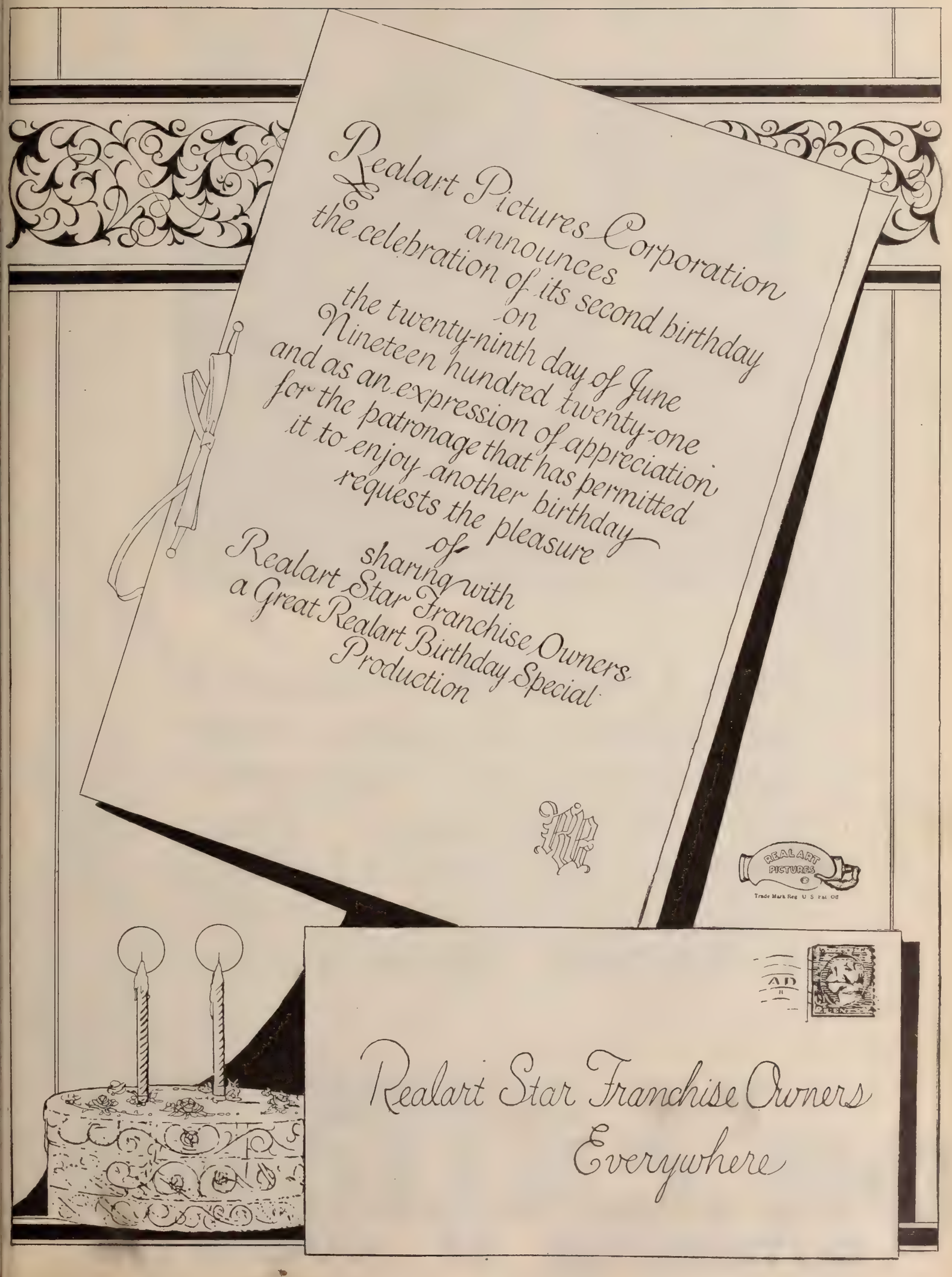
Released Thru Universal

A Monkey Hero

JOE MARTIN

World's Handsomest Monkey Tragedian
Assisted by
Charlie, the Elephant
and
Roger, the faithful hound
Directed by
Harry Burns

UNIVERSAL JEWEL COMEDIES


Realart Pictures Corporation
announces
the celebration of its second birthday
on
the twenty-ninth day of June
Nineteen hundred twenty-one
and as an expression of appreciation
for the patronage that has permitted
it to enjoy another birthday
requests the pleasure
of
sharing with
Realart Star Franchise Owners
a Great Realart Birthday Special
Production
REALART PICTURES
Trade Mark Reg U S Pat Off
Realart Star Franchise Owners
Everywhere

THE LARGEST CIRCUITS IN AMERICA ARE NOW BOOKING "THE CABINET OF DR. CALIGARI" FOLLOWING ITS SENSATIONAL SUCCESS AT THE CAPITOL THEATRE, NEW YORK.

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

A Worthy Successor To "Hold Your Horses"

Tom, in the blue serge and silver buttons of a fire-fighter, will put a spell upon the hearts of your patrons —just as he did upon the haughty society miss who listened to his blarney in " Made in Heaven."

A real Moore picture, sunny as his smile, beguiling as his eyes.

GOLDWYN

presents

TOM MOORE

in

MADE IN HEAVEN

by

WILLIAM HURLBUT

directed by

VICTOR SCHERTZINGER

The sweet-faced girl with bobbed hair is René Adoree, in real life Mrs. Tom Moore.

A GOLDWYN PICTURE

"The LYING TRUTH"

Written and produced by
MARION FAIRFAX
with the following notable cast:—

MARJORIE DAW
PAT O'MALLEY
TULLY MARSHALL
NOAH BEERY
GEORGE DROMGOLD
CLAIRE McDOWELL
CHARLES MAILES
ROBERT BROWER

HUGH McCLUNG, Co-Director
RENÉ GUISSART, Cinematographer

Achievement!

Few authors have so richly contributed to the progress of the screen drama as has Marion Fairfax during the past six years —and fewer have been so closely identified with the actual production of their writings.

The pen of this noted writer and dramatist has played an important part in the success of productions by Marshall Neilan, William De Mille, Mary Pickford and Lasky pictures.

"Dinty," "Go and Get It," "Bob Hampton of Placer," "The River's End," "Through the Back Door" and "The Honor of His House" are but a few of these record-breaking attractions.

As a dramatist a half dozen Broadway successes were her creations. Her work for Charles Frohman, Winston Churchill, Maxine Elliott, Henry B. Harris and other eminent exponents of the drama assures for Marion Fairfax Productions that solid foundation on which can only be built the structure of genuine screen entertainment.

MARION FAIRFAX PRODUCTIONS

Presented by Eagle Corp. John Jasper Mgr., Hollywood, Cal.

What do you tell people–

when they ask you why you don't show my pict-ures at your theatre ?

Yours truly
"The Good Little Bad Girl"

REALART PICTURES

Philadelphia Has Proved Again that "Dream Street" is a $2 Show

Opening with nine reels at the Chestnut Street House, the first showing was truly a triumph in popularity.

It stands today a tried and successful road attraction, strong enough for runs in the regular theatres.

But the Exhibitor, just as Mr. Griffith has always planned, will get the first opportunity in his territory, through release by the United Artists Corporation.

Philadelphia's Critics say:

"Another Griffith to hang in the screen's art gallery."—*Philadelphia North American.*

"Inspired, dignified, distinctive, full of incident, humorous, superb in photography, it commands interest."—*North American.*

"The picture is amply worth a place in that gallery where 'The Birth of a Nation' hangs."—*Philadelphia Inquirer.*

"Touches the heart of every beholder, for a love that is transcendent animates the tale; and presents a new aspect of the greatest of human emotions."—*Philadelphia Record.*

"The scene between the two brothers is perhaps the strongest emotional acting that the local screens have had."—*Philadelphia Ledger.*

"A picture of vital dramatic interest strikingly presented with sufficient comedy scenes."—*Philadelphia Bulletin.*

"FOR TIME REMEMBERED IS GRIEF FORGOTTEN"

When "Way Down East" was first shown, memories of other Griffith triumphs were so vigorous that some critics could not accept the new with the enthusiasm they had for the old. Such phrases as "proceeds too slowly," "illusion of reality destroyed," "undesirable impressions," "manufactured enthusiasm" scattered through the reviews.

But Here Is the Public's Answer to These Criticisms

GROSS RECEIPTS FROM FIVE CITIES:

New York (run uninterrupted)	**$638,440.50**
Boston (32 weeks—a record for that city)	**327,128.00**
Pittsburgh (A record in length and gross over any attraction)	**197,846.00**
Washington	**88,988.00**
Providence (Most amazing record for city of that size in the theatrical records)	**82,210.00**

Admission for New York is $5 top, for other cities $2 top

D. W. GRIFFITH, INC.

LONGACRE BUILDING NEW YORK

The Solid Rock for Exhibitors to Build On

EDUCATIONAL is the answer to the questions, "Who are the distributors whose releases are dependable in quality? Who are the financially sound folks upon whose product I can safely build MY BUSINESS?"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Animal Comedies
Mermaid Comedies
Torchy Comedies
Christie Comedies
Vanity Comedies
Gayety Comedies
Special Comedies
Robert C. Bruce Scenics Beautiful
Hudson's Bay Travel Series
World Wanderings
Chester Outings
Chester Screenics
Specials in Slow Speed
Miscellaneous Specials
Kinograms—News

"Everything but the Feature!"

"So Excruciatingly Funny—We'll Bring It Back"

FRED. S. MEYER
Palace Theatre, Hamilton, Ohio

EXHIBITORS HERALD

April Fool (Educational), with Lloyd Hamilton.—A riot of fun from start to finish. So excruciatingly funny that we'll bring it back.—Fred S. Meyer, Palace Theatre, Hamilton, O.—Transient patronage.

MERMAID COMEDIES

A Fresh Start—*Adams*
Duck Inn—*"Ham"*
Dynamite—*"Ham"*
Nonsense—*Adams*
The Simp—*"Ham"*
April Fool—*"Ham"*
High and Dry—*Adams*
Moonshine—*"Ham"*
Holy Smoke—*Adams*
Bang—*Adams*
The Greenhorn—*"Ham"*

AND MORE TO COME
AND THEY ARE YOURS, Mr. Exhibitor, FOR 3 YEARS

IT IS ONE OF THE *MERMAID* COMEDIES

Jimmie Adams
IN *MERMAID* COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

SELIG *and* RORK

announce in preparation

"THE ROSARY"

(from the famous play by Edward E. Rose)

with an all-star cast headed by Lewis Stone
Directed by Jerome Storm

"DEBONNAIRE"

(by Wm. Farquhar Payson)

"THE ROYAL BOX"

(Charles Coghlan's great stage play)

"THE HONOR *of the* BIG SNOWS"

(by James Oliver Curwood)

Lewis Stone heads an all-star cast in each of these productions

---

In preparation
Special five-reel productions starring SNOWY BAKER,
the famous international athlete

Distribution not yet arranged

Selig *and* Rork's

Diamond S Specials

TWO-REEL DRAMAS De LUXE

Something new for your program

Famous Stories by Famous Authors with Famous Players

One two-reel drama every month

Now ready for release

"THE NORTHERN TRAIL"
from James Oliver Curwood's famous story "The Wilderness Mail" with
Lewis Stone, Wallace Beery
and Ethel Grey Terry

"THE POLICEMAN and THE BABY"
from Clarence L. Cullen's famous story
with
William Desmond, Wallace Beery
and Elinor Fair

Directed by Bertram Bracken

and

A thrilling one-reel animal picture, to be followed by one each month

"THE RAJAH'S RETURN"

(By Harold McGrath)

Featuring all the animals in the world-famous Selig Zoo

To be distributed by the

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, Pres.

William Fox
presents

SKIRTS

Hippodromic Comedy Spectacle in Five Acts

with
Clyde
Cook.

All Star
Sunshine
Comedy Cast.

The Singer
Midgets and
their Complete
Bantam
Circus.

1000
Fascinating
Sunshine
Widows.

READY
APRIL 10th

William Fox
presents

WILLIAM FARNUM

in

HIS GREATEST SACRIFICE

Screen Version by
Paul H. Sloane

Directed by
J. Gordon Edwards

Ready
April 17th

A Superior
Presented by
THE LURE OF
友誼永堅之
CLIFFORD KNIGHT
Released through "The House of Hits"
AYWON FILM CORPORATION
729 Seventh Ave.
New York City

Special
Nathan Hirsh
THE ORIENT

An all-star cast in the most stupendous photodrama of oriental life ever filmed.

Replete with sensational thrills, tense dramatic scenes and acting of the finest.

Fairly breathes the mystery, cunning and deviltry of the Orient.

The action takes place in the land of the Yellow man and aboard a huge ocean liner.

Contracts Now Being Made for State Rights Territory. Don't Let the Other Fellow Beat You in Getting Such

A POSITIVE BOX OFFICE RECORD BREAKER

"East is East and West is West, and never the twain shall meet."

—*Kipling*

WM. SMITH PRODUCTIONS, INC.

announce

A SERIES OF EIGHT EXTRAORDINARY FEATURE WESTERN PRODUCTIONS

for release during the year 1921-22

starring

FRANKLYN FARNUM

LEADS

SHORTY HAMILTON

COMEDY

AL HART

HEAVIES

in

STORIES ADAPTED FROM THE PUBLISHED WORKS OF THE FOLLOWING POPULAR AND RECOGNIZED BIG AUTHORS

ALBERT PAYSON TERHUNE

ARTHUR SOMERS ROCHE

MAX BRAND

AND OTHERS

MR. INDEPENDENT EXCHANGEMAN!

Regardless of what the independent producer has offered you in the past, you have invariably contended that one or more essential elements necessary in a "money-getting" feature picture were lacking—which you also claim have prevented you from obtaining bookings and rentals in sufficient volume to permit profitable exploitation in competition with the productions handled by your competitor, the established producer controlled exchange—Possibly the producer has been at fault—BUT——

NOW! IT'S SQUARELY UP TO YOU!

W. M. SMITH PRODUCTIONS, INC., are offering you an established STAR with support undeniably beyond comparison—STORIES by recognized big AUTHORS—DIRECTION, PHOTOGRAPHY AND PRODUCTION TECHNIQUE limited only to the brains and ability money and experience can procure.

TERRITORIALLY OFFERED AT A PRICE COMMENSURATE WITH THE QUALITY OF PRODUCTIONS

Address all communications to

W. M. SMITH, President

W. M. SMITH PRODUCTIONS, INCORPORATED

ORPHEUM THEATRE BLDG. TULSA, OKLAHOMA

LARRY SEMON IN "THE RENT COLLECTOR"

You know how welcome the rent collector is these days!

Mr. Rent Collector has more than his share of trials, and if he is the least bit soft-hearted, like Larry, his lot is doubly strenuous.

Even profiteering landlords will laugh at Larry Semon in "The Rent Collector"

LARRY SEMON COMEDIES

NOW AVAILABLE

The Hick

The Sportsman	Dew Drop Inn
The Suitor	Dull Care
The Stage Hand	Between the Acts
Solid Concrete	The Simple Life
School Days	His Home Sweet Home
The Fly Cop	The Star Boarder
The Grocery Clerk	Passing the Buck
The Head Waiter	Well I'll Be—!

VITAGRAPH

ALBERT E. SMITH

PRESIDENT

FOR THE STATES RIGHTS MARKET

Ready for Immediate Release
A SERIES OF 26 TWO-REEL SEMI-SLAPSTICK PICTURES

"DIZZY DUMBBELL"

COMEDIES
To be Released
One Every Second Week

"DIZZY DUMBBELL"

COMEDIES
FEATURING

ART BATES

Long Associated as Leading Character Comedian with Charlie Chaplin, Max Linder and the other Famous Fun-Makers of Essanay.

LOU TOPS

Formerly the Laughing Sensation of the Vaudeville Stage as "Tops and His Pets."

THE COMBINED TALENTS OF THESE FAMOUS COMEDIANS INSURE AN INSTANT POPULARITY FOR THE

"DIZZY DUMBBELL"

COMEDIES

DISTRIBUTED FOR THE STATES RIGHTS MARKET

MOUNT OLYMPUS DISTRIBUTING CORPORATION
110 West 40th St., New York City

CHICAGO OFFICES
122 S. Michigan Blvd.
WM. H. ENGELMAN
Western Division Mgr.

LOS ANGELES OFFICES
323 Pacific Finance Bldg.
HALSEY H. TOWER
Resident Manager

JIMMY CALLAHAN COMEDIES

26 ~ ONE EVERY TWO WEEKS ~ 26

TWO REELS OF CLEAN AND CLASSY

FUN AND FROLIC

A STAR LAUGH FOR EVERY PROGRAM

COMPANY OF 30 EXPERIENCED SCREEN PLAYERS AND
14 PRETTIEST GIRLS ON EARTH

JIMMY CALLAHAN

FLORENCE DIXON AND LOTTIE KENDALL

NOTABLE TECHNICAL STAFF

CHARLES DOWNS
CAMERAMAN

RALPH D. WHITING
GENERAL DIRECTOR

D. W. MACREYNOLDS
ASST. DIRECTOR

ALL CENSOR PROOF

CONTINUITIES
AND TITLES BY

TOM BRET

Date of First Release to be Announced

Distributed by **ROBERT W. PRIEST,** President

THE FILM MARKET, Inc. 'PHONE BRYANT 6548 503 TIMES BUILDING

SAN ANTONIO PICTURES CORPORATION

Presents

Maclyn Arbuckle

in

"Squire Phin"

by HOLMAN DAY

Released through

PRODUCERS SECURITY CORP.

516—5th Ave. New York

We unhesitatingly proclaim this comedy drama one of the best ever submitted to an Exhibitor. Territorial buyers communicate with us at once preferably by wire, for your franchise. Don't delay.

R-C PICTURES

"BEACH of DREAMS"

BY H. DE VERE STACPOOLE

PRODUCED by HAWORTH

WITH AN ALL-STAR CAST

She was a Parisian hothouse plant until adverse fate isolated her on this desert island with men of violent and primitive natures.

Then —

she began a battle which will hold your audiences spellbound, and make them send in the neighbors to get their share of the thrills.

A Drama of Caste and Castaways

AN OFFERING WORTH WHILE

To Wide Awake Territorial Distributors

CISSY FITZGERALD

THE GIRL WITH THE WINK

In a New Series of Two Reel Bright Breezy Comedies of the Better Class

The Famous Legitimate Star in a Delightful Super Series

Booked by the World's Greatest Showman in the World's Greatest Theatre CAPITOL New York

Here are the first six—"CISSY'S SAUCY STOCKINGS," "SEE AMERICA THIRST," "CISSY INVADES BOHEMIA," "CISSY'S ECONOMY," "CISSY'S FUNNYMOON," "CISSY'S FINANCIAL FLIVER"

Released One A Month

Live Distributors Will Communicate At Once—Better Wire

Released Through

PRODUCERS SECURITY CORPORATION

516-5th Avenue **New York City**

Directed by
J. CHARLES DAVIS, 2nd

Produced by
SALIENT FILMS, Inc.

Released by

FORWARD FILM DISTRIBUTORS, Inc.
J. JOSEPH SAMETH, Pres.

NEW YORK OFFICES
110 West 40TH St.

LOS ANGELES OFFICE
412 Mason Bldg.

Just What— And Why?

¶ Just what and why is trade paper advertising?

To be frank, we don't believe many executives in our field really know; and in some cases, having employed advertising managers who do, they restrict these men's ability to produce best results.

Our query as to why advertising has recently been cut has met, in almost every case, with the answer: "Because the other fellow has cut his."

From which we take it that the advertiser advertises because, and as, the other fellow does.

Which is one and a weak reason.

* * * *

Trade paper advertising is a simple matter.

It doesn't consummate sales; it never did.

The field sales force does that; always did, and always will, with any product.

But trade paper advertising puts force in the sales force. It introduces the salesman, argues for him, backs him up, gives him a surer footing, holds up his morale.

It can be written so as to sell pictures to the public through the exhibitor.

It supports many editorial departments which schedule and merchandize pictures.

It is selling service straight through.

* * * *

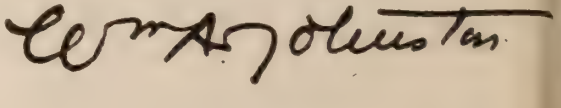
We take the stand today, so far as MOTION PICTURE NEWS is concerned, that it is not a question of whether or no the advertiser should use it but only *how* he can use it to hi best advantage—to his profit.

It costs nearly half a million dollars a year to produce thi paper. The exhibitor wants it, pays for it, uses it, files it. I is the strongest, straightest avenue to him. No one can argu otherwise.

The advertiser who isn't using this avenue to his fulles opportunity is simply not selling his picture as successfully a he can. He isn't backing his salesman.

* * * *

Some advertisers are doing this—not watching the othe fellow—and they are talking prosperity.



COMING:

The Great Screen Star

IRVING CUMMINGS

In a Series of Two Reel TABLOID SUPER-FEATURES

Impersonating Corporal Campbell of the Royal Northwest Mounted Police

Distribution Announcement Will Follow

About Those Charles Ray Rumors

Arthur S. Kane states that star has no idea of leaving First National

TELEPHONE
MURRAY HILL 6091

ARTHUR S. KANE PICTURES CORPORATION

25 WEST 43RD STREET
NEW YORK CITY

ARTHUR S. KANE
PRESIDENT

April 11, 1921.

First National Exhibitors' Circuit, Inc.,
6 and 8 West Fortyeighth Street,
New York City.

Attention: Mr. J. D. Williams, Manager.

Gentlemen:

It has come to my attention that stories are being circulated in the various territories to the effect that MR. CHARLES RAY has decided to place the pictures produced by him and in which he stars with some other distributing organization than First National at the termination of his present contract with you.

Such statements by anyone are absolutely false. They have no basis in fact whatever.

In presenting all of MR. RAY'S pictures produced by him for First National Exhibitors' Circuit, Inc. I am well informed as to his attitude. I know it is his intention not only to renew his contract with First National if satisfactory arrangements are offered next fall, which he feels is the proper time for considering this matter, but to continue with you as long as business relations shall be mutually satisfactory.

You are authorized to use this letter and the facts in the form they are given in any manner you see fit.

Yours very truly,

A S Kane

ASK/w

President.

FIRST NATIONAL PICTURES

First National Attractions

Harry Thomas, Liberty Theatre, Pittsburgh, Pa., is a franchise holder, and is making a big success with First National pictures.—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

First National Business Reports

MAN-WOMAN-MARRIAGE

LIBERTY THEATRE, Pittsburgh, Pa., Harry Thomas, mgr.—The audiences were greatly pleased with this picture.

GRAND THEATRE, Pittsburgh, Pa., W. F. Mason, mgr.—Played to capacity business and the audiences were visibly pleased.

STRAND THEATRE, Milwaukee, Wis., E. J. Weisfeldt, mgr.—Broke all box-office and attendance records here. The audiences liked it immensely.

PASSION

STRAND THEATRE, Omaha, Neb., Harry Watts, mgr.—Splendid. Attendance kept growing all week. Patrons delighted.

CRITERION THEATRE, Atlanta, Ga., W. C. Patterson, mgr.—It made more money than any picture ever got in a week's run here. It was praised to the skies.

THE KID

PLAZA THEATRE, Pittsburgh, Pa., Mgr. Ferguson.—Played to capacity houses. The picture was unusually satisfactory to our patrons.

MAJESTIC THEATRE, Streator, Ill., Bradford Brayton, mgr.—Best box-office record in history. Broke attendance records with increased price. The audiences without exception called it the best ever.

REGENT THEATRE, Springfield, Ohio, C. E. Paul, mgr.—Highly pleasing. Many favorable comments. Good crowds.

SAXE'S RIALTO THEATRE, Milwaukee, Wis., Frank Cook, mgr.—Broke attendance as well as box-office records. City went wild over picture. They're still talking about it.

That's what the exhibitors say of

The Big 5 Productions

FIRST NATIONAL ATTRACTIONS

Walter M. Powers, Colonial Theatre, Albany, N. Y., a franchise holder whose audiences are delighted with First National Attractions.—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Whoa-a! Look Out for the Collision!

Slam down your cut-out. There's goin' to be *some* report when lip collides with lip. It's hittin' on all six and doin' a mile a minute. Yeah Boy, some joy ride. You'll sure need your mufflers to keep from raisin' the town with the *Roars of Laughter* when you play

Carter De Haven's
presentation of

Mr. and Mrs.
CARTER DE HAVEN

in

"THE GIRL in the TAXI"

Adapted from the play
by Stanislaus Strange

Directed by
Lloyd Ingraham

FIRST NATIONAL PICTURES

A First National Attraction
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Motion Picture News

VOL. XXIII APRIL 30, 1921 No. XIX

Take the Initiative

THE exhibitors of a city in New York State found themselves, recently, in a jam with the local churches.

The trouble was started by a leading evening paper. The paper was carrying about thirty thousand dollars a year in exhibitor advertising, but saw fit to extend little or no cooperation and at times to take a "highbrow" editorial dig at pictures.

The exhibitors, at length, met, discussed the situation and decided to transfer their advertising bodily to a progressive morning paper.

At this juncture the evening paper entered into an open campaign of antagonism—the usual uninformed and unfair attack against pictures. The Ministerial Association of the city was called upon to take measures which would rid the city of what were styled unfit pictures.

The exhibitors, without waiting, invited the Ministerial Association to a joint conference. The conference was arranged. A reporter of the evening paper pushed his way into the meeting but was invited to leave by the Ministerial Association.

At the opening of the conference, the exhibitors asked for suggestions and evidenced unanimously a spirit of open-mindedness and conciliation.

They, however, laid down the following tenets:

Pictures are here to stay.

They must be commercially successful.

If any regulation is needed it need be only local.

Local regulation may be satisfactorily had through a spirit and practice of understanding and cooperation between the theatres and churches. The exhibitors asked for this cooperation.

They would be glad, they stated, to meet frequently with the clergy, discuss bookings, and consider suggestions. They would run pictures asked for by the Ministerial Association and suggested that, in this event, their pictures be recommended from the pulpits of the city.

The upshot of the conference was most satisfactory. Today complete harmony exists and the newspaper which started the rumpus has reversed its tactics.

There are other towns in the country where the same sympathetic relations have been established between the theatre, churches and women's and civic organizations.

And there are few localities where this contact cannot be had.

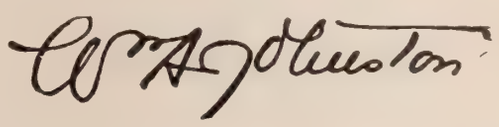
The exhibitor, however, as we have pointed out, must take the initiative. When the other side takes it, there is always trouble for the simple reason that they approach the exhibitor uninformed or misinformed about pictures and the public taste for them, about censorship, about the exhibitor's business problems.

To our mind the matter of local regulation—local option we might call it—is the immediate answer to state censorship. And it is the exhibitor's answer.

There is a public demand today for some sort of regulation of pictures. Those who favor regulation, however, find themselves supporting censorship, when they don't understand what it means, don't realize its falsity, its menace and don't know that local control everywhere is possible and can handle every element of the situation.

This, as we say, is the exhibitor's answer to censorship. It is also his answer to the problem of Sunday closing.

But it is more than that. It is his way to take a solid and prominent place in his community, a place he sooner or later must take. He is handling the greatest of all mediums of expression. He is a moulder of public opinion. His responsibilities are great—greater even than those of the school teacher, the editor, the preacher. He must work with his public, be right in the center of it so that he can constantly know and reflect its spirit, its aims and its best requirements.



Our Real Stand on the Tariff

THE New York Globe in a recent editorial says that "the proposed tariff on films is a tariff on intelligence."

The Globe refers to the recent success of the German-made pictures, "Passion," "Deception" and "The Cabinet of Dr. Caligari," and says that any effort to protect the American motion picture industry against European pictures of such artistic excellence is an effort to keep "Los Angeles unintelligent and inartistic."

"Publishing," says the Globe, "is an industry, but we do not see printers and publishers walking about exclaiming: 'We must have protection against Mr. Wells and Mr. Galesworthy and Mr. Bennett. They do better novels than our American authors and throw us out of work.'

"The Germans have worked toward the artistic and the motion picture trades propose to prevent them from bringing a class of films here which might stimulate our producers to do better work."

The Globe is right in its contention, but wrong in its premises. The American producer, distributor and exhibitor takes no such stand at all against European film.

The stand the industry does take on tariff legislation, as pointed out in a recent newspaper statement by Wm. A. Brady, is just this: If Germany insists upon shutting out American films, as Germany practically does at present, then we must protect ourselves by reciprocal legislation.

That is the protection we want, not protection against art competition.

The New York Times says: "Mr. Willam A. Brady's statement on the proposal to put a heavy tariff on moving pictures imported from Germany is sensible. At present, he says, German restrictions keep out the great majority of films made in America; and until Germany gives a fair chance to American films America might retaliate. Further than that, apparently, he would not go."

WM. A. JOHNSTON.

Samuel Goldwyn Returns from Europe May 1

Samuel Goldwyn, president of Goldwyn Pictures Corporation, will be back in New York, May 1st, after a European trip which included England, France, Spain, Italy and Germany.

Mr. Goldwyn went abroad in February to become acquainted with the latest developments in motion picture conditions in England and on the Continent, and to perfect arrangements for a wider distribution of Goldwyn pictures on the foreign market. He met Arthur Ziehm, manager of foreign sales for the Goldwyn Company, in Berlin, and together they visited the principal studios of Germany, Italy and France.

Pathe Closes Biggest Year in Its Career

The closing of the fiscal year of Pathe Exchange, Inc., on February 28th, discloses remarkable gains in the volume of business of this pioneer distributor, it is stated by that organization.

According to statements just made public, Pathe Exchange, Inc., business for the year just closed was $14,700,000 as against $9,800,000 the previous year, and $6,275,000 two years ago, showing a gain of 135 per cent over the receipts of two years ago, and 38 per cent over those of one year ago.

MY DEAR MR. JOHNSTON: May I take this opportunity of congratulating you on the editorial published in the Motion Picture News on April 23, entitled "Fight! Fight! Fight!" You have hit the nail on the head.

The motion picture industry and all its branches must, in the future, come to some sort of an agreement whereby "unified and harmonious consolidation of every branch within this industry and every individual within each branch" shall work for mutual protection.

Very truly yours,
WM. A. BRADY.

Eddie Lyons in New York

Eddie Lyons, ranked for years with the front rank of screen comedians, is in New York for a brief stay preparatory to launching his own producing company. Lyons is planning a series of short comedies of a high class nature and release arrangements are to be concluded while he is in New York.

For nine years Lyons has been known to theatregoers and picture patrons as the front portion of the popular team name "Lyons and Moran."

"My present plans," he declares, "are based upon the belief that there is a big field for clean, fast moving short comedies, produced with all the time and thought that is given to longer subjects." The comedian-producer is stopping at the Claridge.

Wisconsin Exhibitor Wins Blue Law Test Case

A test case of the Wisconsin blue laws was made recently in Lancaster, Wis., when William Tracy, manager of the Gem theatre at Plateville, Wis., was arrested through the activities of the Woman's Christian Temperance Union, charged with operating a motion picture performance on Sunday. Although the feeling seemed to be antagonistic to the defendant, the trial ended with a jury disagreement. Mr. Tracy continues to operate on Sunday.

Mr. Tracy's case was taken care of by the Wisconsin Exhibitors' Association through the Joint Legislative Committee of the Wisconsin Motion Picture Industry and Allied Crafts, whose attorney, R. A. Hess, took personal charge of the defense. The trial is regarded as a victory for the picture interests, as this section of the state was considered a stronghold of the reformers.

Adoption of Ohio Plan for Irish Relief Urged

Exhibitor chairmen of the various state committees which are conducting campaigns through the motion picture theatres for the relief of Ireland's hungry women and children, have been requested to adopt the Ohio plan as the surest method of securing the necessary funds.

The moving picture houses of Ohio have placed at the disposal of the committee one capacity audience. This means that the committee shall sell tickets at $1.00 each for the benefit of relief in Ireland, these tickets to be good at any moving picture house in the state cooperating with the American Committee for Relief in Ireland during the first week in May. The entire dollar is to go for relief. The response in Ohio has been very gratifying. The tickets are now being issued and sent out to the Ohio relief organization, as well as as to the Knights of Columbus and the American Association, whose cooperation is expected.

The Chairman of the Motion Picture Division in Ohio is Emanuel Mandelbaum.

The following exhibitors have accepted appointments as regional chairmen in their respective states and are now organizing their working committees: H. C. Farley, 214 Montgomery street, Montgomery, Ala.; Eugene H. Roth, California theatre, San Francisco, Cal.; Thomas Vicroy, Tabor theatre, Denver, Colo.; S. A. Lynch Enterprises, Hurt Bldg., Atlanta, Ga.; Oscar Ginns, Du Pont theatre, Wilmington, Del.; A. H. Blank, Des Moines theatre, Des Moines, Iowa; Eugen V. Richards, Saenger Amusement Co., New Orleans, La.; Charles W. Whitehurst, New theatre, Baltimore, Md.; H. B. Varner, Lyric theatre, Lexington, N. C.; Emanuel Mandelbaum, 3548 Euclid avenue, Cleveland, Ohio; F. B. Hyman, Lyric theatre, Huntington, W. Va.; C. H. Bean, Pastime theatre, Franklin, N. H.; Walter Hays, Mark Strand, Buffalo, N. Y.; Jake Wells, Colonial theatre, Richmond, Va.; Leo Brecher, Plaza theatre, New York City; E. M. Fay, Fay's theatre, Providence, R. I.; Fred C. Duffy, Hibernian Hall theatre, Utica, N. Y.; J. Whalen, Proprietor, Strong theatre, Burlington, Vt.; F. F. Schwie, Mgr., Duluth theatre Co., Duluth, Minn.; Sam Atkinson, Allied Amusement Association, Chicago, Ill.; Wm. Flynn, Wonderland theatre, Kansas City, Mo.; L. J. Dittmar, Rialto theatre Bldg., Louisville, Ky.

Chaplin Series in Baltimore Causes Legal Action

According to reports from Baltimore the first run exhibitors of that city including Loew, the Nixon-Nirdlinger circuit and Charles Whithurst have started injunction proceedings against Associated First National. It is claimed by the plaintiffs that First National is endeavoring to abrogate their first run contracts on the Chaplin series in Baltimore. The plaintiffs also state, according to A. M. Seligman, of the Victoria theatre, Baltimore, that they will follow up the injunction proceedings with reprisals throughout the territory wherever excesses have been charged over the regular contract prices.

Bill Hart in Accident

Bill Hart, pioneer exchange man, well known around the New York territory, reports that he will be back to his desk within a few days, after an absence for the better part of a week, due to being run down by an automobile. Mr. Hart suffered contusions and a bad shake-up, but not serious injuries.

Clayton Censorship Bill Is Passed by New York Legislature

Governor Holds Public Hearing April 26

WITH Assemblyman Walter F. Clayton, of Brooklyn, father of the Clayton censorship bill, declaring among other things that the morals of New York state were not on a par with those in states where motion picture censorship prevails, the Lusk-Clayton bill was forced through the Assembly at Albany, N. Y., last Saturday night, five hours before the annual session concluded, by a vote of 102 to 38. That the bill would pass there was no question of doubt, for a Republican caucus of the assemblymen, taken Friday night, had shown a vote of 92 to 17.

The bill now goes to Governor Nathan L. Miller for his final consideration.

There was no indication Saturday as to when the measure would go to a vote. Shortly after 7 o'clock, Speaker Machold stated to the Assembly that a vote would be taken on the measure. The chamber quickly filled. Assemblyman Clayton was the first speaker. He outlined the provisions of the measure. There were constant interruptions.

Assemblyman Wells was the next speaker. He said that he was in favor of the bill and that it was time that the state stepped in and limited the type of pictures which were being shown.

"Do you know that there is a board of review?" yelled some one.

"Yes, but they don't know their business," came the reply. It was then disclosed just how Assemblyman Clayton came to introduce the bill. It appears that he was taking a walk one night with Mr. Wells, and as they passed a motion picture theatre Assemblyman Clayton inquired if motion picture censorship would not be a good subject for legislation. His companion replied in the affirmative and right there and then the seed was sown.

Assemblyman Orr, Socialist, speaking against the bill, said that while he realized that his words amounted to nothing in view of the Republican caucus of the night before, he wanted to go on record against the measure.

"If you think that you are perfecting manhood through any such measure as this," he said, "you are making the mistake of your life. We should have less laws and more enforcement. There is now a law that will take care of any obscene pictures. Why not enforce it?"

Assemblyman O'Connor said that he was against the bill.

"This continual interference with one's business has got to stop," said the speaker.

GOVERNOR NATHAN L. MILLER was asked last Monday at Albany, N. Y., as to when he expected to announce the appointment of the Motion Picture Censorship Commission.

The Governor replied: "I have not yet signed the bill. I may find some difficulty when I come to look it over."

Asked if there had been any requests for a hearing on it, the Governor said that such matters were handled by Mr. Stagg. Interrogated on the matter, Mr. Stagg pointed to a huge mass of correspondence, much of which was made up of requests for hearings on certain bills, and said that he had not yet had time to sort out the requests.

Governor Miller, in response to public appeal, will hold a public hearing on the Censor Bill, April 26th, at 10 A. M.

"We all know well enough that censorship in other states has not worked out. This idea of safeguarding our morals through three men doesn't appeal to me."

Question after question was fired at Assemblyman Clayton. Some one referred to the board of review.

"Who pays this board?" yelled one assemblyman.

"There is no pay attached to it," said Mr. Clayton. "That's why they don't do their work any better. There are no pictures in New York state that are really censored. The board is only a fake Nothing comes from its suggestions, otherwise salacious pictures would never be shown. This bill of mine has been drawn with the interests of the children of New York state at heart. We are seeking to protect their morals and likewise to protect the womanhood of this state."

"Are the morals lower in New York state without motion picture censorship than in states where censorship prevails?" asked Assemblyman Antin of Mr. Clayton.

"I would say so. Yes," responded Assemblyman Clayton.

"Does Assemblyman Clayton, casting aspersions on his own state, have the data to back up his statements?" inquired Mr. Antin.

To this Mr. Clayton replied that none was necessary.

Assemblyman Ullman of New York said that he would vote against the measure on the grounds that the best censorship in the world is the court of public opinion and that he did not believe that any three men could be found who would ever agree as to just what constituted a sacrilegious or inhuman scene.

"This is just the entering wedge. Next year you will see something else and the year after, something more of the same type."

Assemblyman McLoughlin said that he was in favor of the bill and went on to tell some of his reasons. He declared that more than one girl, having seen the life of a cabaret dancer portrayed in attractive ways upon the screen, had followed that life instead of becoming a wife and mother. Those sitting near him said that this was altogether too far fetched for argument.

The longest argument against the passage of the bill was made by Minority Leader Donohue.

"I am not in favor of censorship," declared Mr. Donohue. "I prefer one of public opinion. I want to ask Mr. Clayton if he has so far failed in his duty as a father to his children that the state shall now step in and dictate as to just what those children shall see in the motion picture theatre. If they are going to censor movies, then it is time that they bought clothing for many works of art. I know tonight there are many assemblymen in this chamber, who if they were allowed to vote of their own free will, would cast their ballots against this bill. I have talked to these men. I know the sentiment which exists in their hearts.

"But on the second floor there is a man who has said that he desires this bill to pass. They subordinate their own judgment to his demands. This bill should never have become a party measure, should never have become the football of politics. It should have received the consideration to which it was entitled without the stigma of politics being attached. It is far too great a measure to have been buffeted about and jammed through at this last moment because of the fact that some party desires to rule with an iron hand."

Shortly before 9 o'clock, after two hours of wrangling, the bill went to a vote. Seventy-six votes were necessary in the New York State Assembly to insure passage. Few Republicans broke away from the party rule and the bill was passed with votes to spare. It was noticeable, however, that not a single applauding hand marked the announcement that the bill had been passed. The crowd filed slowly from the Assembly Chamber, and the grind of less interesting bills was resumed.

"Indorsers" Should Be Encouraged

IN the recent session of the Indiana State legislature, one of the most powerful influences against the passage of censorship laws was an organization known as Indiana Indorsers of Photoplays.

The organization, voluntary in character, views pictures at their regular showing in theatres and then gives public expression to its opinions. The theatre owners, of course, need not carry out the recommendations made, but, it is said, a fine spirit exists between the exhibitors and the organization and they work readily together.

Said Miss Louisa N. Connolly, education expert of Newark, N. J., in commenting upon the Indorsers, "There is no better criticism of a photoplay than that of the audience itself, an American audience, I might say. No small group of educators can tell the people what they like and what they don't like. I have such faith in the American public that I do not think that any theatre can succeed if it does not cooperate with such indorsers as there are here in Indianapolis, where the indorsers are the people and go with the audience to see the films instead of by private showing.

"I do not approve of private exhibits of pictures before the film is given to the public of a city. If the film is a bad film the people will express their disapproval of it or certain scenes, which, if cut, would render the picture good. And from the audience the censors can get the proper viewpoint and notify the exhibitor as to what should be cut."

WM. A. JOHNSTON.

Accounting of Souvenir Book Sales Is Sought

Albert L. Griffith, brother of D. W. Griffith, the motion picture producer, is made defendant in an action brought by Robert Edgar Long, formerly general press representative for the Griffith interests, to effect an accounting in connection with the sale of "Way Down East" souvenir books, now being sold in theatres where "Way Down East" is being shown.

Mr. Long, who designed the souvenir book, claims to have had a partnership agreement with Mr. A. L. Griffith. The defendant is known in the motion picture industry as A. L. Grey, having recently changed his name from Griffith.

Paramount's Sales School Will Open on May 1st

Candidates for the next sales school, to be conducted by Paramount at the home office, must be between the ages of 25 and 35, according to the announcement of Fred Creswell, director of the school. The new class will start as soon as possible after May 1, and its personnel will be enrolled entirely from outside of Famous Players-Lasky Corporation with a few exceptions. A special effort is being made to enroll students who have gained their selling experience in other lines of business.

Found Club to Study Great Photoplays of the Day

About a dozen members of the Palmer Photoplay Corporation of California have founded in New York City the Palmer Scenario Club for the study of the greatest photoplays of the present day, with the idea to encourage among its members the writing of high-class scenarios, conforming to The Standards for Motion Picture Productions as issued by the N. A. M. P. I. The Palmer Club is using Community Centre, P. S. 184, as its headquarters, through the courtesy of the Department of Education, New York City.

Coast Bankers Aiding

ON his last trip to the Coast, Watterson R. Rothacker was impressed with the interest Los Angeles bankers are now taking in the motion picture industry.

"They are lending not only their moral but also their financial support to worthwhile productions," said Mr. Rothacker. "This movement is headed by Mr. Flint, vice-president of the Los Angeles Trust and Savings Bank, who right now is doing some wonderful work toward stabilizing the industry. Mr. Flint has made a very careful survey and analysis in regard to production, and in my opinion he is the best informed banker in the world on this subject. Not only is he a firm believer in Los Angeles as the film capital of the world, but he sincerely believes that Los Angeles will be the future distribution center of the world, and has taken some very practical steps toward that goal.

"Mike Levee, vice-president of Brunton Studios, was very enthusiastic as to the prospects for the balance of 1921. He believes that production will proceed on even a greater scale within 90 days. In fact it is the consensus of opinion among the knowing ones on the Coast that the future will be bright indeed.

"Sol Lesser and associates are doing some wonderfully constructive work, adding steadily to their chain of theatres and developing First National enthusiasm to the Nth degree.

"I found Louis B. Mayer activities becoming daily greater at the big Mayer Studios. Mr. Mayer promises some big news shortly in regard to forthcoming John M. Stahl productions and some very interesting news about other new productions."

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Kansas City Exhibs Win a Striking Victory

The Kansas City exhibitors are a pa tient, silent lot; but when they start worl ing, results are as certain as the sun-u Witness the following: The Kansas Ci motion-picture ordinance formerly provi ed that the Kansas City Motion Pictu Board of Appeals were to investigate ar picture against which a petition signed b fifteen persons had been submitted to th Board of Appeals. Recently the Kans City Censorship Committee adopted a pla whereby a woman censor would be place in each precinct of the city. This add tion to censorial methods already in forc riled the theatre owners, and immediate the machinery of the city council was s agoing.

An amendment to the motion-pictu ordinance was proposed, providing tha twenty instead of fifteen signers would b necessary for the "objecting petition and, more important, that the signer should be taxpayers. This latter provisio would eliminate 90 per cent of the wome

On Wednesday of last week, proponen of censorship flocked to the city counc chambers, where they anxiously awaite action on the proposed amendmen against which they had lodged spirite protests. Then came the joke of the sea son. In the reading of routine busines by the clerk, none of the delegations rea ized the ordinance in which they were in terested was before the house until afte it was announced—"Ordinance passed."

Then came the storm. Protests wer heaped upon protests, but all in vain, whil the exhibitors departed in high spirits.

Kohn Finds Business in Eas 20% Off Normal

Morris Kohn, president of Realart Pic tures Corp., who has just returned to Ne York from a tour of key cities in th Eastern states, reports that he finds pic ture conditions in the East similar to thos prevailing in the Middle West, which h describes as "twenty per cent of normal.

Mr. Kohn states that a change in th general situation is expected in the fal and that most exhibitors are looking t that time for important developments.

"Birth of a Nation" Booke for Capital Theatre

S. L. ROTHAFEL announces that he has procured for presentation at the Capitol theatre the week of May 1, D. W. Griffith's masterpiece, "The Birth of a Nation." It will be remembered that this was the first American motion picture spectacle ever produced and offered at regular theatre prices.

"The Birth of a Nation" was the first photodrama to be accompanied by a synchronized score, but this phase of motion picture presentation has made such rapid strides during the past few years that there is no doubt that Mr. Rothafel's musical presentation will greatly enhance the dramatic value of this historical classic.

Theatre Bills in Pennsylvania Legislature

"Equal Rights," Receipts Tax and Billboard Tax Pending; Salary Increase Beaten

PROPOSED legislation in Pennsylvania affecting the motion-picture industry is taking concrete form, as the session, which is expected to close before the end of April, is rapidly approaching the period for final adjournment. Keenest interest centers upon the "equal rights" bill which would give negroes the same privileges as whites in theatres and other places of public entertainment or accommodation.

This bill has passed the House finally and is before a committee of the Senate which planned to hold the final public hearing of the measure on April 19. Already there have been several public hearings and large delegations of colored persons have repeatedly called at the capital to bring pressure in favor of the measure. It is vigorously opposed by many other interests, however, and has become one of the main political issues before the legislators. There is considerable doubt about its fate at this writing.

Other important measures affecting picture theatres, which are figuring conspicuously in the deliberations of the Solons, include the bill placing a one per cent. tax on the gross receipts of the amusement places of the state. It is now before the Senate, having passed the House finally. Whether this measure, which has been energetically fought by the theatre interests, will be adopted either in its present or an amended form, depends largely on the disposition that finally is made of the pending anthracite coal tax bill. The coal tax bill, if passed, would yield a large amount of extra revenue to the state, which revenue is sorely needed to carry on increased expenses of government. If this source of revenue is established, the motion picture theatre interests are hopeful that the gross tax on theatre receipts will be found unnecessary as a revenue raising measure and that the gross receipts tax bill will therefore be defeated.

If, however, the coal tax bill fails of passage, the theatre interests will make a firm fight for the amendment of the theatre gross tax bill, to reduce the amount of the tax or otherwise to make it more acceptable to the amusement interests. As the measure stands now it even taxes the receipts on a day that a theatre operates at a loss, and is therefore branded as grossly unfair.

The House has passed the bill placing a five per cent. tax on billboards, which includes bill boards used for advertising motion picture theatres, and that measure, too, is pending before the Senate. It seems likely that it will be adopted by that body, particularly if some of the other proposed revenue-producing bills fail of adoption.

The measure which would place an additional tax per foot on the examination of films by the state board of motion picture censors, seems to have been sidetracked in a committee pigeon-hole from which it is not likely to be brought forth.

Although the Pennsylvania House, by the most decisive vote of 37 ayes to 129 nays, defeated the bill of Senator William C. McConnell, of Northumberland county, which would have increased the salaries of the state board of censors and their subordinates from a total of $37,000 a year to $81,000, an effort was made last week to revive the measure. The date upon which it was defeated in the House was April 6, and under the legislative rules the House had ten legislative days after that date in which to reconsider its vote and place the bill back on the calendar. An effort to do this was made by Representative Albert Millar, of Dauphin county, but only 56 members voted in favor of reconsideration and 63 against it. This action had apparently killed the measure for this session, but as soon as Senator McConnell heard of the House's action he introduced a slightly different bill, in most essential details the same as the defeated measure, in the Senate body. There are a few changes but the censors' salaries are increased from $3,000 to $4,000 a year and most of the salary increases of the defeated bill are provided for in the new measure. Well-informed lobbyists say that even if the new bill passes the Senate there is little likelihood of the House approving it, in view of the decisive vote by which the House defeated the original measure on this subject.

Several new bills have just appeared in the Pennsylvania Legislature designed to prevent theatre ticket speculating.

Wisconsin Exhibitors to Convene May 10th

Urgent Call Sent to Exhibitors of State to Meet at Hotel Wisconsin, Milwaukee

IN conformity with the policy accepted at the last annual meeting of the Wisconsin Exhibitors Association, which was held at Milwaukee in August 1920, to hold the next annual meeting thirty days prior to the National Convention, the call is now being sent out from State Headquarters at Milwaukee, by Executive Secretary W. F. Baumann for the state meeting to be held in Milwaukee on May 10th and 11th, at the Hotel Wisconsin.

Since its inception last August, at which time the old organization was completely reorganized, the Association has progressed wonderfully. The membership has increased to such an extent that at the time of writing this, there is scarcely a single city in the state of any considerable size that has not a membership in the Association. Much constructive work has been done in every department of the organization, and it is expected that the coming State Convention will be the largest ever held in the history of Wisconsin.

One of the principal reasons that a record breaking attendance is expected at the convention in May, is the fact that for the past eight months the Association has been keeping in close touch by mail and other publicity with every exhibitor in the state. Every exhibitor has heard about the Association and its work through the mails—even if he has not yet joined the organization. Another reason for expecting many more to be present than at any other state convention heretofore is the fact that the reform elements have conclusively demonstrated the fact that they are out to control the motion-picture industry of the State of Wisconsin.

Right now in the two houses of the legislature there are three different bills pending, one on censorship, one on regulating the price of admission and still another prohibiting the sale of tickets when no seats are immediately available for the purchasers of such tickets. What the passage of these bills means to the exhibitors of the State, everyone of them knows. Therefore, it behooves every exhibitor to firmly resolve that nothing under the sun will be permittted to interfere with his attending the two-day convention at Milwaukee in May, declare the association officials.

While the matter of legislation is entirely in the hands of the Joint Legislative Committee of Allied Motion Picture Crafts, and while that Committee has been doing and is doing all in its power to fight adverse legislation, the problems now being encountered by the joint committee are of such vital importance to every exhibitor, and are assuming such alarming proportions in Wisconsin, that it is pointed out the committee must have the absolute and undivided support of every exhibitor in the State to be able to successfully combat the menace.

Experience in the past has taught the officers of various state associations of exhibitors that there are too many in the business who will let "George do it," but the time has come now and the majority of the exhibitors have already begun to realize it that "Genial George" cannot bear the burden of all the "stay at homes" any longer.

Robertson-Cole Executives Resign April 16th

ADVICES from the Robertson-Cole headquarters, New York, announce the resignation from that organization of Alexander Beyfuss, who has been connected with the Robertson-Cole Division of Films; Arthur Hoerl, who has been in charge of the publicity and advertising; and J. L. Merrick, field manager. The announcement declares the resignations became effective April 16.

First Nat'l-Loew Suit in Ohio Is Ended

The long drawn out law suit between the Loew theatres of Ohio and the First National Exhibitors Company of Ohio, which has kept the Charlie Chaplin, Norma and Constance Talmadge and Charles Ray pictures out of Cleveland for the past nine months, was settled on April 16th when the Court of Appeals confirmed the Common Pleas Court which decided in favor of the Loew interests.

Under an agreement which the Loew interests cited in court, the Loew theatres were to get first run of pictures of the four stars in Cleveland. Other down town theatres were, according to the agreement, to follow four weeks after the first run.

W. W. Hodkinson Returns to New York Office

W. W. Hodkinson, head of the W. W. Hodkinson Corporation, has returned to New York after a "swing around the circle." During the last three months he has visited practically every town of any importance in the United States. A great deal of his time was spent on the West Coast, where he conferred with the heads of various producing units.

Artistic Layout Attracts Favorable Comment

A layout that has been characterized by experts as one of the most artistic displays in advertising, as well as in film circles, is the four page, three color insert by Paramount which opens this week's issue of the NEWS. Critics have pronounced this one of the best examples of good motion picture advertising that has ever appeared in the trade papers. Incidentally, it marks the first time in many months that Paramount has issued three-color advertising; and the reversion to this elaborate display is due entirely to the bigness of the subject, for "Deception" has been pronounced the most stupendous subject ever filmed, justifying the additional advertising outlay. The four page insert's art work was designed and laid out by A. M. Botsford, Patrick Kearney, and Vincent Trotta of Paramount's advertising and art departments; and the copy was prepared by Mr. Botsford, Mr. Kearney and Russell Mitcheltree.

Heads R-C Publicity

C. Seymour Clark, newly appointed director of publicity for Robertson-Cole

ROBERTSON-COLE has announced the appointment of C. Seymour Clark as director of the publicity and advertising department. Mr. Clark is an experienced publicity and advertising man, having been executive secretary of the Bureau of Special Campaigns of the American Red Cross at Washington, D. C., for the past three years in charge of publicity and advertising for the money and membership campaigns.

In this capacity Mr. Clark has been responsible for the Red Cross posters and other publicity material and supplies which have attracted wide attention and comment.

Mr. Clark was selected by Henry P. Davidson, chairman of the Red Cross War Council, to go to Geneva, Switzerland, to organize the publicity department of the League of Red Cross Societies, composed of the Red Cross societies of thirty-two different nations.

His most recent connection has been with Herbert Hoover of the European Relief Council Campaign, to raise $33,000,000 for the relief of the children of Europe, to which the motion picture industry cooperated so generously.

Mr. Clark is a former newspaper man and has been the publisher of daily newspapers in Ann Arbor, Michigan; Hornell, N. Y.; Fort Smith, Ark., and other cities, and was for ten years a branch manager for the Western Newspaper Union in Kansas City and Cincinnati. While connected with the latter organization, Mr. Clark handled publicity and advertising, and brings to the Robertson-Cole organization several years of newspaper, advertising agency and marketing experience.

New R. I. Law Cuts Standing Room Privileges

By a bill which passed the Rhode Island State Legislature on April 13th the receipts of moving picture theatres will be materially cut owing to a restriction being placed on the standing room privileges. There has been much agitation for a recoding of the building laws, and the theatres, although practically every house in the city comes up to the requirements of the old building regulations, which were strict.

Ask Pictures Be Regulated in Austin, Texas

A committee of citizens headed by J. Gregg Hill, president of the Travis County Humane Society, and Rev. W. R. Minter, a Presbyterian minister, appeared on Thursday of last week before the city council of Austin, Tex., and appealed that the city authorities adopt some form of censorial regulation of motion-pictures exhibited in Austin. Petitions reported to have been signed by 391 men and women were presented to the council by the committee.

Cheering News from Coast for the Independents

WORD received from the Coast this week shows a notable increase in activities of independent producers, especially in the short-subject field. It is likely that many of these new productions are destined for the state-rights market. The cheerful outlook as reflected in the latest advices from Los Angeles has added materially to the general optimism growing in independent circles.

Spencer Productions, which recently organized, announces the engagement of Helen Holmes, Jack Connolly and Edward Clapham as members of the cast for its first picture, "The Ghost City." This picture has been adapted from the novel, "The Torrent," by George Rix. William Bertram is the director. The sale of this picture is to be handled by C. O. D. Blanchfield, Superba Theatre Building.

The Allen Russell Productions announces the completion of a five-reel mystery, entitled "The Tell-Tale Eye." Betty Finley plays opposite Mr. Russell in this production. This subject is being sold on a state right basis by C. O. D. Blanchfield.

Ellis Parker Butler's "Philo Gibb" stories are to be made into a series of comedies. The cast will include Victor Potel, Dorothea Wolbert, Otis Harlen, Harry Todd, Howard Crampton, and Ruth Handforth. Webster Cullison is the director and manager of production. The first release will be titled "The Hounder of the Tankervilles." Production work is being conducted at the Francis Ford Studio.

Another new company named Beverly Syndicate is making a series of two-reel feature comedies. The first is titled "Chubby and the Mermaid." James Clemens is directing. The featured player is Lincoln Stedman. The cast includes Catherine Meyers, Jack Richardson, Dora Dare, Madge Hunt, and Hugh Saxon.

Press Is Uniformly Laudatory of "Deception"

The press criticisms of "Deception," published during the week in the New York dailies, have been uniformly laudatory to a high degre of the production. "Deception" opened at the Rivoli theatre, New York, on Sunday, April 17th. The following excerpts are typical of the commendation showered upon the Paramount picture by the press reviewers. The New York Times writes:

"Here is a real story told so that intelligent people can enjoy it. Here is sturdy evidence that the screen is for adults as well as for children. Here is a work that holds the alert interest almost continuously despite the fact that it is historical. Many people shy at the historical in entertainment, fearing that they may be bored or that they may accidentally be educated; but they needn't avoid 'Deception,' unless they object to a real story of real people.

"Rich, colorful, dramatic, 'Deception' is a photoplay for those who want genuine realism and can do without simpering heroines and pretty heroes, mechanical plots and sentimental happy endings."

Allan Dale, dramatic critic of the New York American, declares:

"Although 'Deception' dealt with Henry's amours, and although everybody but Henry must have wearied of these at the court, there was not a dull moment in the affair at the Rivoli. It proved to be one of the most fascinating and convincing pictures I have ever seen. All the details were so remarkable —the tournament, the revels, the arrival of the little Elizabeth, the marriage ceremony, the coronation, the festivities and the banquets. It lasts at least a couple of hours and you are ready for another reel or so at the end.

"Altogether 'Deception' may be set down as something distinctly unusual and gripping. The crowded events roll by without effort; the story is without side issue of irrelevancy. It is all extraordinary real."

The New York Tribune says:

"We consider it a masterpiece. Nothing better has ever been seen on the screen than the performance of Emil Jannings as the brutal king. And Henny Porten is absolutely convincing as the unfortunate Annie who was more sinned against than sinning."

Chamber of Commerce in Important Session

THE New York Motion Picture Theatre Owners' Chamber of Commerce entertained the trade press at its regular luncheon on Tuesday, April 19th, at the Hotel Astor, New York. It was decided to hold the installation of new officers at the dinner scheduled for May 3rd or May 10th at the Ritz-Carlton for the members of the M. P. T. O. Chamber of Commerce, their wives and guests. Invitations will also be extended to the members of the F. I. L. M. Club to attend this dinner.

The Hoy Committee reported that ninety cases of exhibitor-exchange grievances had been submitted for the consideration of this body. Of these, forty had been decided in favor of the exhibitors and fifty in favor of the exchanges. Chairman William Brandt called attention to the fact that this committee is the first of its kind to be established in the country. Its success has led to the adoption of similar committees elsewhere. Chairman Brandt also reported that representatives of the Chamber of Commerce had held a meeting with the publisher and editor of the Brooklyn Daily Eagle and that as a result of this meeting the Eagle, which formerly had supported the movement for censorship, had reversed its attitude on this question.

Representatives of the Chamber of Commerce have also interviewed the publishers of "Live Topics" and have secured their promise not to include mention of Henry Ford's name or the Ford organization in their publication.

Provide the Weapons

THE exhibitor is confronted today, and increasingly will be, with a number of problems brought about by the various reform movements, radical and otherwise

He will want to know what to say about censorship, to his local legislator, newspaper editors, clergymen, etc., what to say about Sunday closing, how to approach the local clergy, women's and civic organizations; how to win their cooperation and ward off their prejudice and misguided activities. Some exhibitors are fully equipped with this information, others are not.

Considerable information has been printed, and is available, on censorship but the other pressing situations have only been handled intermittently by the trade press.

A series of tracts should be prepared dealing with each of these problems and placed in the exhibitor's hands. Bulletins can be added from time to time, giving additional information and arguments.

This, it seems to us, is fundamental and highly important.

We suggest, as a practical way of procedure, a committee of Trade Paper Editors or the Advertiser's Association or both to prepare these booklets and have them distributed as soon as possible, through all the available organizations and avenues.

WM. A. JOHNSTON

Recent Incorporations in New York State

Motion picture companies incorporating in New York state during the past week show an increase in number as well as amount of capitalization, which aggregated $675,500. The companies, with their directors and the amount of capital stock, include the following:

Distinctive Productions, Inc., $255,000, H. M. Hobart, C. S. Hervey and Elizabeth Fingeroth of New York; Synchronized Scenario Music Co. of Washington, D. C., $25,000, Benjamin Mandel, Saul Greenberg of Brooklyn; Jacob Silverman, New York; Hol-Tre Producing Co., Ithaca, $60,000, Meyer Klein, Alex Werner, H. E. Riamond, New York; Theatre Development Corporation, $25,000, Lester Blankfield, Brooklyn, James G. Solomon, George F. Mattuck, New York; Short Screen Series Company, $24,000, Julius Timm, Larchmont, Louis deLyons, G. E. Elliott, New York; Rosebin corporation, $75,000, Max Shapiro, Brooklyn, Barnet and Selig Kaplan, Brooklyn; K. P. K. Productions, Inc., $50,000, P. E. Thacker, P. W. Panzer, Emanuel Kraus, New York; Newburgh Cinema Co., $40,000, Charles S. Duryea, M. P. and Henry P. Ramsdell, Newburgh; The Photoplay Classics corporation, $100,000, F. M. Franklin, A. B. Ebin, Harry Bayer, New York.

Want Harrisburg Theatres Closed Memorial Day

Harrisburg Post, No. 27, American Legion, Harrisburg, Pa., has adopted a resolution requesting the city to refuse any circus or theatre the privilege of giving exhibitions in that city on the afternoon of Memorial Day, the ruling to take effect in 1922.

The Ringling circus was in Harrisburg on May 31, 1920, which was the Monday following Memorial Day, and this year it returns on May 30. The Legion members contend that the circus and theatre exhibitions detract from the memorial services and parade held by the former service men.

Censor Ordinance Dies in Chicago City Council

The Timothy J. Hurley censorship ordinance, providing for a paid municipal board of three moving picture censors, died automatically when the term of the old Chicago Council ended on April 11th, as the judiciary committee of the council, which had held extensive public hearings on the proposed ordinance, failed to bring the ordinance out of the committee before the demise of the old council.

The ordinance proposed to take censorship of pictures away from the police department, although it was admitted both by the reform element and motion picture interests, that the police under Chief Fitzmaurice, were giving satisfaction as censors.

Pictures for Distribution by Warren under Way

THE recent announcement of the formation of the F. B. Warren Corporation to engage in the world-wide distribution of motion-pictures has been followed by the receipt by Mr. Warren of a great number of congratulatory letters from theatre-owners and film men in the United States and Canada. Much interest centers in the production output to be handled by the new company.

Mr. Warren has made no definite announcement concerning affiliations established with producers, but it is learned that active production for distribution through the Warren organization is already under way in both Los Angeles and New York. The first completed picture will be ready by the middle of May, according to Mr. Warren, and by the end of August ten pictures will be in the hands of the branch offices for booking by the exhibitors.

It is also announced that several powerful financial groups are supporting the production units whose products will be distributed by the Warren system. These financial interests, according to the statement, have "no interest whatever in the distribution."

The establishment of branch offices and the organization of their operating personnel are at present being carried forward.

Report of European Relief Donations

THE following is the report of the Motion Picture Committee of the European Relief Council, submitted by its chairman, C. C. Pettijohn. The report is dated April 9, 1921, and shows a grand total of more than two and one half million dollars received.

Motion Picture Committee—Statement of Motion Picture donations received direct and reported outstanding, also donations sent in through various other agencies and organizations credited to Motion Picture Committee as of April 9, 1921:

States—	Direct	Outstanding
Alaska	$1,725.01	$220.00
Alabama	87.65	.....
Arizona	1,474.34	.....
Arkansas	4,229.80	171.00
California—South	27,301.81	10,200.00
California—North	42,270.73	11,350.00
Colorado	11,344.00	1,000.00
Connecticut	4,722.15	85.00
Delaware	.....	.....
District of Columbia	10,250.00	35,000.00
Florida	2,200.00	.....
Georgia	2,513.00	.....
Hawaii	.....	.....
Idaho	1,372.45	1,000.00
Illinois	14,883.67	11,725.50
Indiana	13,810.25	3,100.00
Iowa	4,297.45	570.00
Kansas	1,746.17	.....
Kentucky	8,717.93	46.25
Louisiana	23,000.00	17,500.00
Maine	3,723.89	.....
Maryland	1,416.70	50.00
Massachusetts	21,245.55	1,000.00
Michigan	9,211.10	15,000.00
Minnesota	33,830.35	34.00
Mississippi	2,364.90	500.00
Missouri	2,830.10	.....
Montana	1,324.50	100.00
Nebraska	722.96	2.00
Nevada	2,668.12	.....
New Hampshire	1,972.74	85.00
New Jersey	12,272.18	225.00
New Mexico	283.90	50.00
New York	188,275.20	52,007.00
North Carolina	1,016.50	.....
North Dakota	3,825.49	400.00
Ohio	37,289.34	50,000.00
Oklahoma	4,704.82	.....
Oregon	1,680.25	.....
Pennsylvania—East	41,725.00	1,200.00
Pennsylvania—West	67,310.53	250.00
Rhode Island	15,568.69	.....
South Carolina	1,451.83	16.72
South Dakota	5,117.25	81.11
Tennessee	802.00	1.85
Texas	31,407.00	1,130.00
Utah	3,112.27	.....
Vermont	4,106.13	50.00
Virginia	7,100.00	6,500.00
West Virginia	1,425.10	.....
Washington	4,129.00	10.00
Wisconsin	5,341.68	8.25
Wyoming	475.00	.....
Total	$695,676.48	$220,668.68

Returned by theatres through State Committees as itemized	695,676.48
Reported and outstanding as itemized	220,668.68
Collections in theatres sent in through other agencies and organizations	824,302.11
Donations and Invisible Guest checks received at Motion Picture Headquarters, Forty-ninth Street	385,035.12
Donations and Invisible Guest checks received at General Office, 42 Broadway	561,837.18
GRAND TOTAL	$2,687,519.57

This total does not include a segregation of funds in Delaware where the theatres co-operated with the various relief organizations.

The large uncollected items in District of Columbia, Ohio, Virginia, and Michigan include War Chest items set aside to the credit of the Motion Picture Industry in these States.

This report does not take into consideration the films furnished by the various producing and distributing companies, the ordinary rental of same being estimated at $250,000.00.

This report does not include considerable amount paid out by the National Association of the Motion Picture Industry as expenses for the drive, nor the various moneys expended by the exhibitor organizations in each state for their expenses nor the 800,000 feet of raw stock donated for the "Invisible Guest" Trailers.

I certify the figure of cash received as correct, and that the total of outstanding balance is very conservative.

EUROPEAN RELIEF COUNCIL.
Jas. J. Rick, Comptroller.

Submitted by
C. C. PETTIJOHN, Acting Chairman,
MOTION PICTURE DIVISION.

O'Reilly Sees Possibility of Constructive Tie-Up

In acquiring greater power, President O'Reilly of the New York State association, has a plan which may result in exhibitors linking themselves with automobilists, hotel proprietors and persons interested in recreational work, in the formation of a gigantic organization which will be a factor along legislative lines, and in many other ways.

In discussing the project before leaving Albany last week, President O'Reilly said that while the New York state association had the power of the screen, that it lacked in numbers. In equalizing this, through cooperation with automobilists and others, Mr. O'Reilly believes that he has found a solution which will make itself felt in the future. President O'Reilly will make a trip through New York state during the coming summer, and call on all exhibitors.

Mayor Lunn Dined by A.M.P.A. Flays Censorship

A ringing echo of the recent censorship battle at Albany was carried to New York when Mayor George R. Lunn of Schnectady addressed members of the Associated Motion Picture Advertisers at the Cafe Boulevard, April 14.

"I am opposed to censorship for the same reason that I am opposed to suppression of the press," he announced. "I have absolutely no sympathy with the fanatics who would close up a theatre, but never think of touching the scurrilous literature that abounds or the publications in whose pages scandalous divorce stories are printed side by side with a plea for the suppression of the screen.

"The motion picture industry is just at its beginning, and if it is to attain its full growth and realize its maximum possibilities for service, it must be allowed to develop unhampered by foolish, dogmatic and unthinking regulation.

"Tell the truth, the whole truth and nothing but the truth in your advertising. Make it stand for the picture. I am a rabid fan and during my experience I have never discovered a single instance where a producer gained anything by placing in the advertising something that is not in the picture."

Late News from the Coast

THE Public Morals committee of the California Assembly has indefinitely postponed the hearing of the Colburn Motion Picture Censorship bill, which was written from the present Pennsylvania censorship bill.

E. R. Hough, business manager of the Robertson-Cole studios, announces that the plant will be closed for thirty or sixty days. Over-production is given as the reason. All contract people and heads of departments are to remain with the company.

The Herald Company, organized by Jean Perry and Z. A. Stegmuller, have leased space at Universal City to produce a series of eight pictures starring J. P. McGowan, who will also direct. Dorothy Wood is to play the lead.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Mr. Hall, of Centralia, of Hall & Griffin, owners of the Grand theatre of that city, and widely known to exhibitors and exchange men throughout the state, is in the hospital, where he will undergo an operation.

Harry Weiss, of Superior Screen Service, announces the appointment of K. L. Eagon as Indiana salesman, with headquarters at Indianapolis.

W. C. Brimmer has been appointed Chicago manager of Vitagraph, vice M. F. Tarbell, resigned, and George Tail, assistant manager, in place of C. R. Lindau, resigned. Mr. Brimmer has been for some time past connected with Vitagraph as a city salesman and has made a splendid record. Mr. Tail also has been with the organization for some time as booker and through his well earned promotion has made an opening for Harry James, of the shipping department, to be advanced to booker.

The Park theatre, Indianapolis, Ind., has changed its policy. It will now be conducted as a high-grade moving picture show. The opening production for April 24 will be "Madonnas and Men."

Joe Myberg, representing the producing units of the National Exchanges of New York, was a Chicago visitor April 15. Illinois motion picture men who were in the city last week include Leo Bernstein, Capitol theatre, Springfield Ill.; A. Sigfried, Bijou theatre, Decatur; Rex Lawhead, Lincoln Square theatre, Decatur; and Peter Pinkleman, Princess theatre, Quincy, Ill.

The open season for fish is now on, according to John Bobeng, of the Armitage theatre, who has invited a number of the Chicago Isaac Waltons to accompany him on a fishing expedition this week, the party including Verne Lynch, of the Tiffin theatre; George Fricke, of the Home theatre; Harry Weiss, of Superior Screen Service, and Frank Heinen, of the Crescent theatre.

Harry Sherman dropped off in Chicago for a few hours last week en route from Los Angeles to New York. He states that he plans to start releasing on or about May 15th and will have some pictures which will go over big.

The 600-seat Adams theatre on Adams between State and Wabash, in the loop district, is rapidly nearing completion and is scheduled to open its doors on May 18th. It will seat six hundred people and will be booked by the Vista Amusement Company, owners of a string of southside theatres in Chicago.

F. G. Hellen, general manager of the Starland Amusement Company, of Anderson, Indiana, is suffering from a severe case of pneumonia and is confined to the hospital at Anderson.

J. Obreshke, owner of the Star theatre at Whiting, is having plans drawn for a twenty-two hundred-seat theatre to be erected in Whiting this summer. This will be one of the largest and best equipped houses in the state, according to architect's designs.

Arthur Lowy, of the Illinois and Indiana Film Service, has opened an Indianapolis office at 144 W. Vermont street, that city, with Clarence Phillips in charge. Mr. Phillips is well known in Chicago film circles, having been associated with Goldwyn and other exchanges in the Windy City.

Harry Manning has been appointed office manager of Famous Players-Lasky Corporation's Chicago exchange. Ralph Bradford has been engaged as city salesman for this organization. Tom Kilfoil, travelling auditor, has left for Minneapolis and Des Moines, after installing efficiency methods in the Chicago exchange. He will return to Milwaukee later on to supervise the opening of the new exchange which Famous Players is planning in that city.

F. W. Fisher, who is interested in motion picture houses in La Salle, Jacksonville and Kewanee, has opened the Majestic in Madison with pictures. The premier performance was a big success, being attended by the Lieutenant Governor, Senators and legislators, as well as prominent society people. "The Inside of the Cup" was the feature chosen for the opening of the house.

Selected Films, Incorporated, have secured the services of Bob Smith as southside representative.

Ralph O. Proctor spent a day in Chicago April 14th and left for the coast the same evening. Proctor, it is understood, plans to go into production in a large way on the west coast.

Extensive bookings of Kineto Reviews, handled by Superior Screen Service in this territory, are reported by Harry Weiss and Fred Aiken of Superior, including week runs at Bijou Dream, Lubliner & Trinz's Circuit, Ascher Brothers' Circuit and the Schafer Theatre Company's chain.

"Peck's Bad Boy" Due at Strand Apr. 24

"PECK'S BAD BOY," starring Jackie Coogan, will be given its premiere showing at the Strand Theatre, New York City, on Sunday, April 24th. Following its week's engagement at the New York Strand, the picture will be shown for the next week at the Brooklyn Strand. Joseph Plunkitt, the managing director of the Strand, is planning an elaborate and novel presentation for the picture, it is stated.

"Peck's Bad Boy" is a five-reel comedy. Irvin S. Cobb edited and titled the production, and the author is declared to have added many humorous touches in his titles which will serve to reinforce the comedy appeal of the picture. Sam Wood directed the picture. Besides the youthful star who is featured, the cast includes: Doris May, Wheeler Oakman, Raymond Hatton, Lillian Leighton, James Corrigan, Charlie Hatton, Gloria Wood, and last but not least "Queenie," Jackie's canine pal.

Moe Mark, in speaking of Peck's Bad Boy" said: "I think little Jack Coogan shows wonderful ability in the new picture. It gives those who witness it a clear insight as to exactly what the little fellow can do before a picture camera and I feel that Jackie shows to every angle that he is exactly what people acclaim him—the wonder boy of the films."

The fee to the property occupied by the Irving Park theatre at Irving and Crawford, has been sold, but this does not affect the lease which has eight years more to run, and operation of the theatre will be continued under the present management.

Sig Faller, manager of the Bijou Dream theatre, will leave for a three months' trip to visit Germany, England and France, on July 1st. George Paul, of the States theatre, also is planning a three months' trip to Europe and expects to depart at an early date.

V. T. Lynch is back on the job again after eight weeks' absence from the Tiffin theatre due to illness. Incidentally, while at the hospital, he had plans drawn whereby the Tiffin theatre will be enlarged from eight hundred to twenty-five hundred seats.

Fitzpatrick & McElroy are planning a new theatre at Harvey, Illinois. Likewise John Ohamnus, owner of the New Brookline theatre in Chicago, has taken over the property at Harvey, owned by H. Ruby, and will remodel it into a first-class theatre. This will give Harvey two new theatres.

New pictures taken on by Superior Screen Service through the National Exchanges are "Welcome Children" and "Behind the Mask," the former featuring Sidney Franklin and the latter featuring Hedda Nova and Lieut. Pat O'Brien, also twenty-six Moranti Comedies through the National Exchanges. Superior states it had the best week last week since it has been in the business and that reports from the country show that the factories are slowly opening up again and that while some exhibitors are laying off the very high priced film, they are demanding some medium priced pictures. This is especially notable in automobile sections of Indiana where theatres depend on the automobile industry for their trade.

Another Chicago newspaper has gotten behind the Motion Picture Machine Operators' Ball. Tommy Maloy, T. J. Reynolds and J. J. Sullivan, made a deal with the Evening American whereby the newspaper will run a contest for three weeks preceding the ball. The Journal will publish masked pictures of screen stars who will be present at the ball and movie fans are to guess as to their identity. The Chicago Journal for two weeks has been conducting a beauty contest whereby some Chicago girl will get a job with Christie Comedies. Some of the contestants were at the Rothacker studios for tests and Watterson R. Rothacker gave the operators a number of trailers for screening at the local theatres. The ball will be at the Arena, May 5th.

Lew Cody, who has been making personal appearances in Jones, Linick & Schaefer houses in Chicago, left this week to attend the First National meeting at West Baden, Ind., but will return to Chicago in time to mess with ten thousand gobs at the Great Lakes Naval Training Station Friday. Mr. Cody is very popular with the bluejackets and they some time ago extended him an invitation to be their guest at "chow."

Al Holah, Chicago salesmanager for Associated Exhibitors, reports extraordinary business on "The Devil," which has already been sold for every key city in the territory. The big Arliss feature had two weeks at Barbee's and will play at two other loop theatres, the Bijou Dream and the Rose, before it leaves the downtown section.

Aaron Jones is vacationing at French Lick Springs, where he is putting in most of his time on the golf links, and will return to Chicago about May 1. His partner, Adolph Linick, has just returned from the West Coast and is to go abroad in June.

Ben Beadell has been appointed resident manager of Associated Producers' Chicago Exchange and assumed his new duties Monday, taking the position made vacant by the resignation of Sidney Goldman.

Mr. Beadell is a veteran of the picture business and enjoys the friendship of probably more exhibitors than any other film man in the Chicago territory, his geniality, square shooting and business ability having endeared him to the trade throughout many years of service in important positions with various companies.

Virginia Dale, of the Chicago Journal, or, as she is known in private life, Mrs. H. S. Johnston, has booked her passage for Cherbourg early next month.

While in Europe she will study the movies for the Journal, of which she is the moving picture critic, and will send home a series of articles.

This trip is notable, as it again makes prominent the growing importance of motion pictures in the opinion of the daily press, Miss Dale being the first movie critic to be sent overseas by a metropolitan daily.

National Woman's Christian Temperance Union's Sabbath Observance Week, which was followed by an anti-cigarette and anti-tobacco Sunday, failed to create any stir in Evanston, Chicago's north shore suburb, where are located national headquarters of the W. C. T. U., or in Chicago, pastors of churches generally ignoring the request of the organization to preach on these subjects and other bodies generally failing to fall in line with the campaign.

W. A. Steffis, J. J. Campbell, and B. W. Wilson, all of Minneapolis, attended the Illinois Exhibitors' Alliance convention this week and also took the opportunity of renewing their friendships with many Chicago members of the industry. Mr. Steffis and his party arrived Sunday morning from the northern city and stayed over until late in the week.

Sharrard Assistant to Charles R. Rogers

ANNOUNCEMENT is made from the Robertson-Cole headquarters that George M. Sharrard has been made assistant general-manager of the Robertson-Cole organization. In his new capacity Mr. Sharrard will work under Charles R. Rogers, the newly appointed general-manager.

In June of 1918, Mr. Sharrard became associated with the Select Pictures Corporation. While with this company he was placed in charge of the contract department and later became efficiency manager. He next became associated with Arthur S. Kane and from the Kane organization went to Realart where he organized the department of mail sales. He was at the head of this department when he received his appointment as assistant general-manager of Robertson-Cole.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS-LASKY

The Gilded Lily—

Superb production. Well directed, extravagantly conceived and a good audience picture. (West.)

Held up well for a two week run. As a whole big picture from every angle. (West.)

Star is popular and in consequence picture went over all right. (West.)

Straight Is the Way—

Good picture, good cast. Slightly improbable story but good entertainment value. (West.)

Good picture and good box office bet. (West.)

The Witching Hour—

This was only a fair picture and fair puller. (East.)

Forbidden Fruit—

Pleased those who saw it but not enough saw it. (West.)

Gradually built up as run progressed but not as big as anticipated. (West.)

The Love Special—

Our patrons called this a fine picture and it did big business. (West.)

A good picture. Drew good business second run. (East.)

Buried Treasure—

Interest holding picture lavishly produced but failed to pull during its run at this house and we played to poor business. (Middle West.)

This picture flopped and was pulled off in middle of week run and another film substituted. (East.)

Dollar-a-Year Man—

Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor. (South.)

Went over great. Fine audience picture. (West.).

The Kentuckians—

A picture that proved to be about as uninteresting as its title. Had it not been for Bobby Vernon in "Hey, Rube!" the week's attendance at my house would have been a flat failure. (Middle West.)

Good average business. (East.)

Proxies—

Positively the worst business in several years. Nothing about it to arouse interest. (East.)

The Passionate Pilgrim—

Nice picture—receipts at Parkway fine—at Wizard fair. (East.)

What Every Woman Knows—

A splendid production with a title that is a business getter. A capacity house at my theatre for a week's run. (Middle West.)

The Easy Road—

An ordinary story put over by the star's personality. Business was good. (East.)

What's Worth While?—

Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business. (South.)

FIRST NATIONAL

Nineteen and Phyllis—

Plot neither original nor of exceptional interest. The star is the big attraction. Ray is up to his usual standard. (Middle West.)

Good picture that did well for us. (West.)

The Passion Flower—

Business excellent, as it always is when I play a Talmadge picture. This was more favorably commented on than anything Norma Talmadge has played in a year. Colorful, vivid, and realistic. (South.)

My Lady's Latchkey—

Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent. (East.)

The Woman in His House—

Pleasing picture but barely met average business. (East.)

Go and Get It—

Big week with this picture. Sure fine audience picture. (Middle West.)

Mama's Affair—

Only average picture, but it took well with our patrons and we played to excellent business. (Middle West.)

Man, Woman, Marriage—

A somewhat rambling story. Chief interest centers about the lavish scenes. A good box-office attraction. (Middle West.)

The Kid—

Went over extra big. Capacity business every day and they liked it. (South.)

Sowing the Wind—

A winner for fair. Booked it for one week and held it over for a second week. Just as big second week as first. (Middle West.)

REALART

The Little Clown—

Very good little picture that did well for me. (West.)

Out of the Chorus—

Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week. (Middle West.)

Ducks and Drakes—

Bebe Daniel goes her former productions one better in this picture. A snappy production that brings results at the box-office. (Middle West.)

All Souls Eve—

Played this on a double bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons. (East.)

UNIVERSAL

Outside the Law—

Went across big. Drew fine attendance and receipts dandy. (East.)

Regarded acting and production as superior to story, but it pleased our audiences and we had a splendid week with this picture. (Middle West.)

The Smart Sex—

Our audiences called this poor. Business was not up to average either. (Middle.)

ASSOCIATED PRODUCERS

The Small Town Idol—

Picture lived up to the advance notices given it by critics and we played to splendid business during its run. (Middle West.)

Attracted capacity business for week's run. (East.)

Lying Lips—

Did well for us and got favorable comment from the audiences.

HODKINSON

East Lynne—

Stormy weather held down attendance on this picture but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week. (Middle West.)

His Own Law—

An ordinary picture that brought fair business. (East.)

FOX

Over the Hills—

Attendance keeps up pleasing but not particularly gratifying. Ends run on 23rd. (East.)

Blind Wives—

Old story very well done by a capable company and exceptionally well directed. Had a big Sunday and business satisfactory, but not unusual, the rest of the week.

ROBERTSON-COLE

The Mistress of Shenstone—

A really good picture. Can't complain about business this week. (Middle West.)

SELZNICK

World's Apart—

They liked this one and business was excellent. O'Brien is winning back the popularity he so nearly lost in his former namby-pamby roles. (South.)

The Chicken in the Case—

Great—A laugh every minute—Biggest Sunday in several weeks, and kept up like that all during the engagement. (Middle West.)

UNITED ARTISTS

The Nut—

Went over big for full week.

METRO

Without Limit—

Rather interesting, and business was very good. (South.)

Cinderella's Twin—

Fair picture. Business just fair.

STATE RIGHTS

Kazan—

Fair picture that did just a fair business. (West.)

Wonderful picture—Tremendous big opening, and growing daily in popularity. One of the biggest attractions on the market.

The County Fair—

A gold mine—a knockout. Second week at my house and still going at full blast—a capacity house daily. (Middle West.)

A bad picture with little appeal. Business was not up to standard. (East.)

VITAGRAPH

Black Beauty—

Two weeks to big business. They seemed to like it first rate. (West.)

PATHE

The Devil—

Fair picture that just did average business. (West.)

PROGRAMS FOR THE WEEK OF APRIL 23RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Grauman's Theatre—
Overture—"Zampa."
Current Events—Pathe Weekly.
Novelty—Topics of the Day—Pathe.
Special—Presentation of the final scene of "Midsummer Night's Dream," ending with fairy dance. Used as prologue for the feature picture.
Feature—The Witching Hour—Paramount.

Grauman's Rialto Theatre—
Second week of The Faith Healer.

Clune's Broadway Theatre—
Educational—Ford Weekly.
Movie Chats.
Current Events—Kinograms and Selznick News.
Feature—Ducks and Drakes—Bebe Daniels.
Exploitation campaign tied up with the arrest and imprisonment of Miss Daniels for speeding at Santa Anna.
Next Week—The Little Clown.

Trinity Auditorium Theatre—
Indefinite run of Hugh Dierker's production, When Dawn Came, with a forty-piece girl's orchestra and vocalist and dancer presented.

California Theatre—
Overture—Selections from "Aida."
Current Events—From Fox and Kinograms with local strips.
Organ—"Just Keep a Thought For Me."
Scenic—The Sweetest Story Ever Told—Prizma.
Special—University of California of twenty artists in a repertoire of six numbers.
Feature—Don't Neglect Your Wife—Goldwyn.
Next Week—Kazan.

Miller's Theatre—
Second week of Straight From Paris.

Symphony Theatre—
Second week of The Last of the Mohicans.
Current Events—International News.
Comedy—Tough Luck—Century.
Feature—The Freeze Out—Harry Carey.

Superba Theatre—
Seventh week of The Four Horsemen of the Apocalypse.

Mission Theatre—
Second week of The Devil.
Fourth week of The Kid.

Tally's Theatre—
Special—One-act play, Moonshine, with Charles Clary and Edward Hayes in the leading roles.
Current Events—Kinograms.
Feature—Lessons in Love—Constance Talmadge.

Alhambra Theatre—
Overture—"Light Cavalry."

Highly original and effective display for "A Tale of Two Worlds" by the California theatre, Los Angeles. In size ten inches by four columns

Current Events—International News.
Vocal—"Somewhere a Voice is Calling."
Solo by Roy Smoot.
Comedy—Bang—Century.
Vocal—Duo renders a program of Southern melodies with a special drop.
Feature—Scrambled Wives.
Next Week—Trust Your Wife.

SAN FRANCISCO

Strand Theatre—
Special—Popular song contest with special stage setting and the audience selecting the winners.
Cartoon—Mutt and Jeff.
Comedy—Nobody's Wife—Christie.
Feature—Prairie Trails—Tom Mix.
Next Week—Skirts.

California Theatre—
Current Events—From all releases.
Orchestra—"Adrienne Le Couvreur" and "Love's Dream After the Ball."
Special—Pictures of San Francisco before the fire.
Organ—"Kamenoi Ostrow" and "Patsy."
Special—Jazz orchestra and dance act entitled "The Toddle," staged by Messrs. Roth and Partington.
Feature—Straight From Paris—Clara Kimball Young.
Next Week—The Love Special.

Imperial Theatre—
Second week of The Gilded Lily.
Next Week—The Faith Healer.

Tivoli Theatre—
Orchestra—"Raymond," "The Queen's Secret" and "Bright Eyes."
Vocal—Duet from "Il Trovatore" and "Gypsy Love Song."
Comedy—Torchy's Knighthood—Educational.
Scenic—It's a Great Life If—Educational.
Feature—Mama's Affair—Constance Talmadge.
Next Week—Kazan.

Rialto Theatre—
Educational—Kineto Review.
Cartoon—Gumps Release.
Comedy—A Cure for the Blues—Educational.
Feature—The Devil—George Arliss.
Next Week—The Offshore Pirate—

Frolic Theatre—
Comedy—Tough Luck—Century.
Current Events—International News.
Orchestra—"Drigos Serenade."
Vocal—"Nestle in Your Daddy's Arms" and "Wha Wha." Sung by Herbert Walff.
Special—Who Was the Man—Universal.
Feature—The Freeze Out—Harry Carey.
Next Week—The Magnificent Brute.

SEATTLE

Blue Mouse Theatre—
Overture—"Because."
Current Events—Fox News.
Comedy—Bubbling Over.
Educational—Pathe Review.
Feature—Without Limit—Metro.
Next Week—The Leopard Woman.

Coliseum Theatre—
Overture—"The Red Mill."
Current Events—Pathe News.
Comedy—Naughty Mary Brown.
Scenic—The Will 'o the Wisp.
Feature—What Every Woman Knows—Paramount.
Next Week—Straight is the Way.

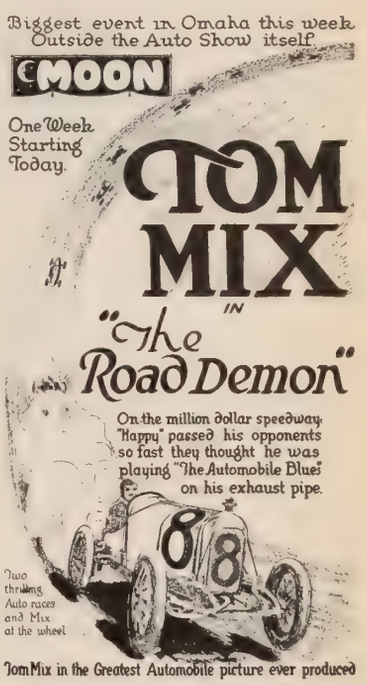
Clemmer Theatre—
Overture—Selections from favorite operas.
Current Events—International News.
Comedy—Movie Struck—Educational.
Novelty—Topics of the Day—Pathe.
Feature—The Offshore Pirate—Metro.
Next Week—The Big Adventure.

Liberty Theatre—
Overture—"Kismet."
Current Events—From all releases and local views.
Comedy—Scrappily Married.
Scenic—From Deer to Dam.
Feature—The Easy Road—Paramount.
Next Week—One Man in a Million.

DENVER

America Theatre—
Vocal—"Ain't We Got Fun." Solo by Henry Klotz.
Current Events—International News.
Feature—Seven Years Bad Luck—Robertson-Cole.
Next Week—Lessons in Love.

Rialto Theatre—
Overture—"All For You."
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.


Biggest event in Omaha this week
Outside the Auto Show itself
MOON
One Week Starting Today
TOM MIX
IN
"The Road Demon"
On the million dollar speedway "Happy" passed his opponents so fast they thought he was playing "The Automobile Blues" on his exhaust pipe.
Two thrilling Auto races and Mix at the wheel
Tom Mix in the Greatest Automobile picture ever produced

Another of N. N. Freudenfeld's displays when "The Road Demon" played the Moon theatre, Omaha

Comedy—Torchy's Double Triumph—Educational.
Feature—Polly With a Past—Ina Claire.
Next Week—What Every Woman Knows.

CHICAGO

Tivoli Theatre—
Overture—"William Tell."
Scenic—An Angle in Idaho; accompaniment, "Woodland Whispers."
Specialty—Tivoli presentation of the Love Boat.
Pathe News.
Organ Solo—"Dearest One," by Jesse Crawford.
The Literary Digest accompaniment—"Laveeda."
Specialty—Excerpt from the opera, "Robin Hood."
Feature—Wallace Reid in the Love Special.
Comedy—Beat It.
Coming Feature—The Witching Hour.

Woodlawn Theatre—
Overture—"Scheherazade."
Feature—Kismet.
Intermission—"Learning."
Coming Feature—Clara Kimball Young in Hush.

Pantheon Theatre—
Organ Solo—Medley of popular selections.
Pantheon Topics and Travel.
Overture—"The Hunt."
Pantheon Pen and Ink Sketches, Bob Joins the Band.
Specialty—Dunbar's Nine Light Hussars."
Comedy—Office of Cupid.
Feature—The Home Stretch.

Here is a display on "The Killer" and "The Blushing Bride" used by the Terminal theatre, Newark, N. J.

Coming Feature — The Miracle of Manhattan.

Randolph Theatre—
Organ Selections.
Comedy—He Mixes In.
Feature—The Passion Flower, featuring Norma Talmadge.
Coming Feature—The Gilded Lily, featuring Mae Murray.

Barbee's Loop—
Overture—"Pastime on the Levee."
Universal Weekly.
Literary Digest.
Comedy—Hey Rube.
Feature—Black Beauty.

Ziegfeld Theatre—
Incidental music by orchestra.
Literary Digest.
Topics of the Day.
Pathe Weekly.
Comedy—The Love Lesson.
Feature—East Lynne.
Coming Feature—"Boys Will Be Boys," starring Will Rogers.

CLEVELAND

State—
Overture—"Fantasia."
Current Events—Pathe News—Topics of the Day.
Added Events — The Crade of Champions—Sport Pictorial.
Scenic—Submarine Garden—Ditmar's Marvelous Deep Sea Picture.
Cartoon—Mutt and Jeff in the Naturalist.
Prologue—Winter scene, showing interior of cabin, with woman cooking. Man enters, sits by fireside and starts singing "The Song of the North," in which the woman joins. Arranged by Manager George Dumont.
Next Week—City of Silent Men.

Allen—
Overture—"William Tell," followed by "Kamenoi Ostrow."
Current Events—Allenette, compendium of several news weeklies and scenics.
Scenic—Kineto Review—Panama.
Comedy—Short and Sweet.
Feature—Blind Wives.
Next Week—Passion.

Stillman—
Overture—"Dance of the Hours," from "La Gioconda."
Current Events—Pathe News.
Scenic—The Message of the Flower.
Comedy—Bang—Mermaid Comedy.
Feature—The Gilded Lily—second week.
Next Week—The Gilded Lily continued.

Park—
Overture—"Mignon."
Current Events—Pathe News—Topics of the Day.
Comedy—The Sneakers—Christie Comedy.
Feature—The Mistress of Shenstone, with Pauline Frederick.
Next Week—"The Stealers," Robertson-Cole.

Alhambra—
Overture—Selections from "Mme. Butterfly."
Current Events—Loew's Up-to-Date News Events.
Comedy—Monkey Hero—Universal.
Feature—The Chicken in the Case, with Owen Moore.
Next Week—Enid Bennet in Her Husband's Friend.

Knickerbocker—
Overture—"Down South."
Current Events—Fox News, Pathe Review.
Scenic—The First People—Sunset-Burred Scenic.
Comedy — Hobgoblins — Sunshine comedy.
Feature—David Butler in Sitting on the World.
Next Week—Her Lord and Master, with Alice Joyce.

Metropolitan—
Overture—"La Boheme."
Feature—Sowing the Wind, with Anita Stewart, second week.
Next Week—Jim the Penman, with Lionel Barrymore.

Strand—
Currents Events—Ford Weekly.
Feature—Sowing the Wind, with Anita Stewart, held over for second week.
Overture and comedy omitted on account of length of feature.
Next Week—Jim the Penman.

CINCINNATI

Strand—
Overture—"Morning, Noon and Night."
Current Events—Pathe 33.
Educational—Cincinnati, the City with a Heart—Romell.
Feature—Brewster's Millions.
Next Week—Mamma's Affair.

Walnut—
Current Events—Pathe 32.
Topics of the Day—Literary Digest.
Special—Trapping the Bobcat—Pathe.
Feature—The Passion Flower.
Next Week—Sowing the Wind.

Gifts—
Current Events—Fox 31.
Sunshine Comedy.
Feature—Once to Every Woman.
Added attraction—Percy Reed, barytone.
Next Week—A Small Town Idol.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Poor Dear Margaret Kirby.
Next Week—The Testing Block.

Capitol—
Overture—Excerpts from "Faust."
Vocal Numbers—"All Hail, thou Dwelling."
Prison Scene (trio).
Capitol News Events Novelty—Literary Digest, Topics of the Day, Pathe News.
Prologue to the feature—Interpretive dance by Helen Owry.
Background — Street scene in Bagdad.
Feature—Kismet.
Next Week—Outside the Law.

WASHINGTON

Crandall's Metropolitan—
Overture—"Kiss Burglar" selections.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Scenic—Prizma.
Feature—Bob Hampton of Placer—First National.
Next Week—Passion Flower—First National.

Loew's Columbia—
Feature—Lying Lips, continued.

Loew's Palace—
Overture—"Rigoletto" selections.
Current Events—Pathe News—Topics of the Day.
Comedy—Dummy Love.
Feature—City of Silent Men—Paramount.
Next Week—Billions—Metro.

Moore's Garden—
Feature—The Woman Untamed, accompanied by a Hawaiian Musical Revue and Signe Paterson in Hawaiian and Oriental dances.

Moore's Rialto—
Overture—"Les Contes d'Hoffman—Drigo's Serenade," violin solo, Mr. Breeskin.
Current Events—Fox News.
Comedy—Crowning Torchy.
Feature—Straight From Paris—Equity.

DETROIT

Adams—
Overture—"Il Guary."
Current Events—Free Press Weekly.
Vocal—Dieterich and Griff, tenor and flutist.
Feature—The Oath.
Next Week—Lionel Barrymore in Jim the Penman.

Broadway Strand—
Overture—"Coronation March."
Current Events—International News.
Vocal—"My Hero," Ruth Kellog Waite.
Educational—Bonnie Scotland.
Prelude—Medley of Scotch numbers by orchestra with Ruth Kellog Waite singing "Annie Laurie" and Grace Busto in Highland Fling dance.
Feature—Sentimental Tommy.
Organ Number—Scotch airs.
Next Week—Elsie Ferguson in Sacred and Profane Love.

Madison—
Overture—"The Force of Destiny."
Current Events—Pathe News.
Vocal—Elsa Grey, soprano.
Feature—The Passion Flower.
Next Week—Anita Stewart in Sowing the Wind.

Majestic—
Overture—"If I Were King."
Current Events—Pathe News.
Vocal — "Springtime," sung by Jackson Murray.
Educational—Pathe Review.
Vocal—Old favorite songs sung by Jackson Murray and Marion Mills, closing with "Mary," the theme of the feature.
Feature—A Small Town Idol.
Next Week—Dorothy Gish in Oh, Jo.

Washington—
Overture—"The Chocolate Soldier."
Current Events—Fox News.
Cartoon—Mutt and Jeff in the Naturalists.
Comedy—Harem Skarem.
Vocal—Ruth Fullerton.
Feature—His Greatest Sacrifice.
Next Week—East Lynne.

BUFFALO

Shea's Hippodrome—
Overture—"Beautiful Galatea"—Suppe.
Stage Setting—"The Fate," a depiction of a scene from the feature.
Violin Solo—"Meditation" from "Thais."
Played by Katherine Stang.
Feature — Man-Woman-Marriage—Dorothy Phillips.
Comedy—Hobgoblins—Harry Pollard.
Current Events—Hippodrome Review, Topics of the Day included.
Next Week—Thomas Meighan in The Easy Road.

Shea's Criterion—
Overture—"Morning, Noon and Night."
Feature — The Country Fair — Wesley Barry.
Comedy—Sweetheart Days—Mack Sennett.
Current Events—Criterion Pictorial.
Next Week—Sentimental Tommy.

Mark-Strand—
Overture—"Lady Billy."
Current Events — Latest Pathe News.
Feature—Black Beauty.
Comedy—Funfilm omitted because of length of feature.
Next Week—The Oath—Miriam Cooper.

Palace—
Feature—Without Limit—Anna Q. Nilsson.

PHILADELPHIA

[illegible]ley—
Overture—"Dance of the Hours"—Ponchielli.
Romance, Rubinstein.
Current Events—Stanley News—Compiled from weeklies of the world.
Cartoon—Bobby Bumps Joins the Band.
Scenic—Paramount Magazine.
Vocal—The Armourer's Song from Robin Hood—sung by J. Hefelstein-Mason. Arranged by Miss Marie Walz.

This one for "Ducks and Drakes" by Loew's Cleveland theatres was ten inches by four columns

Prologue Espagnole—Dances arranged by Miss Marie Walz to Prelude from Carmen, Howard Mills and Fay White, performing.
Feature—The Passion Flower—Norma Talmadge.
Next Week—The Dollar a Year Man—Arbuckle.

Stanton—
Overture—"Hungarian Rhapsody" No. 3—Liszt.—Stanton Orchestra.
Vocal Recital—Bernard Poland, tenor.
(a) Aria from Tosca-Puccini.
(b) Mother Machree-Olcott-Ball.
Feature—Broadway and Home—Eugene O'Brien.
Current Events—Stanton Topical Review.
Comedy—The Naturalist—Cartoon.
Next Week—Black Beauty.

Arcadia—
Feature—Lying Lips.
Scenic—Burton Holmes travelogue
Current Events—Pathe News.
Next Week—Same.

Palace—
Feature—The Plaything of Broadway—Realart.
Comedy—Neighbors—Metro.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Passion Flower.

Victoria—
Feature—Man-Woman-Marriage.
Current Events—Pathe News.
Next Week—The Branding Iron.

Regent—
Feature—Chickens.
Comedy—Mutt and Jeff Cartoon.
Scenic—Pathe Review.
Next Week—Officer 666.

Capitol—
Feature—The Devil.
Comedy—Torchy's Big Lead.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Pleasure Seekers.

KANSAS CITY

Newman Theatre—
Overture—"Lucia di Lammermoor," by Newman Concert Orchestra, Leo F. Forbstein, director.
Comedy—"Get Rich Quick Edgar.
Organ Selections—Q. Landwehr and G. Baker.
Vocal Number—"Way Down in Mt. Collar," by Emanuel Liszt, basso.
Feature—The Love Special, with Wallace Reid.
Exit March—"Mammy."
Next Week—Bob Hampton of Placer.

Liberty Theatre—
Overture—To be selected. By Liberty Symphony Orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Pathe.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston.
Feature—Polly with a Past.
Next Week—What Women Will Do.

New Royal Theatre—
Overture—To be selected. By New Royal Orchestra, Lewis M. Forbstein, director.
News—Royal Screen Magazine.
Comedy—Larry Semon in the Hick.
Organ Selections—L. Flint and Mrs. E. Bassford.
Special Number—Vocal. "Hold a Thought for Me," sung by Earl Nesbit, accompanied by New Royal Orchestra. Special stage settings.
Feature—Education of Elizabeth, with Billie Burke.
Exit March—"Lucila."
Next Week—Scrambled Wives.

Doric Theatre—
Overture—"Half Moon," Jacobi, by Doric Orchestra, Sandor Kish, director.
News—International.
Comedy—Century.
Organ selections—Philip F. Stevens and Robert K. Hale.
Feature—A Message From Mars.
Next Week—All Soul's Eve.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's Orchestra.
Comedy—Charlie Chaplin in the Adventurer.
Vocal Number—"Broken Moon," by Floyd White, tenor. Special stage settings.
Feature—Straight Is the Way, with Matt Moore.
Exit March—"Wait Till You See."
Next Week—"Plaything of Broadway."

BALTIMORE

Rivoli—
Overture—"Il Guarany," by Gomes-Rivoli Symphony Orchestra.
Current Events—Rivoli News of the World.
Special—Walter N. Linthicum, soloist. (a) "In Old Madrid," H. Trotere. (b) "When You Look in the Heart of a Rose," Florence Methren.
Feature—The Passion Flower—Norma Talmadge.
Comedy—The Reckless Sex—Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—My Lady's Latchkey—Katherine MacDonald. Special—The Kid.

Parkway—
Overture—Classic and popular hits.
Current Events—Parkway Special News and Pictorial Reviews.
Feature—Paying the Piper—George Fitzmaurice's.

New—
Overture—"Morning, Noon and Night," by Suppe-New Symphony Orchestra.
Current Events—Pathe News and Review.
Special—"March Modern," by Lamare-H. A. Boehme.
Prologue—Alice Kehoe West, mezzo soprano, with scenic special.
Feature—The Home Stretch—Douglas MacLean.
Comedy—Bang.

New Lyceum—
Overture—Special to usual score, with augmented orchestra.
Feature—Over the Hill.

Wizard—
Overture—Popular and classic hits.
Current Events—Topics of the Day—Pathe News.
Special—Fairmont Magazine.
Feature—Paying the Piper—George Fitzmaurice's.

Strand—
Overture—Popular and operatic airs.
Current Events—Kinograms.
Feature—The Nut—Douglas Fairbanks.
Comedy—Christie.

ST. LOUIS

Missouri Theatre—
Overture—Selections from "The Red Mill."
Scenic—Paramount.
News and Views of Missouri Selection.
St. Louis Weekly Events.
Vocal—Grant Kimbell singing "I Want You."
Stage arrangements by Charles Dahl.
Comedy—Buster Keaton.
Feature—Thomas Meighan in The City of Silent Men.

New Grand Central—
Overture—Gene Rodemich.
Grand Central News Reel.
Topics—Digest.
Organ Solo—"Sacred Music."
Vocal Duet.
Comedy.
Feature—Man, Woman, Marriage.

West and Lyric and Capital Theatres—
Same program as that of Grand Central.

Fox Liberty—
Overture—Hochman's Orchestra.
Current Events—Fox.
Topics—Digest.
Vocal selections.
Feature—His Greatest Sacrific—Dustin Farnum.

Del Monte—
Feature (double program)—The Plaything of Broadway—Justine Johnston; The Gilded Lily—Mae Murray.

Strand—
Feature—Partners of the Tide.

Capitol Theatre—
Overture—"Fingal's Cave."
Capitol Digest—Includes: An Angle in Idaho—Chester-Screenic; Capitol Travelaughs—Hy Mayer; Current Events—Pathe and International News.
The Children of the Sun—Pathecolor.
A Musical Idyll.
"The Mill in the Forest.. Eilenberg
Capitol Symphony Orchestra.
Buster Keaton in The Haunted House.
Cesare Nesi, Italian Tenor.
"M'appari (Like a Dream) from "Martha," Von Flotow
"For You Alone"..... Giehl
Organ Solo—Ralph H. Brigham.
Selections from "Faust".. Gounod
Organ Recital—Ralph H. Brigham.
Theme and Variations.. Faulkner
"Robin Adair".. Arranged by Lemare

ST. PAUL

State Theatre—
Overture—"Mignon"—A. Thomas.
State Digest—A compendium of news events, educational and travel pictures, and scenic pastels.
Felix, the Hypnotist.
Introduction to the third act of "Lohengrin"—Wagner.
The Man Who Always Sat Down—A Robert Bruce Scenic.
In a Spanish Garden—
1. "Nita Gitana"—De Koven.
1. "Rose of My Heart"—Lohr.
Helen Newitt, soprano.
Bernard Ferguson, baritone.
Norma Talmadge in The Passion Flower.
Arthur Depew, America's Premier Organist—Offertorie in B flat by "Salome."
Noon Day Organ Recital, by Arthur Depew.
1. "Romanza in F"—Grunfeld.
2. "The Lost Chord"—Sullivan.

ATLANTA

Howard Theatre—
Overture—"Katrinka," played by Howard Concert Orchestra, conducted by Vincent Kay & Enrico Leide.
Howard News and Views (edited by the management).
Violin Solo—"O Sole Mio," (by a member of the Howard Orchestra.)
Comedy—Ladies' Pets, featuring Snooky, the Humanzee.
Feature—Thomas Meighan in The City of Silent Men.

Criterion Theatre—
Overture—Medley Popular Dance—music specially arranged by Dave Love, conductor.
Pathe Review.
Topics of the Day.
Comedy—Mack Sennett's Made in the Kitchen—First National.
Feature—Allan Dwan presents The Forbidden Thing.

Loew's Grand—
Overture.
Hallroom Boys Comedy.
Kineto Review.
Feature—Owen Moore in A Desperate Hero.
Added Feature—Buster Keaton in The Scarecrow.
(Last of Week, Personal appearance of Doraldina, the dancer, in connection with the showing of her picture, Passion Fruit).

PITTSBURGH

Oympic—
Overture—Selections from "Rigoletto."
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Home Stretch.
Comedy—The Poor Simp.
Next Week—Sentimental Tommy.

Blackstone—
Current Events—Pathe News.
Scenic—Bruce Travelogue.
Feature—What Women Will Do.
Comedy—Torchy Comedy.
Next Week—City of Silent Men.
Current Events—Grand News Weekly.
Feature—Passion Flower.
Comedy—Ladies' Pets.
Novelty—Pictorial Review.
Next Week—Truth About Husbands.

Liberty—
Current Events—International News.
Scenic—Bruce Travelogue.
Feature—Passion Flower.
Comedy—Ladies' Pets.
Next Week—The Oath.

Regent Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Feature—Small Town Idol.
Comedy—Torchy's Latest.
Next Week—Polly with a Past.

Savoy—
Current Events—Fox News.
Feature—Small Town Idol.
Next Week—Bare Knuckles.

Exhibitors' Service Bureau—Pages 2796-2806

This wonderful lobby display for "Isobel" or "The Trail's End" is the work of the Loyalty theatre, International Falls, Minn. Story appears on the opposite page

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
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Forsyth Originates Novelty for Frederick Picture

The lobby of the Forsyth Theatre, Atlanta, during the three day run of "Roads of Destiny," recently, was one that not only attracted attention, but held it.

In the center of the lobby stood an immense, old-fashioned sign-post, weather beaten and worn with time. The signs pointed "North," "East," "South," and "West," all a little battered and sagging.

Against the sign-post stood a beautifully modelled figure of Fate, in the traditional flowing draperies, and with her Scroll under her arm, looking on at the drama passing before her. Near Fate, a cut-out of Pauline Frederick, in a light summer frock, and a big hat stood, as if not quite decided about the road to take. A cut out of "Lewis" stood under the "North" banner, with outstretched hands, pleading for the girl to follow his road; a cut-out of David stood at the other fork. And over all, brooded the figure of Fate, with her inscrutable smile.

It was a simple and inexpensive, but an eye-compelling lobby, and it attracted some excellent business throughout the run, and Frank Hammond, Manager of the Forsyth, was quite pleased.

Grauman Publishing Fan Magazine

Sid Grauman, managing director of the Grauman theatres, Los Angeles, is another exhibitor who has adopted the policy of getting out a weekly magazine devoted to the interests of the Rialto and Grauman's theatres and especially designed to appeal to the movie fans of Los Angeles as a magazine as well as being a program.

The magazine is something which no other Los Angeles house has as yet offered its patrons. The magazine contains live reading matter and suggestions from patrons are heartily invited as a means of making it more readable. A mailing list of considerable size has already been obtained.

Cut showing the hand painted lobby decorations inaugurated by the Rialto theatre, Denver, with the showing of the "Witching Hour"

Small Towner Builds Model Lobby Display

On the opposite page is a cut showing a lobby display for "Isobel" designed by L. L. Devereaux of the firm of Devereaux and Tippel operating the Loyalty theatre, International Falls, Minn., which to our mind is the highest type of small town exploitation of its kind to ever come to our attention.

The cabin on top of the canopy is built of real logs. The trees are the real article procured from the nearby pine woods. The cut-outs were obtained from the 24's and 6's. The mounted 3's and 6's appearing directly in front of the theatre are surrounded by frames made of real logs. By stringing lights around the cabin through the cut-outs a very splendid illumination was obtained at night, which added to the realistic appearance of the entire whole.

Prologue stage setting used by the New Branford theatre, Newark, N. J., to exploit "The Kid"

Beaumont Theatre Decorates for Moore Picture

Manager Barr, of the People's theatre, Beaumont, Tex., exploited his showing of "Hold Your Horses," by following out a lobby suggestion made to him by Miss Jean Darnell, Goldwyn's exploiter in the South.

Out of a piece of beaver board fourteen feet high and six feet wide was cut a horseshoe and a shamrock. The stem and three leaves of the shamrock were painted green, while the horseshoe was silvered. Placed in the entrance to the lobby, the great horseshoe and shamrock stared passers-by in the face and they all stopped to look at it.

In the center of the shamrock was a large head of Tom Moore, wearing the New York street sweeper's helmet. On the top leaf of the green shamrock, which projected a foot or two above the top of the arch of the horseshoe was painted in large black type the name of the star, while the title of the photoplay was printed across the top of the horseshoe and down each side.

"Hold Your Horses" posters, stills and enlargements helped to make the lobby most attractive.

Rialto, Denver, Tries Out Hand Painted Lobby Displays

The Rialto theatre, Denver, Colo., is the latest house to adopt the hand painted idea for lobby decorations after one experiment which proved an artistic and financial success. The hand painted lobby designs were tried out for the first time when Paramount's "The Witching Hour" was played at the house.

Here is Manager Joseph L. Plunkett and his New York Mark Strand birthday cake used last week as a stage setting for a vocal number by the Mark Strand quartette and in celebration of the theatre's seventh anniversary. The singers' heads were disclosed when the petals of the prop flowers dropped down

Danville, Pa., Takes First Lesson in Exploitation

Danville, Pa., spruced up considerably and took its first lesson in motion picture exploitation coincidently with the appearance of Eli M. Orowitz, Paramount exploiter for the Philadelphia territory. Orowitz came to Danville to exploit "Something to Think About," which was scheduled for an early appearance at the Luna theatre.

The exploiter took advantage of the coming spring season to obtain the cooperation of retail merchants in window displays, using the opportune time of year as an excuse for preaching a lesson on tidying up show windows, although it wasn't stated in such crude form.

The exploitation man had secured the best locations in town; and the windows he selected spread the doctrine of "Something to Think About" in full width streamers. Fashion shops, millinery stores and provision emporiums alike shared in the exploitation campaign.

An intensive newspaper campaign was also conducted, the Danville Evening Press featuring a double truck advertising tie-up which Orowitz had solicited from local merchants.

Garbrach Uses Local Talent in Prologue

Ames, Iowa, is a little city of only 10,000, but it is a college town, and when Manager Joe Garbrach, of the Ames theatre, played "Twin Beds," he made a hit with the "Rah-Rah!" boys.

In this particular instance, he had two miniature beds made, and mounted them upon pedestals, one on either side in his outside lobby. They attracted attention.

As an introduction, he used a prologue, employing local talent and some bedroom suites loaned for the occasion by an enterprising furniture store. During the nine-minute prologue the actors, students from the colleges, used lines from the stage play.

Good Advertising at Small Cost at Wichita Falls

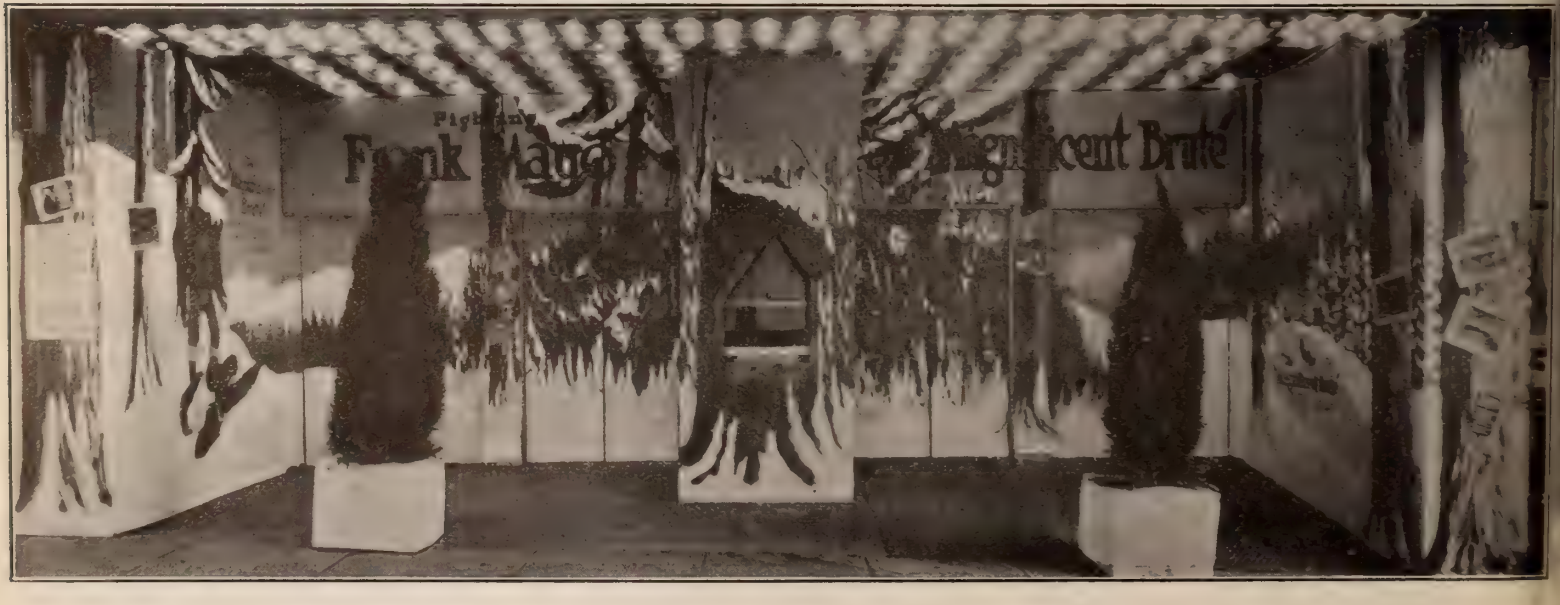
Robert Sparks advertising manager for the D. F. R. Enterprises, Inc., operating a string of picture houses in Texas, recently effected a business getting exploitation tie-up for "The Gilded Lily" showing at the Palace theatre, Wichita Falls, Texas, when he induced the local Studebaker car agency to furnish a machine for driving about town as illustrated in the accompanying cut.

Three usherettes of the theatre played the roles of the chauffeur and footman and the girl impersonating Mae Murray, costumed by a local store. The only cost to the theatre was the painting of the streamers used and a bunch of lilies.

Chambers Gets Results with Teaser Campaign

Stanley Chambers, manager of the Palace theatre, Wichita, Kansas, whose extensive use of big space in newspaper display advertising has brought widespread exhibitor attention to his theories on this subject, recently showed Wichita that he also realized the value of small space in teaser campaigns.

Mr. Chambers used a neat teaser campaign to herald his presentation of "Not Guilty." The campaign consisted of nothing more than the use of the title in small space with a line or so of interest-whetting illusion. But it brought the business.



Here is the way the Clemmer theatre, Seattle decorated the lobby for the showing of "The Magnificent Brute"

Canadian Paper Helps Put Over "Dinty"

Canada is just as susceptible to Amerian exploitation ideas as is this country tself, according to the results which H. N. Jernberg, manager of the Allen theare, Winnipeg, found incident to the exploitation campaign he put over for "Dinty."

Through the circulation department of he Manitoba Free Press, the cooperation f the newsboys circulating that newspaer was obtained. In addition to selling he greatest number of newspapers, the ewsboys who yelled "Dinty" the greatst number of times and the loudest were iven long-term passes to the theatre.

The climax of the campaign came when Mr. Jernberg arranged for a parade of ight hundred boys. The kids carried baners announcing the showing of "Dinty" t the Allen theatre. This selling campaign rought great results.

Inexpensive but effective lobby display for "Homespun Folks" used by the Princess theatre, White Hall, Ill.

Baltimore American Aids Press Agents

Two unique exploitation stunts were put over in Baltimore last week. One was manouvered by Wells Hawks, advance agent for "Over the Hill," showing at the New Lyceum theatre, and the other by Martin J. Porter, publicity agent of Hippodrome theatre, where "Dice of Destiny" was given.

The Baltimore American each morning publishes in its columns a half-page miniature newspaper entitled "The Junior American," which is edited by a Junior Press Club of high-school boys under the direction of Arthur F. McCullough. Hawks and Porter gave the youthful reporters a treat to their shows and arranged with Editor McCullough to have criticisms appear in "The Junior American."

The stunt served to test the ability of the youths to report on motion pictures and brought to each picture a review of nearly half a page. The articles appeared over the names of the writer's.

howing two views of the prologue number staged by S. Barrett McCormick, managing director of the Ambassador and Kinema theatres, Los ngeles, in connection with the engagement of "Dinty." The top cut shows a transparency after the fade out to the second scene

Attractive window display on "The Faith Healer" secured during the showing of the picture at the Isis theatre, Indianapolis, Ind.

Franklin's "The Kid" Prologue

Unique Stage Setting Built at Shea's Hippodrome Buffalo

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, put on an excellent prologue last week when he presented "The Kid." Inasmuch as a lot of the action of "The Kid," takes place in an alley, Mr. Franklin conceived the idea of reproducing a Buffalo waterfront alleyway on Hippodrome stage. He sent a photographer along the city's harbor district in search of a typical alley scene. The photographer was successful in procuring a view at the foot of Fly street. The photo was given to the Hippodrome art staff and stage carpenter and within a few days the alleyway was built.

Of course an alleyway, no matter how colorful, is not a very appealing stage picture, so Mr. Franklin added the color with the addition of a quartette of well known local soloists. Three of the members were dressed as newsboys and bootblacks and one as a policeman. When the curtain was unveiled it disclosed three of the quartette playing "Nubian Polo" with the cop entering the scene. Instead of arresting the arm of the law became friendly with the boys and all agreed to sing. What followed was one of the most delightful bits of musical entertainment heard in the Hippodrome in a long while. The boys sang popular songs, with the Hippodrome orchestra accompanying them and the audience insisted on recalling the four song birds for many encores at every performance.

In advance of the presentation of "The Kid," Mr. Franklin placed a number of his inimitable hand-drawn advertisements in the local newspapers, which attracted the attention of all Buffalo. The program cover was an eye-catching one as was the big ad used in the press on opening day.

In the Hippodrome lobby Mr. Franklin placed a number of unusual frames announcing "The Kid." Along the top of the marque he erected three large signs showing the time of the various screenings and telling of the fact that performances began a half hour earlier every day during the week. "The Kid" smashed box-office records at the Hippodrome.

Showing the lobby decorations, including a special painting which the Leader theatre used to exploit "If Only Jim"

"Faith Healer" Campaig at Indianapolis

A clever, well rounded exploitatic campaign and an attractive lobby fro were the outstanding features that a tended the introduction of "The Fai Healer," at the Isis theatre, Indianapoli Ind.

Oscar A. Kantner, Paramount e ploiter, was responsible for the exploit tion campaign, which followed sound co servative lines in enlisting the co-oper tion of the local papers and the merchan of the city. One of the best example of profitable co-operation was obtaine from Indianapolis' leading musical sto which gave an entire window to the m tion picture.

The tie up aroused considerable notic because of the artistic arrangement of th window. The title of the picture, "Th Faith Healer," was arranged in lette two feet high to form an arch over th display of pianos which the store wa boosting. This was supplemented by cu outs from the posters and advertisin cards. A basket of flowers furnished a attractive front for the window.

The lobby of the Isis theatre had bee given careful attention as part of th elaborate program for a fitting presenta tion of this picture.

Prospective Patrons Selec Name for Theatre

Joseph Stern has obtained columns c free publicity and aroused a great deal c interest among his Roseville, N. J., town men in his new theatre, now under cor struction, by allowing his prospectiv patrons to select a name for the propose edifice.

Twelve hundred and seventy-six sugges tions were received, from which was se lected by popular choice, the "Rivoli," a the name of the new house.

"Kismet" prologue stage setting showing the characters taking roles as presented by the Liberty theatre, Portland, Ore.

Lieber Campaign Interests School Children

"Ole Swimmin' Hole" Exploitation at Indianapolis Gets Educational Authorities' Co-operation

WHEN Ralph Lieber, manager of the Circle theatre, Indianapolis, booked "The Ole Swimmin' Hole," he decided to direct his exploitation campaign especially toward the school children.

Despite the fact that there always has been an iron-clad rule in the schools of Indianapolis against the circulation of any kind of advertising in the classrooms, either verbally or by printed matter, Mr. Lieber decided to make an effort to get "The Ole Swimmin' Hole" advertised before the youngsters.

At a special meeting of the Board of School Commissioners, in which even the newspaper men were excluded, Mr. Lieber managed to get a letter through the closely guarded doors of the school board to the president of the organization extending them a cordial invitation to attend a pre-release showing.

The letter also asked them to set a definite time for the showing. In this way he felt that he would at least receive a reply to his letter.

The next morning the president of the board called with the information that they would view the picture at noon. Every member of the board attended the showing and so far everything had gone well, but getting the picture brought to the attention of the children was another matter.

Knowing that the board had previously been the center of considerable agitation for more wholesome entertainment on the screen in Indianapolis, Mr. Lieber took advantage of this situation by asking them if they "were sincere in their desire for a higher standard of screen amusement." Naturally this brought a hasty reply in the affirmative, which opened the way for the ultimate goal of Mr. Lieber's efforts.

"If you are," Mr. Lieber said, "there is one way in which they can be obtained. If good, clean, wholesome entertainment can be made to make more money than any other kind of pictures, then the theatres will book nothing but pictures of the highest standard.

"Your board, which deals directly with more than 70,000 school children in this city, can make such pictures as 'The Ole Swimmin' Hole' the most profitable investment of all for the theatres if you will get behind them and have the teachers in all the classrooms of the city endorse this picture as the kind of entertainment the children ought to see."

They did.

Every principal of the nearly 100 grade schools in the city the next day received a letter from the president of the board instructing them to request the classroom teachers to recommend "The Ole Swimmin' Hole" to the pupils.

And, on top of this, following another private showing for the benefit of the Parent Teachers associations, virtually every member of that organization, which comprises the majority of the parents of the school children of Indianapolis, was asked by those who attended the pre-review showing to do everything possible to back the production.

The backing of this organization on previous productions has proved of great value in several instances.

The members of the Indiana Board of Motion Picture Endorsers also viewed the picture in advance and through the courtesy of the three high school papers managed to have a special announcement made calling attention to the wholesomeness and entertainment value of the pictorial version of Riley's classic.

Representatives of the three Indianapolis newspapers also were given an opportunity to see the picture in advance of the showing, which permitted them to run reviews the day before the opening, which resulted in an unusual business at the start.

Here is shown the special lobby front designed by H. Somerville, manager of the New 14th Street theatre, New York, for the showing of "Midsummer Madness"

Lobby display for "The Magnificent Brute" designed by Manager Ralph Winsor of the Star theatre, Portland, Ore.

Barbee Pulls Novelty "Devil" Stunt

Chicago Exploitation Brings Many Free Newspaper Stories

MOTION PICTURE exploitation in Chicago, as everyone conversant with the situation knows, is almost entirely confined to the newspaper column because of the unusually strict police regulations, which prohibit any "ballyhoo stunts" of any kind.

The same police regulations, however, were used by Wm. S. Barbee, president of Barbee's Loop theatre, to engineer the most successful publicity stunt put over in Chicago in years—last week. In fact it was the help of the police department itself which turned the trick for "The Devil," which was showing at the theatre.

Thousands of Chicago loop shoppers observed the erection of a scaffold outside of the fourth floor windows of a building on one of the busiest corners of the city, with varying degrees of curiosity. At high noon, when the scaffold had been completed, two pretty girls dressed in artists' smocks and accompanied by a scarlet-clad man, costumed as "The Devil," popped forth from a window to the scaffold and busily engaged themselves in painting an immense sign announcing the opening of "The Devil," at the theatre, a block distant.

This performance was repeated daily for several days until the noontide crowds on the corner became so great as to obstruct traffic. On the fourth day, the police captain in charge of the district issued orders for the arrest of the pseudo devil and his fair assistants. This was responsible for far more publicity than Mr. Barbee had hoped for.

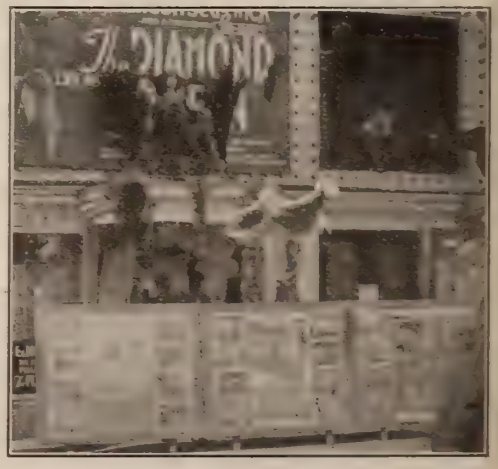
The burly captain of the law, far past his day of physical agility, found his way to the fourth floor windows of the building at the command of his superior officer, therefore. He, with typical politeness, suggested to the young ladies and their escort that they come in from the gaze of the interested public and permit the traffic to proceed on its way undisturbed. They, just as politely, refused. Upon which the policeman decided to use force. When an immense foot, followed by a gigantic leg stepped out of the window and reached for the scaffold, which was suspended by ropes from the roof, the girls, giggling with glee, wiggled and wobbled the temporary framework so that the policeman's foot missed it entirely and he nearly took a plunge to the street. Again he tried, with a like result. The roars of the crowd could be heard for blocks as he attempted each expedition. He then resorted to strategy—jumping from one place to another until he got the fair painter unawares—(and by the ankle) and hauled her unceremoniously into the office building. He fished for the other one successfully and jumped out onto the scaffolding to remove the last source of public interest, "The Devil's" replica. Evading the policeman's brawny grasp, the object of his pursuit slid "like the devil" down a rope—and into the waiting arms of a second minion of the law, where he was detained until his fair assistants reached the sidewalk.

Then all three were bundled into the patrol wagon and taken to the police station. Here the Celtic sense of humor of the police captain resulted in their release after a short lecture.

The police reporters had been tipped off to the coming event and without exception they realized the humorous attributes of the story, which received a page one play in six out of the possible seven newspapers.

The plans and details of this stunt were arranged and executed by Irving Mack & Company, who are specializing in this work in Chicago territory.

This shows the Chicago police "catching the devil" as explained by the accompanying story relative to the exploitation of "The Devil" at Barbee's Loop theatre



Novelty lobby display on "The Diamond Queen," used by the Whitehouse theatre, Milwaukee

"O'Malley of the Mounted" lobby display which Jess Day, manager of the Palace theatre, Des Moines, originated recently

Canton Visited by "Mysterious Lady"

Manager A. Bernower of the Alhambra theatre, Canton, put over one of the most comprehensive and successful publicity campaigns recently in connection with "Prisoners of Love." Bernower tied his exploitation to every known medium of advertising. He secured the cooperation of the department stores who carried in their regular display ads, a story about a mysterious lady who would be at their store at such and such a time, and the identification of whom would entitle one to a prize of $15. Every day, the mysterious lady was to be found at a different store, so the announcements shifted daily, but were continuously before the public. The newspapers, especially the Canton *Evening Repository,* gave considerable space to the stunt, other than in the movie section. The paper also conducted an essay contest in connection with the picture. It was to be confined to one hundred and fifty words on the subject: "Can a Girl's Own Instincts be Relied Upon to Find and Choose the Right Man?"

Thousands of answers poured into the *Repository* office. The mysterious girl was finally located on the day preceding the opening of "Prisoners of Love," in front of the Market Arcade, at Market Avenue, where previous announcements had said she would mail a letter at 1:45 P. M.

The prizes were $15 first prize; $10 second prize; $5 third prize and thirty pair of passes for the remaining prizes.

Bernower says he has never pulled an exploitation campaign that was so much talked about as this one was.

Bergum's Decorations for "Brewster's Millions"

This is the lobby of the Garden theatre, Des Moines, Iowa, showing how Manager Dan E. Bergum decorated for the showing of "Brewster's Millions."

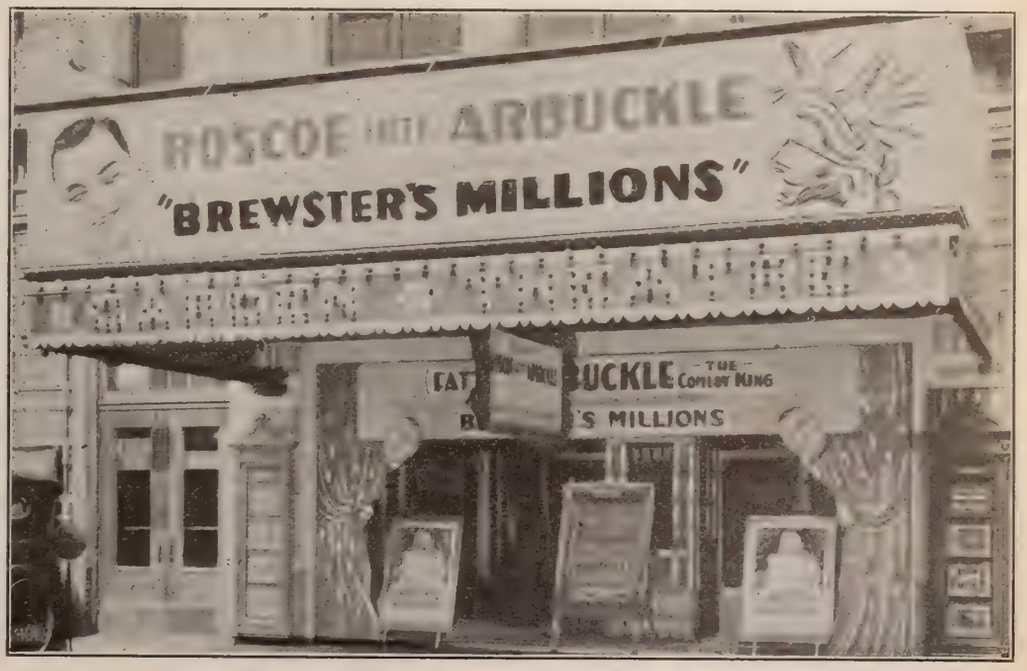
The entire lobby was made from the material obtainable at any Paramount exchange, with the exception of the light frame work. The heads used on the drapes were taken from the six-sheet, the banners on the canopy were reproduced from the twenty-four sheet and the one sheets were made from the regular lithograph one sheets.

Another of Jess Day's Lobby Displays

Jess Day, manager of the Palace theatre in Des Moines, is a great believer in lobby displays. For that reason, on nearly all of his bigger pictures, he arranges a specially built lobby of no small dimensions. The above is the lobby used by Mr. Day on "O'Malley of the Mounted."

The large cut-out in the center was a six-sheet cut-out and the lower part of the figure was hand-painted. The rest of the lobby was by hand.

Extra space in the newspapers and the bill boards furnished the balance of the exploitation.



This is the way Dan Burgum, manager of the Garden theatre, Des Moines, decorated his lobby for the showing of "Brewster's Millions"

Illustrating the story appearing below relative to the prologue number which Grauman's theatre, Los Angeles, staged for the showing of "Chickens"

Questionnaire as Exploitation Novelty

A questionnaire was the means employed by Frank L. Browne, manager of Clune's Broadway theatre, Los Angeles, to arouse unusual interest in "The Plaything of Broadway."

His idea was to have the people tell him, instead of telling them, what the picture and star were. In order to do this, however, it was necessary for him to tell them first.

The solution of this apparently ambiguous problem was accomplished by a questionnaire which was in the form of a postcard and read:

$10 REWARD

Will be paid for the best answers to these questions. Second prize, 4 loge seats; third prize, 4 reserved seats; fourth prize, 2 seats.

Who is Justine Johnstone?

What film company is she with?

Is she a blonde or brunette?

What is the name of her next picture to be shown in this city?

When is it to play Clune's Broadway theatre?

How many people will pay to see it the first day?

Mr. Browne got out 25,000 of these cards, which were placed in stores, apartment houses, hotels and homes. Naturally all of the questions except the last could be answered by Mr. Browne. On that the guess of his patrons was nearly as good as his own, because the contest closed the day before the picture was shown and he had no means of knowing just how many paid admissions there would be. But it was a good stunt to arouse curiosity and interest—and it kept the telephones ringing continuously.

Mr. Browne followed up the questionnaire campaign with newspaper advertising and other displays and these were rendered particularly effective because of the interest created through the little postcards. It is safe to say that the patrons of Clune's Broadway, together with a very considerable number of other people in Los Angeles, could give the life history of Miss Johnstone as well as much interesting data on her pictures as a result of this stunt.

Thatcher Stages Highly Original Prologue

H. J. Thatcher, manager of the Strand theatre, Salina, Kansas, one of the leaders in artistic presentation, even though his city is only about fifteen thousand inhabitants, recently presented a prologue for "A Small Town Idol" that created no end of favorable comment among Salinains.

The prologue was entitled "The Temple Dancer," and many various lighting effects were used in its presentation. The opening scene showed the King seated at his throne with two of his favorites, blue lights being used on the opening. Then to the strain of a weird Oriental dance a dancer slowly appeared in the doorway to the left, descended the marble steps bearing an incense bowl. She approached the throne, placed the incense before the king and then went into the dance. As she approached the throne the foot lights were brought up bright red, and the entire setting was flooded from the booth by a lavender flood, and the border lights remained blue, giving it a beautiful effect. The dancer in a white spot.

As the dance waxed faster the king's favorites tried to draw his attention to them again, only to be pushed aside. The finale of the dance came when the dancer fell exhausted at the feet of the king, to slowly regain her feet and advance with the incense bowl before the throne, after which she exited through the balcony as shown in the accompanying cut.

Sid Grauman's Prologue on "Chickens"

Closely linking picture and prologue with stage settings and songs has been practised successfully for a long time by exhibitors, but Sid Grauman of Los Angeles went a step or two further in connection with the presentation of a prologue to "Chickens."

Mr. Grauman not only duplicated a scene from the picture where MacLean drives his car through a barn door, but also the prologue actors took for many of their lines several titles from the picture.

The stage setting showed a typical farmyard with a "garage" well in the foreground. A contented looking cow is shown in a corral adjoining the "garage," and she munches her cud peacefully, and digs deep into a barrel for more fodder as the prologue is presented. Three dozen chickens cluck around in happy fashion in a pen nearby, and the usual assortment of farm machinery, harness, rakes and hand plows as well as small implements are scattered about.

The performers are dressed in typical farmer garb, and the numbers include vocal and instrumental selections, a girl with a banjo playing "Way Down on the Farm," the title of the prologue being one of the features. A juvenile dancer and half a dozen singers who render the old fashioned melodies typical of two generations ago give a realistic and pleasing atmosphere to the entire setting.

Stage setting showing characters appearing in a prologue for "Love, Honor and Behave," as presented by Manager H. J. Thatcher of the Strand theatre, Salina, Kansas

"Kismet" lobby display (center) and two window displays (right and left) used by the Strand theatre, Waco, Texas

Plunkett Has Original Prologue Plan

New York Mark Strand Theatre to Stage Twelve Minute Musical Comedies

JOSEPH PLUNKETT, managing director of the New York Mark Strand theatre, presents a new type of prologue this week in the "original musical prologue" being staged for "The Sky Pilot."

In the broadest sense, Mr. Plunkett's new idea aims to "harmonize color, lyrics, melody and illusion," but basically it is one of the most courageous bits of exhibitor enterprise on record since it means nothing more or less than producing a twelve-minute light comedy opera, of which both the lyrics and music were originated and composed especially for that particular prologue.

The setting for Mr. Plunkett's "Sky Pilot" prologue represents a scene just outside of a small western town's main resort for cow-punchers. Stage properties such as saddlery, hitching posts, water troughs, etc., lend to the effect of the scene. A rosy glow of sunset is cast over the stage.

The action starts when the group of cowboys seated on the veranda of the saloon notice the approach of a man garbed in the costume of a preacher. The quartette sings its greeting in a rather skeptical tone. The "sky pilot" replies. A novel bit of music is introduced when the cowboys give the stranger the "horse laugh" when they learn that he is a preacher. However, this tempo suddenly changes when one of the punchers, rebukes the boys for telling the pilot he is out of his enviroment, and declares that:

"The pilot's Johnny-on-the-spot,
Because he came in the neck of time,
To marry me to that girl o' mine."

Then the theme brings out the fact that one of the group is a lovesick cowboy, whose affection for "Gwen" is the biggest part of his rugged life. The quartette song "Gwen" is indeed a pretty number, and in view of the popularity of girl songs at present, stands a good chance of becoming well known.

During the action of the prologue, the scene changes from sunset to dusk to moonlight. As the curtain descends, a shaft of moonlight is peeping through the trees. The love-sick cowboy is dreaming of his love, with the sky pilot attempting to console him as the curtain closes.

With regard to his decision to "ban" the spoken word from his prologues, Mr. Plunkett declared that: "The motion picture is correctly called 'the silent art.' It is wordless—and because of that it is so wonderful. I do not believe that the prologue which allows speeches of the nature of skits, and acts, has a proper place in a motion picture theatre.

"My conception of motion picture presentation is the harmonizing of color, sentiment, melody, lyric and illusion into a composite whole that makes the audience entirely forget just what the nature of the prologue is. I have been studying various means by which this effect could be secured for many months. Out of the process of elimination came what I believe to be the evolution of prologue art to the ultimate. And that was brought about by beautifying light opera with colorful effects, and human-interest pantomime. That is precisely what the original musical prologue will accomplish."

The lyrics and music for the original musical prologue for "The Sky Pilot" were written by Paul M. Sarazan of Associated First National. Mr. Sarazan worked in conjunction with Mr. Plunkett, with the idea of not only originating something that could be used at the Mark Strand on Broadway, but a creation that could be offered as a tangible proposition to exhibitors throughout the country. That Sarazan succeeded is shown by the fact that First National's press sheet on "The Sky Pilot" will prominently display the musical prologue as presented by Mr. prologue score will also be compiled in a Plunkett, in addition to giving complete stage directions, light effects, etc. The small folder for exhibitor use. It will be supplied free of charge.

Stage setting and characters appearing in Paul Sarzan's original prologue presented this week at the New York Mark Strand theatre for "The Sky Pilot"

Music and the Picture

What About Jazz?

By Charles D. Isaacson

A GREAT many exhibtors and musicians have written to me again and again: What about jazz?

I have never said a great deal on the subject in all this time that I have been writing to the readers of the NEWS. But I may very often have given some pointed and undeniable impressions concerning my personal feelings on the matter.

Now I want to speak my mind on the subject of jazz and syncopation and all that goes under the heading of popular music. Music publishers, song-writers and kings of the moaning saxophone, pay attention!

Whatever I may think personally of jazz, whether I like it in my home or not, whether I consider it elevating or degrading, valuable or vulgarity, makes not the slightest bit of difference in the music department of the MOTION PICTURE NEWS. And for myself you may substitute any authority in the musical world, and his personal feelings, likes or dislikes would make not the slightest bit of difference.

Naturally with my peculiarly constituted temperament and ideals, I should like to be the means of raising taste, but as I have so often said, my readers here haven't any time to take away from their business of making money and building patronage, to think about movements for humanity.

The matter before the house is this:

What about jazz for the motion picture theatre?

This question is not related to the one which might ask, "What about jazz for the concert hall, the home, the vaudeville theatre, the burlesque house, the hotel, the Sunday school." . . . Just the motion picture theatre, which is peculiar unto itself.

The other day I happened to pick up the *Cosmopolitan Magazine*, and there on the first page I saw an editorial by George Ade on "Music Lovers." The famous humorist was in his best vein. He poked fun at the overly musical musician, and asked: "Why is it that whenever you see a girl whose face looks as if she had just bitten upon a lemon that you say she must play the piano very well?" He declares, "None of us would like to live with a person who knows music too well, or with a girl who had been thoroughly conservatoried."

He goes on to say that "because a man confesses to a liking for old hymn tunes and minstrel airs is no reason for him to be ashamed, yet just because a man is a jazz hound is no reason why he should sneer at the fellow who gets a kick out of the Boston Symphony Orchestra." . . . What George Ade did was virtually to jazz up a lot of arguments I have been giving out to the poor unfortunates who have been forced to listen to my talks on music. Thereupon I took my pencil in hand and wrote to several of my friends among the musicians and asked them what they thought of jazz, etc. . . . The letters have been coming back, with answers from critics, pianists, violinists, opera singers, and others. And what they don't think of jazz for publication is a crime. But nearly all of them add a postscript to the effect that in off moments they can indulge in a jazz debacuh with delightful and shameless abandon (not for publication'. One of the loveliest letters came from a lady who follows the profession commonly or generally known I believe as "coonshouting." Her name is Sophie Tucker, and what she doesn't think of all these highbrows who can't come down to earth and jazz it, isn't to be put into ordinary words. Miss Tucker says that jazz is an art, and she points to herself as an example, and she threatens that if she's ever given a call to sing in those dry, uninteresting, sleepy grand operas she'll shimmy all over the stage and jazz every bar. That's what she threatens.

Every once in a while when I tell my opinions about music of different kinds, I get into trouble with somebody. The rea great musicians somehow or somewhere ha a lurking suspicion that I'm a queer duck, lo ering the dignity of art; the really down-t earth harmony hounds of the syncopation st prise, say that I am spoiling their game a running them and their starving children the poorhouse. You see I believe that wha ever serves to awaken a love for what beautiful, though it be the most slo bery ditty ever written, has accomplish a purpose. Whatever serves to do har whether it be the chords of immortal Wagn or the charnel housekeeper who preaches su gestiveness in the guise of a dance or a so —is bad. A very bad bad is worse than a li tle bad, and the dispensers of syncopated a banal vulgarity are worse than the same broc in grand opera, where the purpose is slak over with a costume of beauty. A fine good better than a cheap good, and the songs Schubert which are immortal are infinitely mo important than the well-meaning simple fiv and-ten-cent-store writers.

Music is on levels, and the higher the lev the better for the listener. But it's all wro to sneer at everything which isn't in the line immortals, just as much so as it's ridiculo for the devotee of jazz to laugh jeeringly the master works.

For myself, the cheap music might just well not exist. I confess to a falling for ce tain forms of captivating jazz, just as a tho oughly conservative gentleman might adm that he takes a "snack" once in a while. could do without the jazz, but Lord knows couldn't get along without the other music.

To me the test of music is its sincerity. Di the composer mean something truly? Did h just decide to write some notes or was he move by a deep impulse? If he means truly what h wrote, then he's a whole lot better than a be ter educated musician who meant nothing b jumbled a deal of high-sounding phrases. Fo me, it's better to hear a simple song like Bar lett's "A Dream," than some mystical sound ing but insincere highbrow composition. O course, when you read Beethoven and Moza and Chopin—there's the greatest of all. I have said elsewhere, and I'd like to repeat here the following axiom:

"There is much music of composers lon dead, music now living; and music of compose now living, music long dead."

Most jazz to me seems vulgar, plainly an obviously and intentionally a call to the lowe instincts in man; and it is as plain as can b that music can be itself or perverted into pan dering appeals.

Yet, the motion picture musical director mus forget his high aims and forget his desire t be a maker of taste—when it comes to th question of his box-office.

Jazz must be considered irrespective of it vulgarity, its pandering tendencies, its lowe ing of taste. It must be considered in its plac

That I practice what I preach will be ob served in a study of the musical indication which I have made in the past for the Brook lyn Strand, and more recently for the Kinet

(*Continued on page* 2846)

Have You Joined the Association of Motion Picture Musical Interests?

Get in the first membership lists of the Association of Motion Picture-Musical Interests—it is doing important work already and capable of creating a new condition in the field.

Sign the application blank.

Dues are to be paid in advance: $2.00 a year for individuals; $10 a year for corporations and companies

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CLASSES—

A.—Those of the motion picture industry seeking to broaden their appeal through music.
B.—Those of the music industry and musical profession seeking to widen their scope through the film.
C.—Those seeking to give the public a greater opportunity to hear good music.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Cathrine Curtis, screen artist, producer and executive head of the Cathrine Curtis Corporation

Striking Contrasts in New Hawley Vehicle

Contrasts in the appearances of the principal player in different phases of the story and contrasts in the character of the sets used are declared to be a feature of Wanda Hawley's new starring vehicle for Realart release, entitled "The House that Jazz Built." Miss Hawley plays the part of a woman who changes in appearance from slim to stout back to slim as the story develops. The star's make-up to suit the parts is said to be "a marvel of camouflage."

The over-furnished apartment of a lazy wife, the beauty of interior decoration of an artful woman's house and finally the orderly home of a wife regenerated from habits of slovenliness are declared to present striking contracts. Penrhyn Stanlaws was the art decorator.

"The Four Horsemen" in Two More Cities

Metro Pictures Corporation has completed arrangements to present the Rex Ingram Production, "The Four Horsemen of the Apocalypse," within a month at the Garrick theatre, Detroit; and the Sam S. Shubert theatre, Pittsburg.

These exhibitions will bring the total number of "The Four Horsemen of the Apocalypse" companies to five. The picture is now at the Astor theatre, New York; the La Salle theatre, Chicago, and the Mission theatre, Los Angeles. The picture was moved Sunday matinee to the Astor theatre, New York.

Other premieres are being planned for the near future in other large cities of the country. Among the first of these to be given opportunity of witnessing "The Four Horsemen of the Apocalypse" are St. Louis and San Francisco.

Big Laboratories Combined

Hollywood Plants of Rothacker's and Joseph Aller's Amalgamated

TWO dominant figures in the film laboratory field join forces in the new Rothacker-Aller Laboratories, at present operating on Melrose Avenue in Hollywood. From now on Joseph Aller and Waterson R. Rothacker are business associates.

The Rothacker-Aller Laboratories is a corporation controlled by the Rothacker Film Manufacturing Company, with Mr. Aller as the resident head. The officers of the Laboratories are: Waterson R. Rothacker, president and treasurer; Joseph Aller, vice-president and general manager; and J. Wesley Smith, secretary.

Mr. Aller was born in Russia. He finished his education in a New York Technical school. He entered the photographic business in 1898. From 1904 to 1913 he was laboratory superintendent for the American Biograph Company. Until D. W. Griffith went to New York in 1920 he had full charge of the Griffith laboratory activities. When Griffith moved east, Mr. Aller went into business for himself at the former Griffith laboratories. Some of the screen's most famous pictures went through the laboratory under his personal supervision.

"Mr. Aller is a true artist," said Mr. Rothacker. "He has in him that heaven-sent spark found in great painters, musicians, actors and directors. The motion picture industry became the winner when Mr. Aller's artistic genius sought expression through the film laboratory.

"Anybody can direct a film and anybody can develop a film. In either case the results would be determined by the man doing the job. Mr. Aller puts art into the laboratory work just as a truly great director puts creative art into a photoplay.

"It means much to the artist behind the megaphone and to the artists in front of the camera to have the creation of a picture taken up by another artist where they leave off. When the exposed negative is sent to the Rothacker-Aller Laboratories in Hollywood, it will mean that the completion of the finished screen drama will be in the hands of a man whose laboratory artistry will supplement the artistry in the studio."

Predicts Success of Drive

Reports from Exchanges on "Educational Week". Highly Optimistic

A STATEMENT from the Educational home-office declares that reports from the branch-offices on prospects for Educational Week, May 1 to 7, predict a sweeping success for the campaign. President E. W. Hammons in urging all branch-offices to book every theatre possible during the drive instructs that the variety of the Educational product, "Everything but the feature," be especially emphasized.

Since no pre-releases will be permitted in order to make a showing, the salesmen are being instructed to call attention to the April schedule, which includes "Ready to Serve," a Chester comedy directed by W. S. Campbell and starring "Snooky" the Humanzee; "Short & Snappy," a Christie comedy with Bobby Vernon and Vera Steadman, "Sneakers," a second Christie, with Neal Burn and Dorothy Devore, "The Greenhorn," a Mermaid, starring Lloyd Hamilton, and "Crowning Torchy," one of the Sewell Ford comedies, starring Johnny Hines.

Single reel comedies are represented by two Vanity, "Hubby Behave" has Irene Dalton and Earl Rodney and "Take Your Time" the same players. There are also two Gayetys, "Turkey Dressing" and "Dummy Love."

Robert C. Bruce is represented by "The Man Who Always Sat Down," picturing his flight over the Matterhorn and Mount Blanc. There are two Chester Outings, "The Worst Was True" showing Chinese eating customs and "Hiting Hot Spots," picturing the Geyser region of Maoriland in New Zealand. Screenics are represented by a double subject "Philippine Futurity" and "An Angle in Idaho."

Last of the Hudson's Bay Travel Pictures of four single reels appears on the same schedule, "An Eskimotion Picture," which delves deeply into the habits and customs of the people of the land of snows. In addition there are two releases of Kinograms each week.

In addition to these the entire product of Educational during the past year and its releases for the first week in May will also be available to exhibitors.

Showing one of three sheet posters on "Through the Back Door," Mary Pickford's next picture to be released through United Artists

3,000 Attend Universal Picnic on Coast

Among the celebrities of the film world who were present at the barbecue and picnic at the Universal Santa Susanna ranch were Priscilla Dean, Carmel Myers, Edith Roberts, Eva Novak, Gladys Walton, Eileen Sedgwick, Harry Carey, Frank Mayo, Eddie Polo, Art Acord, Hoot Gibson, Lee Moran, Elmo Lincoln, Jack Perrin, Gertrude Olmsted, Mary Philbin, Billy Bletcher, William Welsh, Lola Campbell, Joey McCreery, Charles Insley. Twenty directors joined their stars in the merriment. They were Tod Browning, Erich Von Stroheim, Rollin Sturgeon, William Worthington, Stuart Paton, Jack Conway, Jack Ford, Norman Dawn, Robert Thornby, Reaves Eason, Fred Granville, Harry B. Harris, Edward Laemmle, Lee Kohlmar, King Baggot, J. P. McGowan, Albert Russell, Edward Kull, Harry Burns and Ward Hayes.

The affair was arranged by Carl Laemmle, president of Universal; R. H. Cochrane, vice-president; Abraham Stern, treasurer, and Irving G. Thalberg, general manager at the studio. More than 3,000 attended.

The ranch has just been leased by Universal and will have its first picture use in Carmel Myers' forthcoming story, "The Scarlet Shawl."

"Bill and Bob" Release Shows Lion's Capture

Pathe announces its new release of the "Adventures of Bill and Bob" series under the title of "Trapping the Mountain Lion." This series presents William and Robert Bradbury, eleven-year-old twins of the American Boy Scout type, in the roles of trappers. Their experiences in the trapping predatory animals of Western America are visualized in an interesting manner in this series which were produced by Cyrus J. Williams.

According to a statement from Pathe, the new release, "Trapping the Mountain Lion" surpasses in thrills and suspense the boys' previous exploits as picturized in "Trapping the Bobcat" and "Outwitting a Timber Wolf." All the details attending the capture of the cougar by the youngsters are graphically shown in the new subject.

Sing Sing Warden Commends "Proxies"

"Proxies," the latest Cosmopolitan Production to be released through Paramount, was shown at Sing Sing Prison, New York, Wednesday, April 13th. Eleven hundred prisoners saw the picture, and Major Lewis E. Lawes, warden of Sing Sing, also attended.

"'Proxies' is a picture with a splendid moral lesson, which is well told," Major Lawes said after the showing of the picture. "I enjoyed every moment of the picture. 'Proxies' also gave the prisoners a message of hope, and encouraged them to feel that if pictures of this nature are shown, the general public will learn to give a man a chance, even if he has served a prison sentence."

Press Books Ready for Two R-C Releases

Robertson-Cole announces that it has now available for distribution two press-books on current releases. The subjects covered by the new campaign books are "What's A Wife Worth?" and "Good Women." Special attention is given to a teaser campaign in connection with the subject "What's A Wife Worth?" Exploitation suggestions and advertising copy appropriate for each picture are included in the two campaign books.

Goldwyn Announces New Kendall Production

Goldwyn Distributing Corp., announces that it has secured the distribution rights to a Messmore Kendall production starring Vivian Martin, made under the tentative title of "Oiling Up Society." In contrast with "The Song of the Soul," the first Vivian Martin picture released by Goldwyn, this new picture will be a comedy.

Edward Childs Carpenter wrote the story, Harry C. Hoyt prepared the continuity and Sydney Olcott directed. The cast includes George Spink, G. Studdeford, W. MacEwen, Nadine Beresford, Ralph Bonsfield, Wallace Ray and Tom Meegan.

Ass'd Producers' Releases

Six New Pictures Are Announced for Release During May and June

GENERAL MANAGER AL LICHTMAN of Associated Producers, Inc., announces the release of six new productions during the months of May and June, representing the most recent work of as many of the Associated Producers.

The initial release in May will be a J. Parker Read, Jr., production "I Am Guilty," featuring Louise Glaum. The story is by Bradley King. On May 15, Mack Sennett's comedy special, "Home Talent," will be ready for general distribution. This will be followed on May 29 by a Thomas H. Ince special, "Mother o' Mine."

Allan Dwan's, "The Broken Doll," an adaption of the story, "Johnny Cucabod," by Wilbur Hall, will be released on June 12. A strong cast including Monte Blue and Mary Thurman will be seen in this special which was personally directed by Mr. Dwan. "The Foolish Matrons," a Maurice Tourneur production, from the widely-read novel by Donn Byrne, will be a mid-June release. Hobart Bosworth is the featured player of the cast which includes Doris May, Mildred Manning, Kathleen Kirkham and others of prominence. Clarence L. Brown co-directed with Mr. Tourneur. The locale of the production, which is a modern society drama, is New York. "The Foolish Matrons" will be available on June 16.

The first release of J. L. Frothingham through the "A. P." is an adaption of Peter B. Kyne's greatest story, which appeared in the Saturday Evening Post some time ago, "The Ten Dollar Raise." Edward Sloman directed the production. William V. Mong, Marguerite De La Motte, Pat O'Malley, Helen Jerome Eddy and others go to make up a strong cast in this initial Frothingham-A. P. special which will be released on June 26.

"The 'Big Six' announced above, should prove a strong 'tonic' for summer business as each and every one of the releases has excellent exploitation possibilities and all lend to an exceptional advertising camaipgn," declares the statement from Associated Producers.

Goldwyn Units All Active

Will Rogers Finishes "Doubling for Romeo"; Others on Location

WILL ROGERS has completed his next comedy, "Doubling for Romeo," an original scenario by Elmer L. Rice, at the Goldwyn studios in Culver City, Cal. His next vehicle will be "A Poor Relation," from Edward E. Rose's comedy. It will go into production within a short time. Bernard McConville, who wrote the continuity for "A Connecticut Yankee in King Arthur's Court," made the screen adaptation.

Jack Gilbert, until recently director for Hope Hampton, is the only member yet selected for the cast of "Who Shall Judge?", the next Reginald Barker Production, from an original scenario by Gouverneur Morris. The continuity of this photoplay was prepared by Ruth Wightman in consultation with the author.

Director Frank Lloyd and the company appearing in Rita Weiman's photoplay, "The Grim Comedian," leave on Thursday for Big Bear, Calif., to spend a week making exteriors. Director Wallace Worsley and the "Ace of Hearts" company left on Wednesday for Pinecrest, Calif., to make exteriors for this Gouverneur Morris original.

Tom Moore and Director Victor Schertzinger are in Santa Monica canyon making the picnic scenes for "Beating the Game," by Charles Kenyon. Director E. Mason Hopper is taking the hospital scenes for Mary Roberts Rinehart's first original, "The Glorious Fool." Richard Dix, who plays the male lead in this production, is practically a hermit these days as he raised the two weeks' growth of beard required by his role.

Arthur F. Statter has finished the continuity for Leroy Scott's scenario now known as "The Mother," while Charles Kenyon is putting Hall Caine's novel, "The Christian," into screen form. Lambert Hillyer has about completed the continuity for Katherine Newlin Burt's first original scenario, "The Man from Lost River." Rupert Hughes is preparing the continuity for his own original screen story, "From the Ground Up," written especially for Tom Moore. Gouverneur Morris is working on an original Chinese fantasy as yet unnamed.

"Buried Treasure" Still Scores in New York

Following its eight-week run at the Criterion, New York City, "Buried Treasure," the Cosmopolitan production, starring Marion Davies, is still playing to capacity audiences in New York, according to a statement from Cosmopolitan. It drew big crowds to B. S. Moss's Broadway theatre during its wtek's engagement there and is now playing all the Keith, Moss and Proctor houses in the city. "Buried Treasure" has also been booked for an indefinite run at the Randolph theatre in Chicago. The Cosmopolitan statement declares that the "magnificence of the settings of Joseph Urban and the exquisiteness of the natural scenery incorporated in the picture have induced exhibitors all over the country to book 'Buried Treasure.'" •

Phil Ryan, who is directing the Associated Exhibitors' franchise plan

Vita Engages Priscilla Bonner for Lead

Priscilla Bonner has been selected to play the leading feminine role opposite Tom Gallery in "The Son of Wallingford," the Vitagraph special production which is now being filmed at the West Coast studios under the direction of the author, George Randolph Chester.

Miss Bonner played opposite Charles Ray in "Homer Comes Home." She has also appeared on the screen with Tom Moore, Jack Pickford and Will Rogers in "Honest Hutch." She also had roles in Viola Dana's "Home Stuff" and Marshall Neilan's "Bob Hampton of Placer."

"The Sky Pilot" Opens at New York Strand

The Cathrine Curtis Corporation of New York and California made its formal bow to the industry and the public as a producing organization with the opening at the Mark Strand theatre, New York, Sunday, April 17th, of a week's run on Broadway of "The Sky Pilot," a screen production of the novel of the same name by Ralph Connors.

"The Sky Pilot" was directed by King Vidor, and the cast includes Colleen Moore, John Bowers, David Butler, James Corrigan, Donald McDonald, Harry Todd and Kathleen Kirkham.

Notable Cast in Newest Torchy Comedy

Frank Monroe, now appearing on Broadway in the stage play, "Three Live Ghosts," has an important role in "Torchy's Frame Up," the new comedy produced by Master Films, Inc., and starring Johnny Hines, which will be released by Educational Exchange. Robert Kenyon, of "Potash and Perlmutter," is also in the cast and Dorothy Leeds continues as leading woman.

The first picture of this series will be released late next month. It is entitled "Torchy's Promotion."

MAKING A MAN of HER HUSBAND

Was the baffling task Lucretia Eastman had given up until his father's pleas and her woman's yielding heart persuaded her to try once again..

ALICE LAKE
in
UNCHARTED SEAS

Enacts superbly the story of Lucretia's last indulgence.

From JOHN FLEMING WILSON'S *story in* MUNSEY'S. *Directed by* WESLEY RUGGLES

METRO

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Director.

A scene from "The House that Jazz Built," a Realart picture starring Wanda Hawley

Realart Release Announced

"Don't Call Me Little Girl" is Mary Miles Minter's New Film

"DON'T CALL ME LITTLE GIRL" is the latest Realart Star Franchise production with Mary Miles Minter, to be announced for release. It was adapted for the screen by Edith Kennedy from the Catherine Chisholm Cushing stage success, "Jerry."

Miss Minter is cast as Jerry, a madcap girl of eighteen who insists that twelve years is much too long for her aunt to be engaged to one man. The story is a rapidly moving comedy of domestic life, presenting Miss Minter as the center of a feminine triangle, her aunt and mother being the others in the spotlight.

Realart secured Joseph Henabery to direct the film. Mr. Henabery is responsible for the direction of such Roscoe Arbuckle successes as "The Life of the Party," "Brewster's Millions" and "The Travelling Salesman."

In the supporting cast is Jerome Patrick, who also carried leading roles in "The Furnace" and "Her First Elopement," two other Realart productions. Ruth Stonehouse is seen as Joan, the maiden aunt whose romance gives Jerry so much concern. Edward Flanagan, a member of the well known team of Flanagan and Edwards, is also in the cast. Winifred Greenwood portrays the mother who dresses her eighteen-year-old daughter as a girl of fifteen in order to advance her own matrimonial chances.

Coming Hodkinson Issues

Four Features Are Announced for Early Release Two Are Hampton's

THE W. W. Hodkinson Corporation announces its list of coming releases. Among the productions scheduled for release in the near future are "The Man of the Forest," made by Benjamin Hampton from the story by Zane Grey; "The Light in the Clearing," a Dial Film production directed by T. Hayes Hunter; "A Certain Rich Man," which is another Hampton product; and the third independent Hugo Ballin production which is now being completed under the working title of "Ave Maria." It will be several months before the first Irene Castle production, now being directed by Edwin L. Hollywood, will reach the screen, states Hodkinson.

The cast for "The Man of the Forest" includes Carl Gantvoort, Claire Adams, Robert McKim, Charlotte Pierce, Jean Hersholt, Eugenia Gilbert, Frank Hayes, Charles Murphy and Frederick Starr.

"The Light in the Clearing" is based on Irving Bacheller's story of the same title; "A Certain Rich Man" is also based on a widely read novel, the author being William Allen White. The cast of "A Certain Rich Man" includes Robert McKim, Claire Adams, Carl Gantvoort, Jean Hersholt, Joseph J. Dowling, Lydia Knott, and Eugenia Gilbert.

Hugo Ballin's production, tentatively titled "Ave Maria," presents Wyndham Standing and Mabel Ballin in the principal roles. The Irene Castle production is based on a story written by Clarence Buddington Kelland and published in "Everybody's Magazine." Eve Unsell has written the continuity.

Two Sennett Subjects Are Announced

In the near future, Mack Sennett will release two new feature subjects under the titles "His Dream Girl" and "Her Dream Man." Both pictures will doubtless be available for distribution through Associated Producers, Inc., before late summer.

New Cosmopolitan Ready

"Woman God Changed" Scheduled for Early Release by Paramount

A STORY of dramatic power is promised by Cosmopolitan Productions in "The Woman God Changed," scheduled for early release through Paramount. This picture is based upon a story by Donn Byrne that appeared in Hearst's Magazine under the title of "Redemption Cove."

The picture, which is structurally novel in that the entire action is related in a court-room, develops the problem: Can a woman kill her faithless lover and yet be good at heart? Will the removal of an insidious environment cleanse from the woman's soul the guilt of homicide and set her before mankind as redeemed? This is the situation which confronts the jury that tries Anna Janssen (Seena Owen), and its verdict is said to be startling.

"The Woman God Changed" was directed for International Film Service Co., Inc., which makes Cosmopolitan Productions, by Robert G. Vignora. Many of the scenes were taken in the Bahama Islands. The cast includes besides Miss Owen, E. K. Lincoln, Lillian Walker, Henry Sedley, H. Cooper Cliff, Paul Nicholson, Joseph Smiley, Brian Darley and Templer Saxe. Al Ligouri, the cameraman, took every advantage of the luxuriant tropical scenes to present photography of a very high order, it is declared.

Because of the moral character of the story, Cosmopolitan Productions engaged Dr. Frank Crane, the well-known editorial writer, to write the titles for "The Woman God Changed." Dr. Crane is declared to have brought out in a telling manner the spiritual change that takes place in Anna Janssen after she is freed from the contamination of her fast "friends."

Geo. Melford on New Story

Seven Productions Under Way at Lasky Plant for Paramount Issue

GEORGE MELFORD began work Monday on his production for Paramount of E. Phillips Oppenheim's story, "The Great Impersonation." It is understood that James Kirkwood will be featured and that Ann Forrest will appear in the leading feminine role. The scenario is by Monte M. Katterjohn.

Last week marked the start of Wallace Reid's new Paramount Picture, directed by Frank Urson and written and scenarized by Byron Morgan. It is called "The Hell Diggers," and deals with the massive gold dredgers used in mining districts. This is the fifth picture Mr. Morgan has done for Mr. Reid. Following the completion of this picture, Wallace Reid will leave for New York to co-star with Elsie Ferguson in a film version of George Du Maurier's famous novel, "Peter Ibbetson" produced by George Fitzmaurice.

Cecil B. DeMille has gone on location for opening scenes of his next production for Paramount, the title of which remains unannounced as yet. The cast will include Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff and others.

Gloria Swanson is almost through with her first star picture for Paramount, Elinor Glyn's "The Great Moment," scenarized by Monte Katterjohn, and directed by Sam Wood. As recently announced by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, Edward Sheldon has written an original story which will be Miss Swanson's next vehicle.

William D. Taylor is busy on his production for Paramount of Henry Arthur Jones' play "The Lifted Veil" in which Ethel Clayton is starred. Julia Crawford Ivers wrote the adaptation and Charles Meredith plays the leading male role.

William DeMille will start some time in the near future upon his next Paramount production written by Rita Weiman, noted short story writer and dramatist. No title or cast has been selected as yet.

April 9, 1921
MOVING PICTURE WORLD
Newest Re

"The Heart of Maryland"

Tom Terriss Production of Famous Stage Play Released by Vitagraph Makes Fine Picture

Reviewed by Edward Weitzel.

The success achieved by David Belasco's "The Heart of Maryland" is one of the cherished traditions of the stage. In giving the screen a version of the drama Tom Terriss has set an example to moving pictures which they would do well to follow. He has preserved the dramatic action of the original. The story moves forward at just the right tempo to keep the interest unbroken. Every incident is told by action, and the scenario writer has followed the original construction as closely as the screen would permit. Given a plot that throbs with life and uses the Civil War merely as a background to a love story that is the center and the inspiration of every foot of film, scenario writer and director have been content to abide by these desirable conditions and have wasted no time on symbolic distraction which has no place in a drama that has sufficient vitality to set its own pace.

"The Heart of Maryland" is entertainment purely. The conflict of human wills is never absent and there is never a false note in the character drawing and the proper unfolding of the plot. The cast, lead by Catherine Calvert, is thoroughly capable, and the mechanical details of the production are right at all times. There is a red blooded "kick" to this picture which forces the closest attention from every spectator Give us more like it!

The Cast

Maryland Calvert ..... Catherine Calvert
Alan Kendrick. ..... Crane Wilbur
Col. Fulton Thorpe..... Felix Krembs
Bob Telfair. ..... Ben Lyon
..... William Collier, Jr.

Robert Gordon and Virginia Lee in "If Women Only Knew," to be released by Robertson Cole

Stage Striking Scene for "Experience"

A striking effect in George Fitzmaurice's latest Paramount picture, "Experience," featuring Richard Barthelmess, is obtained with four little girls who soar above the dancers in the "Primrose Path" cabaret and drop rose leaves on the crowd below. In this scene 500 pounds of artificial rose leaves and two bushels of confetti were let loose from "snow" banks above the setting, it is stated.

Joseph A. Brady Joins Ass'd Exhibitors

Announcement has been made of the appointment of Joseph A. Brady as director of advertising and publicity of Associated Exhibitors. Mr. Brady has already assumed the duties of his new position at the headquarters of the organization. He has been assistant to P. A. Parsons, advertising manager of Pathe, for the past year.

Veteran Actors Support Constance Binney

Realart presents the cast of Constance Binney's new vehicle, "The Magic Cup," as one made up of actors "thoroughly experienced." Players in the cast with more than twenty years acting experience credited to them are Blanche Craig, J. H. Gilmour, Charles Mussett, William H. Strauss, and Malcolm Bradley. The last named admits that fifty of his sixty-nine years have been spent on the stage.

Universal Buys Storeis for the Screen

Several big stories have recently been bought by Universal and will be produced as feature pictures as soon as they can be put into continuity form, announces Mr. John C. Brownell, Universal scenario chief.

Among them are "Harbor Road," a novel by Sara Ware Bassett; "The Mascottee of the Three Stars," by J. Allen Dunn, and "The Gossamer Web," by John A. Moroso.

Pathe Releases of May 1st

A New Seitz Serial, "Sky Ranger," on List; Short Subjects Announced

PATHE announces "a notable array of short subjects" for release during the week of May 1st. In the serial field, "The Strange Pact," episode eight of "The Avenging Arrow," starring Ruth Roland, presents the star in further thrilling feats and moments of fast action, declares Pathe. "The Wages of Triumph," episode fifteen of "Double Adventure," starring Charles Hutchinson, concludes what is styled as "the most successful serial yet released by Pathe." In the action of the closing chapter, the mystery is solved, a number of final thrills are injected as a suitable climax, and the characters involved present the desirable happy ending.

The new Pathe serial, "The Sky Ranger," co-starring George B. Seitz and June Caprice, has been scheduled for release. The first episode, "Out o fthe Clouds," will be available beginning May 1st. In the cast besides Mr. Seitz and Miss Caprice will be seen Harry Semels, Frank Redman, Peggy Shanor, Joe Cuny, Charles Reveda, Spencer Bennett, and Thomas Goodwin.

The third number of "The Adventures of Bob and Bill" will be released the week of May 1st. A breezy element of comedy, in addition to the events centering around the actual capture of the animal, is declared to make this issue "more refreshing and out of the ordinary." "Hurry West" is the title of the Rolin comedy release. A feature of the picture is said to be Eddie Boland's originality in devising new stunts with a flivver. "The Sheriff of the Mojave" is the current offering of the Tom Santschi series of Westerns. The cast includes Violet Schramm, Tom Lingham, Otto Lederer and others.

Pathe Review No. 101 presents the following subjects: "All to the Bow-wow," a Capitol Travelaugh by Hy Mayer; an interpretative dance directed by Julian Ollendorff under the title of "The Windmill Dance of Old Holland"; a Novagraph presentation, "Over the Bars"; and "The Children of the Sun," a Pathecolor depiction of home life on the fringes of the Sahara.

Stage Version of Picture

Screen and Stage Productions of "A Trip to Paris" Now in Making

COINCIDENTALLY with the production on the screen at Metro's West Coast studios of "A Trip to Paradise," Bert Lytell's next starring vehicle, the stage version of the play, which is an adaptation of Franz Molnar's European success, "Liliom," is in course of rehearsal, preparatory to its presentation to the public on April 20 by the Theatre Guild in New York.

"A Trip to Paradise" was adapted to the screen by Benjamin F. Glazer, who is also responsible for the American stage version of the piece. The screen form of the Molnar play is a liberal translation of the original, and is said to provide Bert Lytell, the star, with a characterization of rare and unusual appeal. The translator and adaptor of the Molnar stage success did like office with "The Master," the stage play in which Arnold Daly starred a few seasons back, and with "Thy Name is Woman."

The story of "A Trip to Paradise," which has been especially adapted to meet the requirements of the screen, is the story of a man's regeneration through the love of a woman and the influence of a dream. The chief locale of the picture is Coney Island, where the leading character, "Curly" Flynn, is the barker of a sideshow called A Trip to Paradise. The picture is being directed by Maxwell Karger. Virginia Valli heads the cast of players in support of the star. June Mathis has written the continuity.

R-C Acquires New Feature

Madeleine Clare is Seen in Leading Role of "If Women Only Knew"

ROBERTSON-COLE will distribute "If Women Only Knew," which was produced by J. M. Naulty and Gardner Hunting. E. H. Griffith directed the picture. Cornell University and the country around Ithaca, N. Y., form the background of the photoplay.

Madeline Clare plays the leading feminine role. Miss Clare played the part of Nancy in the Lincoln series which was made by the late Benjamin Chapin. Miss Clare also had an important role in Billie Burke's "The Misleading Widow." Virginia Lee has the second feminine role in "If Women Only Knew." Miss Lee appeared in an important part in "The Fortune Teller."

Frederick Burton, who has appeared in many screen productions, is also seen in the cast. He played the leading male role in "Heliotrope" and also supported Marjorie Rambeau in "The Fortune Teller." Blanche Davenport, Leon Gendron, and Charles Lane are also presented in important parts in "If Women Only Knew."

"Sunset Jones" Proving Popular in the East

The American Film Company reports that heavy bookings are being registered in the East on its new Western "Sunset Jones." The principal actors are Irene Rich and Charles Clary.

Some of the action in "The Magnificent Brute," a Universal feature starring Frank Mayo

New Fan Magazine Is Put in Field

A new motion-picture fan magazine makes its appearance this week in the field. It is called "Motion Picture Life." Louis Marangella, who has been associated with the industry in various capacities, is the business manager of the new publishing organization. The plan of the new company provides for a tie-up with exhibitors in connection with the sale of "Motion Picture Life," which will be a monthly publication. As explained by Mr. Marangella, "'Motion Picture Life' is a new departure in exhibitor service and co-operation, whereby the exhibitor profits not alone in publicity and advertising but in a financial way as well." Provision is made on the front cover for insertion of the theatre's name.

Educational in Force in Loew Theatres

Educational reports that it has a comedy at every one of the Loew first-run houses in Cleveland this week. Two different pairs of theatres showed the same Educational release. At Loew's Euclid and at the Park, "Hey Rube," a Christie comedy, was shown. Both the Liberty and the Mall showed "Hubby Behave," a single-reel Vanity comedy. At the Stillman, "Bang," featuring Jimmie Adams, was the fun attraction. The new Loew's State used "Torchy's Big Lead."

Realart to Celebrate Second Anniversary

PLANS for the celebration of Realart's second birthday are well under way, and an announcement of interest to holders of the Star Franchise and the trade in general is soon to be given out, it was announced by Realart's home-office this week.

June 11, 1919, is the date on which Realart first opened its offices, and in view of the growth of the company it is believed that the celebration of its second birthday will be a noteworthy event.

Hearst Studio One of Biggest

One of Best Equipped Within New York City Limits

COVERING an entire square block of New York City, William Randolph Hearst's International Film Studio, where Cosmopolitan Productions are made, is one of the largest and best equipped in New York. Its entrance faces Second avenue, and the front of the property covers the entire block between 127th street and 126th street. The building itself runs back for more than three-quarters of the city block between First avenue and second avenue, and the open lot, where exterior scenes are photographed, covers the remainder of the street. The rear of the studio faces the Harlem River and the bridges across that river.

Altogether the location is ideal for a studio, because it is within convenient distance of the business centers of the City of New York, and at the same time it is located in a neighborhood that is not congested with traffic. Many film companies in the East have found it necessary to build studios in the suburbs of New York in order to get sufficient freedom from congestion which International Film Studio's location makes possible.

Recently the entrance to the building has been remodeled, and the result forms one of the handsomest portals to a motion picture studio in the city.

On the first floor are the executive offices. The vice-president and general manager, George B. Van Cleve, has his office on this floor, and the offices of the advertising and publicity departments, the accounting department and the auditor's department are also located there. The casting director, M. J. Connelly, also is located on the ground floor. The purchasing agent's office also. Two large projection rooms, comfortably fitted with leather arm chairs adjoin these offices, so that the pictures produced by Cosmopolitan Productions may be seen with convenience by executives of the organization. The cutting department and editing department, under the direction of "Bob" Hamilton and "Eddie" Adams, have their workshops and offices on this floor, and in the rear of the building is a comfortable rest room for the employees. Next to this room is the large workshop where the International animated cartoons are made, and here a large staff of artists is busily engaged all day in making the countless drawings that are necessary to produce animated cartoons.

The center of the first floor is occupied with an open space that is used for production of settings, when the main studio floor is crowded. Adjoining this studio space are the carpenter shop and the plaster modeling room. On the open lot, into which the first floor opens, there are three outdoor stages, and a large space available for the taking of exteriors.

The second floor contains the main stage, which is large enough to set up conveniently eight sets with plenty of space for those occupied in production to move without interfering with each other. Adjoining the main studio floor is the private office of William Randolph Hearst, president of International Film Service Co., Inc. Across from Mr. Hearst's office is the office of William Le Baron, scenario editor of Cosmopolitan Productions. On the same floor is the office of Joseph Urban, production manager, who designs all the magnificent settings used in Cosmopolitan Productions. Adjoining Mr. Urban's office is the office of William Sistrom, studio supervisor and assistant production manager. Next to Mr. Sistrom's office are the private offices of the directors of Cosmopolitan Productions, Tom Terriss, Robert G. Vignola, Frank Borzage, and the scenario writers.

The third floor of the International Studio contains the large, airy dressing rooms of the actors and actresses. On this floor are the still photographer's offices and dark rooms.

To Independent Producers

A successful motion picture exchange, established in 1918, is prepared to handle a few good features on an advantageous percentage basis, and *without cash advance.*

We feel that the time has come to substitute the standard commercial practices for the unsatisfactory methods that have prevailed in the exchange business. We are prepared to give and shall expect the ordinary business references.

If you deal with us you will get every cent that is yours when it is due you, and you are welcome to bring in your own auditor any day without notice.

We intend to furnish a real business service for real business men. If you are that kind of a producer write us. If not please don't waste our time and your own.

Address
X. Y. Z., Motion Picture News,
729 7th Ave., N. Y. C.

Star of "Edgar" Series to Appear in Person

Johnny Jones, the twelve-year-old "leading man" in Goldwyn's productions of the Booth Tarkington "Edgar" comedies, released under the general title of "The Adventures and Emotions of Edgar Pomeroy," has been booked to appear in person in six large motion picture theatres in as many large cities. He has already made a personal appearance with his mother at the Capitol theatre, New York

Jack Eaton, in charge of Goldwyn's short subjects department, announces that Johnny has been booked to appear in person at the following theatres: the Stanley, Philadelphia, week of April 23; Shea's Hippodrome, Buffalo, week of May 1; the Strand, Brooklyn, N. Y., week of May 8; Loew's Stillman, Cleveland, O., the week of May 15; the Circle, Indianapolis, Ind., the week of May 23; and the Riviera, Chicago, the week of May 28.

Pathe Release Is Set for May 15th

Pathe announces for release on May 15th "The Lure of Egypt" made by the Federal Photoplay Company of Los Angeles. Mystery, charm and "red-blooded drama" are declared by Pathe to be interwoven into the texture of this photoplay. The picture was directed by Howard Hickman and adapted by E. Richard Schayer and Elliott Clawson from Norma Lorimer's novel, "There Was a King in Egypt." The cast includes Claire Adams, Robert McKim, Joseph J. Dowling, Carl Gantvoort, Maude Wayne, William Lien West, Frank Hayes; Zack Williams, Aggie Herring, George Hernandez and Harry Lorraine.

Plan Big Campaign for "Zane Grey Week"

Elaborate preparations are being made by the W. W. Hodkinson organization for the nation-wide exploitation and publicity campaign to be conducted in connection with the Hampton-Grey-Hodkinson productions during the "Zane Grey Week," June 2 to June 9. The opening feature of the campaign will be the publishing in the June 2 issue of the Country Gentlemen of the first installment of Zane Grey's newest story, "To the Last Man." The Saturday Evening Post and the Ladies' Home Journal will also carry a four-page advertising insert carrying the first installment of "To the Last Man," according to a Hodkinson statement. The Curtis Publishing Co. are co-operating with Harper & Bros., and Grosset & Dunlap in connection with the campaign, it is stated.

During Zane Grey Week the W. W. Hodkinson Corporation will release "The Man of the Forest," Benj. B. Hampton's newest picture production made from a Zane Grey story. Behind it there will be a special advertising and exploitation campaign.

"Reputation" Release Delayed to May 2

Universal announces that the release date of Priscilla Dean's new Universal-Jewel production, "Reputation," has been postponed from April 15th to May 2nd. This has been done to afford its director, Stuart Paton, more time for the cutting and the sub-titling of the special. The extended time was considered advisable owing to the magnitude and importance of the picture, according to Universal.

To facilitate the early release of the picture, the initial prints are being made at Universal City instead of the Fort Lee, N. J., laboratory. These prints will be distributed from the Coast to the Universal exchanges throughout the country. In the case of the Palace theatre, Buffalo, N. Y., aeroplane delivery is being planned, says the Universal home office, to prevent that house being embarrassed by a delayed show date.

Fine Reports on "The Inside of the Cup"

"The Inside of the Cup," the Cosmopolitan Production released through Paramount, is doing a big business all over the country, according to advices from the Cosmopolitan home-office. Maxwell M. Chetkin, who operates six of the largest motion picture houses in Brooklyn, has written the following letter to Cosmopolitan Productions:

"After showing 'The Inside of the Cup' at my theatres, I feel it only right to tell you of the wonderful satisfaction afforded both my patrons and myself. From an entertainment standpoint it was all that could be desired. From the box-office standpoint it was immense."

J. Hatton, general manager of the Marcy Broadway Corporation, which operates the Marcy and three other Brooklyn theatres, reported in the same vein.

Left—George B. Van Cleve, vice-president and general manager of Cosmopolitan productions

Right—Joseph Urban, production manager of International Film Studio

Below
This is a view of the International Film Service Company's studio, New York, where Cosmopolitan pictures are produced

Rear view of International Film studios where Cosmopolitan productions are made

Above—Showing overhead platforms for lights above the studio floor at the International Film studios

Above—The carpenter shops of International Film studios where the sets for Cosmopolitan pictures are built

Left—Wm. Le Baron, editor-in-chief of the scenario department of International Film Co.

Right—William Sistrom, studio manager and assistant production manager of International

Makes Exploitation a Part of Picture

Putting exploitative material into a picture as the picture is being made is presented as the objective Robert G. Vignola had in view in the filming of "The Woman God Changed." The method is a simple one. The producer goes over his scenario before he takes a single scene, plans out his exploitation ideas and ties them up with the action of the story in such a way that they become an integral part of the story, thus not only avoiding a superfluity of action but actually adding to the artistic value of the production. "The Woman God Changed" is a Cosmopolitan production and will be released by Paramount.

Variety in Fox's Broadway Attractions

William Fox points out varied appeal to be found in his current Broadway attractions. At the Selwyn theatre is "Connecticut Yankee," a comedy-satire based on Mark Twain's famous story. At the Park, "Over the Hill" is appearing, following its close at the Broadhurst. This is a sentimental offering of unusual heart interest. "Queen of Sheba" has opened at the Lyric. This picture is of the spectacular order with mammoth settings and a romantic story of historic interest.

"The Scarab Ring" New Alice Joyce Picture

"The Scarab Ring" is the title of the forthcoming Alice Joyce special production recently completed at Vitagraph's Brooklyn studio. It was directed by Edward Jose, who directed Miss Joyce in her most recently released production, "Her Lord and Master."

"The Scarab Ring" has been produced in a lavish manner, and with a splendid cast, which includes Joe King as Miss Joyce's leading man, Fuller Mellish, E. Phillips, Claude King, who played one of the leading roles in Ethel Barrymore's stage version of "Declassee;" Joseph Smiley and Maude Malcolm.

Alice Calhoun Progressing on New Vehicle

Alice Calhoun, Vitagraph star, is making rapid progress on her forthcoming Vitagraph production, "Closed Doors," under the direction of G. V. Seyffertitz. "Closed Doors" is a dramatic play written especially for this star by Harry Dittmar, with scenario by William B. Courtney.

Closes Important Deals on Hodkinson Issues

Joe Bloom, district supervisor for W. W. Hodkinson, announces that he has closed with the Blank Enterprises of Des Moines for first-run showings in Des Moines of Hodkinson releases. A 100% Hodkinson contract has also been signed with the J. E. Hostetter Enterprises Company of Omaha, whose string comprises over forty houses.

Virginia Brown Faire, playing in Rudyard Kipling's "Without Benefit of Clergy," to be released by Pathe

More Testimonials for "The Four Horsemen"

Testimonials in praise of "The Four Horsemen of the Apocalypse" are announced this week by Metro Pictures Corp., from H. H. Van Loan, well known screen writer, Mrs. Sidney Drew and Justin Fair, special feature writer for Photoplay Magazine.

Mr. Van Loan stated that the picture was "superb and all the superlatives of speech fail in our desire to express our admiration." Mrs. Drew made the statement that it was the best picture she had ever seen. Mr. Fair believes that the claim that it is the world's greatest picture is no empty phrase.

"Nobody's Kid" Issued by Robertson-Cole

Robertson-Cole has just released "Nobody's Kid," starring Mae Marsh. The cast includes Kathleen Kirkham, Anne Schaefer, Maxine Elliott Hicks, John Steppling and Paul Willis. The story was written by Kate Langley Bosher under the title of "Mary Cary." Miss Bosher has endorsed the film version of her story, and Robertson-Cole officials express the belief that the picture because of its close adherence to the story in book form will please "the tens-of-thousands who have read the novel."

Educational Adds City to 100 Percent Class

Des Moines is the latest city reported to have entered Educational's "Hundred per cent class," by having one of its two-reel comedies booked at each of these three A. H. Blank first-run theatres during the past week.

At the million dollar Des Moines theatre Bobby Vernon and Helen Darling were seen in "Hey Rube," a Christie comedy; at the Strand Johnny Hines was the attraction in "Torchy's Double Triumph" and at the Palace there was one of the Chester comedies featuring Snooky, the Humanzee, "You'll be S'prised."

J. Barney Sherry Cast for "Back Pay"

J. Barney Sherry has been added to the cast of "Back Pay," the Fannie Hurst story which Frank Brozage is directing for Cosmopolitan Productions at the International Film Studios. Frances Marion adapted this story to the slreen. Mr. Sherry will play the part of Mr. Wheeler, the leading male role after that of Jerry, which is played by Matt Moore. Seena Owen is taking the leading female role, that of Hester Bevins.

Fox Lists "The Mother Heart" for May

William Fox announces that "The Mother Heart," in which Shirley Mason plays the leading role, will be released next month. The story was written by Frank Howard Clark. Howard M. Mitchell is the director. Fox Films states that Miss Mason is presented in the role of a "latter day Cinderella" and in one of the "most sympathetic stories" in which she has ever appeared.

Improvements Made at Christie Studios

The roofing and enclosing of one of the Christie stages in Los Angeles was started last week. The new plans call for the roofing and the enclosing of one of the stages already erected so as to meet an increased demand for more completely lighted and better dressed interior settings for one and two-reel comedies.

Another big improvement at the studio is the enclosed golf driving cage completed last week under the direction of Alex Morrison, golf professional who posed for Educational's slow-motion picture "Golf." The practice driving cage is now the best in the West, according to Morrison, and a valuable adjunct to the studio, according to Al Christie.

Child Actress "Shines" in "Wild Goose"

In the cast that enacts "The Wild Goose" on the screen, Rita Rogan, the five-year-old actress attracts special notice for her good work in the photoplay. Albert Capellani directed the picture which was adapted from Gouverneur Morris's novel by Donnah Darrell. Besides Rita Rogan, the cast includes Mary McLaren, Norman Kerry, Holmes E. Herbert, Joseph Smiley, Dorothy Bernard, Mrs. Seger and D. J. Flanagan.

Snowy Baker Stars Picture for Selig-Rork

Snowy Baker, the internationally famed Australian athlete and sportsman who twice represented his country at the Olympic Games, is starting work on special five reel productions under the direct supervision of Selig and Rork. This new star comes direct from his own studio at Sydney, Australia, where he produced five Australian pictures. The first picture will be made from a well known magazine story.

George O'Hara and Kathryn McGuire chosen by Mack Sennett from his own organization to play the young lovers in his first serious dramatic production, "Heartbalm," a romantic comedy in six parts

Educational Subjects Fill B'way Bill

Every motion picture to accompany the showing of Ivan Abramson feature, "Mother Eternal," which began a run of not less than six weeks at the Casino theatre, Monday, was selected from the product handled by Educational Film Exchanges, Inc.

"Turkey Dressing," a single-reel Gayety comedy featuring Patricia Palmer, Mary Wynn and Henry Murdock, forms the laughter portion of the bill. "The Why of the Volcano," a scientific single-reel which explains in a popular manner the reason for eruptions and the processes, takes the place of a scenic. "Dixie," a novelty reel which tells the story of how the great song was written and first sung, and which is set to a special musical score, is being shown for the first time on the screen.

New Irvin Willat Picture Progressing

Work is progressing rapidly on "The Face of the World," which Irvin V. Willat is making for Hodkinson release. The story was written by John Bojer, an author of international repute. Barbara Bedford displaying the leading part with Edward Hearn in the opposite role. "The Face of the World" is scheduled for release by Hodkinson in mid-summer.

Alter Production Plans on New Reid Vehicle

Plans for the next production at the Lasky studio, starring Wallace Reid, have been altered, and "Tall Timber" which was scheduled to go into work shortly has been temporarily postponed and Byron Morgan's story, "The Hell Diggers," will be made first. Frank Urson will direct, and Agnes Ayres will play the feminine lead opposite the star. Work will start shortly.

Work Progressing on "Rip Van Winkle"

Ward Lascelle, who is producing "Rip Van Winkle" for release by the W. W. Hodkinson Corporation, telegraphs from the West Coast that production work is in full swing.

"Dr. Caligari" Picture at Exchanges Soon

Goldwyn announces that prints of the European film sensation, "The Cabinet of Dr. Caligari," which it acquired for distribution in this country following its highly successful showing at the Capitol theatre, will soon be in all twenty-two Goldwyn exchanges ready for the personal inspection of the exhibitors. The picture has been booked for the Fox chain of theatres in Greater New York for the week beginning April 25.

Realistic Battle Seen in "Scrap Iron"

Pre-viewers of Charles Ray's new picture for First National, "Scrap Iron," declare that the picture presents the star in one of the "most realistic" fights seen on the screen, according to a statement received from Associated First National Pictures. The picture is an adaptation of the story by Charles E. Van Loan.

The ring is an exact replica of the arena at Vernon, the boxing capitol of Southern California. John Steel's (Ray's) antagonist is Tom O'Brien, and the scene presents some figures well known in the pugilistic world.

EXHIBITORS HERALD

April 9, 1921

ALICE CALHOUN IN

CHARMING DECEIVER

(VITAGRAPH)

An interesting, simple story told with agreeable speed. A very good cast with attractive backgrounds and excellent characterizations. Directed by George L. Sargent.

Here is a star worth watching. Alice Calhoun, only recently come to the screen as a Vitagraph star, is an ingenue who really displays artistic possibilities. In this latest of her vehicles she plays with all the qualities that make screen success a certainty — intelligence, grace, poise, uncommon good looks and naturalness. She is altogether charming.

She appears herewith as Mrs. Don Marston, a young woman who was tricked into marriage with a forger in prison at the time of the story's opening. A letter comes to her brother Frank in a Canadian hospital, where he is recovering from the war injuries, conveying information that the grandfather, who had disowned the mother of the young people when she married against his wishes, had relented and wished the girl and Frank with him in his old age. The girl goes and is followed there by her husband, of whom she tells the household nothing until he escapes from prison and follows her to the old homestead in Connecticut. She persuades him to pose as the brother. Richard Walling, a good friend of the grandfather, a young neighbor, falls in love with the girl. The climax comes when the husband, in a state of intoxication, makes known the real situation. She is about to leave home when the brother is discharged from the hospital and comes to tell the whole tale. The husband, pursued by Canadian officers, takes his life, and the girl is left to the love of Walling.

The picture, while not particularly uncommon of plot, is very well presented in every way and will be liked by adult patrons.

Jack McLean makes an attractive brother. Eugene Acker carries well the part of the husband. John Adams in the part of the grandfather is an unusually good character impersonator. Roland Bottomley, as Richard Walling, is clean cut and exceedingly likeable, and the part of Duncan, an aged servant, is made impressive by Robert Gaillard.

Paramount Companies Busy

Several New Productions Getting Under Way at the Lasky Studios

WILLIAM DEMILLE having completed his production for Paramount of Edward Knoblock's original story "The Lost Romance" is now busy preparing for his next picture. This will be written by Rita Weiman in consultation with Mr. DeMille. No title has yet been chosen.

When Betty Compson begins work next week under the direction of Penrhyn Stanlaws upon her first Paramount star picture "At the End of the World," she will have a strong supporting cast that will include Mitchell Lewis, Milton Sills, Casson Ferguson and others. The picture is an adaptation by E. Bingham from the famous European success by Ernst Klein.

Cecil B. DeMille is scheduled to start very soon on his next production for Paramount, further details of which will be made known in the near future.

William D. Taylor will begin work next week on "The Lifted Veil," a starring vehicle for Ethel Clayton. Julia Crawford Ivers has made the adaptation for Paramount of this Henry Arthur Jones play. The cast is now being selected and sets prepared. Gloria Swanson is nearing the end of her first Paramount star picture, Elinor Glyn's "The Great Moment," under the direction of Sam Wood.

Wallace Reid's next picture, upon which he starts shortly, will be "Tall Timber," the first photoplay written by James A. B. Scherer. Frank Uroon will again direct, and Tom Forman leaves shortly for the East to direct Thomas Meighan's "Cappy Ricks," an adaptation of a number of Peter B. Kyne's stories.

Roscoe (Fatty) Arbuckle in George Pattullo, story, "Gasolene Gus," which he is now doing for Paramount under James Cruze's direction, is spending a lot of time on small town stuff, a complete village having been erected at the Lasky ranch. Walter Woods wrote the scenario.

Obtain Novel Aerial Shots

International News Shows Bombing of Battleship from Airplane

WHAT is believed to be conclusive proof that Army Aviators can drive the battleship from the sea are contained in a series of shots included in International News No. 30, just released through all Universal exchanges.

The pictures are the result of a controversy that has raged for many weeks between the Army air service and the Navy Department. From the vantage point of the bombing plane itself, the Army aviators are shown by International News rendering the U. S. S. Indiana useless by an aerial attack from several thousand feet in the air.

The pictures were taken by an International News cameraman from the chief bombing plane of a bombing squadron which flew from Langley Field, Virginia, out over the bay where the old battleship Indiana, once the pride of the Navy floated, stripped to her deck armor, waiting to be sacrificed for the aerial experiments.

The moving picture man kept his camera going all during the trip and obtained a remarkable series of shots. The most astounding of which were actual pictures of bomb dropping all the way from the aeroplane to the target.

The bombs, in a battery of five, are seen as they are released from the plane.

Scene from "Let Me Explain," a Christie comedy released by Educational Exchanges

Marion Davies, star of "Buried Treasure," a Cosmopolitan-Paramount picture

Photographers Praised for Unusual Work

Alvin Wyckoff and Karl Struss, the cameramen who photographed "The Affairs of Anatol," have won the congratulations of the Paramount officials for their capable handling of a difficult photographic problem. The cast which includes a large list of featured players presented the cameramen with their first problem, owing to the wide divergence of types found therein; then again the disparity of personal preferences in the choice of make-ups offered a difficulty. The photographers were called upon to synchronize the lighting effects so that all would appear on an equal photographic footing and yet with greatest advantage of each of the individual players. The wide variety of scenic backgrounds through which the story is carried also added to the problem.

The difficulties were overcome so successfully, partly through the willing co-operation of the players themselves, that congratulations have been showered on Messrs. Wyckoff and Struss by all who have pre-viewed the picture.

Veiller to Film His Own Stage Success

Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," and now engaged in making special motion picture productions for Metro at the company's Hollywood studios, is at work upon a screen version of one of his big Broadway stage successes.

No details of the production were given, except that Mr. Veiller will have charge not only of the adapting and scenarizing of his own play, but of its casting, directing and cutting.

Three Leading Roles in Young Players' Hands

D. W. Griffith presents Carol Dempster, Ralph Graves and Charles Mack as "the three youngest leading players ever presented in either film or stage production where the story was not of juveniles." Carol Dempster, Ralph Graves and Charles Mack are respectively 18, 21 and 19 years of age, according to Mr. Griffith.

One scene from "The Idol of the North," a Paramount picture starring Dorothy Dalton

Cutting of "Anatol" Is Difficult Task

Cecil DeMille says the cutting of "The Affairs of Anatol" is the most difficult job of its kind that he has ever undertaken. The filmed story totalled 11,000 feet, but it was decided to reduce the footage by several thousand feet. Though the work of cutting and titling has been going on for several weeks, it will require three or four weeks more to finish the task, it is stated.

"The task was a herculean one because everything was literally too good to discard," explains Mr. De Mille. "The story held the attention, every scene carried a punch of its own, and the work of the players was excellent throughout."

Good Cast to Support Thomas Meighan

A strong cast of well-known screen players has been chosen to support Thomas Meighan in his latest Paramount picture, "The Conquest of Canaan," by Booth Tarkington, which will be produced in Paramount's Eastern studio.

Doris Kenyon will be Mr. Meighan's leading woman and the other feminine parts will be taken by Diana Allen, Ann Eggleston, and Alice Fleming. In the male portion of the cast will be Charles Abbee, Malcolm Bradley, Paul Everton, Macy Harlam, Charles Hartley, Louis Henyricks, Jed Prouty, Cyril Ring and J. D. Walsh.

The direction of the picture will be in the hands of R. William Neill.

Enid Bennett in "Keeping Up with Lizzie"

W. W. Hodkinson announces that Enid Bennett is returning to the screen in "Keeping Up With Lizzie," now under production with Lloyd Ingram wielding the megaphone. Irving Bacheller is the author of the story. In Miss Bennett's suporting cast will be seen Leo White, Lila Leslie, Otis Harlan, Victory Bateman and many other prominent players. "Keeping Up With Lizzie" will be a Hodkinson release.

Pathe Pictures Aerial Bombing Attack

Completing its triumph over space, the motion picture camera, in issue number 26 of the Pathe News, has recorded one of the most remarkable cinematographic feats since the camera was first used to records current news. From an aeroplane several thousand feet in the air, the camera follows, in this issue of the Pathe News, every foot of the flight of a bomb from the time it leaves the plane until it explodes. The picture was made by Tommy Baltzell, Pathe News staff man at Washington, during maneuvers at Langley Field, Va., staged by army officials to prove the aircraft superior to the modern battleship in actual combat.

From his tiny berth in an army bomber, Baltzell stationed his camera so that he could directly follow the flight of the bombs to the earth. The fact that the bombs were painted white helped materially in his efforts.

Plebiscite Views Given in Pathe News 28

Pathe News No. 28 shows exclusive views of the plebiscite in operation whereby the inhabitants of the town of Kattowitz in Upper Silesia were enabled to declare on March 20 whether they wished to be placed under the German or the Polish jurisdiction. Pathe made special provisions for the transmission of the films to Paris and thence to Southampton where the views were placed aboard the Adriatic. The prints were in readiness for release on April 6.

Rita Weiman to Write Original Photoplay

Paramount announces that Rita Weiman, noted author and playwright, will write an original photoplay to be produced by William De Mille. The author and producer have already held conferences on the new scenario, which will be on an entirely new theme, it is stated.

Practical Press-Book for "Snowblind"

One of the most helpful press and service books ever prepared by Goldwyn is announced by that organization for the Reginald Barker production, "Snowblind," prints of which will soon be in all Goldwyn branch offices. An unusual number of ad cuts, striking and dramatic in idea and execution, are included in the campaign book, which in addition tells interesting details connected with the story, author, director and members of the cast to be used for newspaper and program publicity. Lobby and exploitation suggestions are included. A feature of the booklet is the provision made for the ready extraction of all matter prepared for press use.

Elinor Glyn Does "Bit" in "Great Moment"

Elinor Glyn not only wrote "The Great Moment" but also played a part in the photoplay while it was being filmed. This subject, which stars Gloria Swanson, was directed by Sam Wood for release by Paramount. Miss Glyn explained that her motive in assuming the role ,which is a minor one, was to get "the player's viewpoint" so as to be able to write screen parts with greater appreciation of the emotions experienced by the actor when actually at work before the camera.

Hodkinson in Simultaneous Showings

Three Hodkinson releases were given simultaneous showings in Memphis, Tenn., during the week of April 4th. "Broken Gate," featuring Bessie Barriscale, was the feature of the program at the Pantages theatre. Loew's "Palace" showed "East Lynne," while Loew's State theatre presented the Benjamin Hampton production, "Riders of the Dawn."

Three sheet on "Payment Guaranteed," a new American Film Co. production starring Margarita Fisher

A scene from "The Man of the Forest," a Benjamin Hampton production for release by W. W. Hodkinson. Picture is adapted from Zane Grey's novel

Lillian Biron Cast for Mermaid Comedy

Lillian Biron, who has attracted much attention by her work in Sennett and Vitagraph comedies, has been selected as Jimmie Adams's new leading woman in a Mermaid comedy which is now being made under the working title of "Blue Sunday." In this picture she has the role of a young owner of a country newspaper who becomes converted to putting the lid tightly on her village. Adams has the role of a reporter. The picture is being directed by Chuck Riesner.

This picture completes the first contract of Astra Film Corporation to supply a Mermaid Comedy each month.

Artistic Posters for "The Whistle"

Exhibitors throughout the country who will show William S. Hart's next Paramount release "The Whistle," are said to have an opportunity for effective lobby displays and outdoor advertising available in a series of special drawings emphasizing the theme of this picture, which have just reached the home office of Paramount pictures.

These drawings, prepared by Mr. Hart's art representatives at his studio, Doris Deutsch and O Roidol, have been drawn with a special eye to productive outdoor display and are equally adaptable to lobby frames or billboard posting. Drawn in black and white they offer a chance either for simple line cuts or for the deft retouching of hand painting.

"The Whistle" is scheduled for general release by Paramount early in August.

William Fox Acquires Tyrone Power

William Fox, according to a statement from the Fox headquarters, has acquired Tyrone Power and will present the dramatic player in "Footfalls" now under production.

In the Independent Field

Jimmy Callahan, star of the Callahan Film Company, producing two-reel comedies

Affiliated Contracts for Ritchey Posters

Coincident with the announcement of the formation of Affiliated Distributers, Inc., of which C. C. Burr is president, comes the news that the Ritchey Lithograph Co., through its representative, Mr. Al Rosenthal, has signed a long term contract with Affiliated Distributers, whereby Ritchey will furnish all art work and lithographs for the future releases of that Corporation.

Dominant Will Release New Calvert Picture

Actuated by the reception accorded "Aching Hearts," the initial release of the new Catherine Calvert series of productions distributed under the banner of Dominant Pictures, Inc., Jacques Kopfstein, general manager in charge of distribution, has ordered a speeding up of preparations for the early release of their second offering, "The Masked Marriage."

"The Masked Marriage," in which Miss Calvert is co-starred with Richard Tucker, was directed by Herbert Blache.

Oscar Apfel Special Is Nearing Completion

Word was received at the New York offices of Classic Dramas, Inc., that the final scenes in the rural drama by L. Case Russell, which is being made at the Blazed Trail Studios in the Adirondacks under the direction of Oscar Apfel, are now being shot and that the picture will be completed within the next two weeks.

Upon completion of the picture announcement will be made of the title and the distribution plan.

Jimmy Callahan Is Active

Comedian Busy at Atlantic City Studio on Film Market Releases

JIMMY CALLAHAN, the screen comedian, has, within four weeks time, organized a producing company in Atlantic City capitalized at $500,000, secured one-half the capitalization in real money, leased the Curtis Airport aviation field in Atlantic City for a studio and has begun production in New York pending the opening of his plant by the sea.

The Curtiss Airport aviation field comprises most extensive grounds and two great hangars, 40x150 feet. One of these hangars is being converted into a studio with a most complete lighting plant. The other hangar will be used as a carpenter shop and a paint frame. Mr. Callahan will build and paint the scenes for all his interiors in his own shops. His new studio will be ready for him on April 27, when he will begin work there.

During the past week he has been at work in the Victor studios in this city with his new company making the interiors for two comedies which he will finish in Atlantic City, and while doing this he has engaged an experienced staff of stage carpenters, scene painters, property men and electricians, who will precede him to Atlantic City and put his new studio in practical working condition. These men have all been identified with leading producing companies.

Ralph D. Whiting, who has had a long experience as an actor, stage manager and motion picture director, is Mr. Callahan's supervising director.

Mr. Callahan has engaged a large company of prominent artists to play in his support. Miss Florence Dixon, who acted the star role in Robert W. Priest's production, "The Supreme Passion," will be Mr. Callahan's leading woman and has been at work with him at the Victor studios during the past week.

Another noted principal of Mr. Callahan's support is Lottie Kendall, who began her stage career as a soubrette in musical comedy in her fifteenth year. She made exceptional successes in several musical productions made by Henry W. Savage and A. H. Woods.

Mr. Callahan will make twenty-six two-reel comedies during the coming year. Prior to the organization of his company he had completed four comedies. The first of them is called "October Morn." The others are entitled "The Lucky Dog," "The Wonderful Whallop" and "Huckleberry Gulch." All Mr. Callahan's productions will be released through Robert W. Priest, president of the Film Market, Inc.

Selig Studios' Big Product

To Make Short Subjects for Educational and Series of Features

COL. WILLIAM N. SELIG and Sam E. Rork announce that they have signed Lewis Stone to head an all-star cast which will make four special productions at the Selig studios in Los Angeles. "The Rosary," a former stage success by Edward E. Rose, will be the first of these productions. Jerome Storm has been signed to direct.

Following this picture, the producers announce a special production of "Debonnaire," by William Farquhar Payson. A picture version of the successful stage play of Charles Coghlan's, "The Royal Box," will follow. And, lastly, will come one of James Oliver Curwood's stories of the virile North, "The Honor of the Big Snows." In each of these special productions, Lewis Stone will head an all-star cast.

Distribution has not yet been arranged for these productions.

The producers also announce the return of the Diamond S two-reel dramas. These will be released by Educational Film Exchanges. Two are already completed. They are "The Northern Trail," from James Oliver Curwood's story, "The Wilderness Mail," and "The Policeman and the Baby," from Clarence L. Cullen's short story classic. In the cast of the former are Lewis Stone, Ethel Grey Terry and Wallace Beery, and in the later William Desmond, Wallace Beery and Elinor Fair. Both were directed by Bertram Bracken.

For many years Colonel Selig has been accumulating the rights to famous books and plays by authors of world-wide reputation. Among the names represented in his safety deposit boxes are James Oliver Curwood, Sir Gilbert Parker, Robert Hichens, E. Phillips Oppenheim, Hallie Erminie Rives, Gen. Charles King, Winston Churchill, Randall Parrish, Salisbury Field, Ella Wheeler Wilcox, Edward E. Rose, Bertrand Sinclair, Clarence L. Cullen, B. M. Bower, Joseph Arthur and Harold McGrath.

Vivian Martin in a scene from Ivan Abramson's new production, "The Woman Eternal"

Howells Expects More Sales on Serials

A representative of the Howells Sales Co., of New York, who are distributing the serial, "The Hope Diamond Mystery," will attend the meeting of the First National franchise holders at West Baden, Ind., this week and it is expected that he will close a number of contracts with the First National Exchange managers, who has been conducting negotiations for the balance of the territories on this picture by telegraph and letter.

World Film Has Three Features Ready

MILTON C. WORK, president of World Film Corporation, has just announced that his company has acquired three special productions featuring Joe Moore and Eileen Sedgwick, and that the pictures will be offered to states-rights buyers in the near future.

Harry Chandlee and William B. Laub, under whose supervision all World Film productions are edited and titled, have completed their work on the first of the series, which bears the title, "The Problem Eternal." The remaining pictures of the series, which will be ready for distribution during the present month, are entitled: "False Brands"—a story of Eastern college life and Western adventure; and "The Wolf Pack," dealing with hidden treasure in the far west. All of the pictures were directed by William J. Craft and photographed by Joe Mayer.

New Equity Picture Should Prove a Winner

IN announcing the Ziegfeld Cinema production, "The Black Panther's Cub" to the independent market, Equity Pictures Corp., who will distribute the picture, claim that they are raising the standard of the state right productions. This picture is said to have cost $250,000.

Boasting a five-star cast headed by Florence Reed, and the direction of Emile Chautard, "The Black Panther's Cub," it is claimed, puts many a feature of the national producers in the shade by comparison.

In cast it presents a galaxy of stars whose names are identified with the forefront of dramatic art. Norman Trevor, star of "Enter Madame," the Broadway stage success; Tyrone Power, veteran actor of a score of the country's most effective production; Mlle. Dazie, the idol of dance-devotees; Henry Stephenson, of "Spanish Love;" Earle Foxe, Philip Bartholomae and eight other eminent dramatic celebrities combined in array in support of Florence Reed, who herself impersonates two characters that appear on the screen at the same time.

In setting and background, "The Black Panther's Cub" attains vast proportions, embracing scenes with several thousand persons on the stage at a time. There are amphitheatre and ball-room settings with colorful costume and equipment representing large financial expenditure.

In plot "The Black Panther's Cub" tells the story of the battle of heroism against heredity. It is

"Black Panther's Cub" Unusual Offering to Independents

broad and imaginative, bristling with contrast. Queenly palaces and royal festivities are blended with the slums of the underworld. Every type of humanity is depicted. It portrays life as we know it and life as we dream it.

In photodramatic strength "The Black Panther's Cub" attains unusual heights. Florence Reed dominates in an exhibition of remarkable character impersonation, playing the mother and daughter simultaneously, and proving equally convincing in both roles. As the gorgeously-gowned Empress at the zenith of her glory, and as the sunken, miserable outcast in the depths of poverty, her portrayal is accurate to a fault.

Finally in direction and staging, critical comment has nothing but undiluted praise for Emile Chautard, the veteran director. Harmony and effect of layout and staging, and uniqueness of photography have brought forth warmest admiration for the technical perfection of "The Black Panther's Cub."

Few pictures can boast the unanimity of applause that "The Black Panther's Cub" has received. Screen opinions, for example, rated "The Black Panther's Cub" in Class A-b—the same rating as was given "The Four Horsemen." To quote: "Super excellent; star and story superior; photography and direction exceptional. Its technical and artistic merits would class this picture A a (Masterful). This first screen offering of the Ziegfeld Corp. justifies faith in the future output of this concern. It is elegantly mounted to the point of exquisiteness. Remarkable for skillful illumination and artistic exteriors and interiors. The staging is elaborate and Faustine is robed in the splendor of a Cleopatra—such was the extraordinary reception this critic gave the production.

The National Board of Review gave special mention to the performance of Florence Reed, comparing Florence Reed to Modjeska and Sarah Bernhardt. The *Morning Telegraph* began its eulogy with "The showing of 'The Black Panther's Cub' was a treat to its spectators. Unusual outbreaks of applaue in the midst of its scenes reflected the enthusiasm with which this first Ziegfeld release was greeted."

It is expected that "The Black Panther's Cub" will meet with great success, and will secure a first-run on Broadway. "Exhibitors have learned," states Equity, "to appreciate profitable pictures and to demand them. Only one thing matters in the motion-picture field, viz: the box office strength of a production. The source of a picture, whether it is released by an independent or a national producer is of no account—its box-office value is the main consideration, and independent pictures are leaping into popularity because they are proving profitable."

Joseph Aller, who has joined forces with Watterson R. Rothacker. The laboratories on the Coast will be known as the Rothacker-Aller Laboratories

Hallroom Comedy Opens Two New Houses

C. B. C. Film Sales reports that "High and Dry," a Hallroom Boy comedy, was selected as the comedy attraction for the opening of two new picture houses in Cleveland, O. These houses are the New Allen and the Capitol.

New Arrow Comedies

Norman Manning, president of the Norman Manning Productions of Los Angeles, makers of Broadway Comedies, arrived in New York City the latter part of last week for a conference with W. E. Shallenberger, president of Arrow Film Corporation, who are to handle the first series of twelve of these comedies.

New Kineto Series Offered

CHARLES URBAN, president of the Kineto Company of America, Inc., announced this week the second series of Kineto Reviews which will be released through National Exchanges, Inc. The first series was released in March.

Leading theatres everywhere are playing the first series, it is announced, and are advertising them as an "added special," as did the Allen theatre in Cleveland with "Babyhood" last week.

The second series has been selected for variety as well as the great individual beauty of the Kineto Reviews; in it are to be found pictures of travel, pure scenics, nature pictures, scientific studies, hunting trips, animal pictures, and such consistent variety all through the series.

The first Kineto Review in the second series will follow right after "Beauty Spots of America and Canada," which concludes the first series.

The titles of the forthcoming series and a brief description of each follow:

"Was Darwin Right?" If he was, this picture shows some extremely interesting ancestors of ours, for there is every kind of ape and monkey in the world in this

National Exchanges to Release Second Group Shortly

Kineto Review. "Bonnie Scotland." This Kineto Review was edited personally by Mr. Urban for the showing of "Sentimental Tommy" at the Criterion in New York. It played there all during the month of April.

"Birds of Crags and Marshes," a wide range of feathered tribes is shown in this Kineto Review. "Village Life in Switzerland;" this is like a day's visit in the heart of one of the Swiss villages. "Peculiar Pets;" men have many unusual associates and many are of the kind that have to be seen to be believed. There are many such instances in this Kineto Review. "Combatting the Elements;" this is a sensational reel of nature's devastation and the means taken to overcome it.

"Dexterity and Mimicry of Insects" (acrobatic flies); insects have their actors just like humans and they do some remarkable stunts. "Primitive Life in Tennessee;" here are shown colonies still like a "race apart," living in a sixteenth century civilization. "Bear Hunting in California;" an exhilarating sport that is still very much practiced. "Paris, the Beautiful;" the show spots of Paris that make her beloved of all the world are dwelt on in this Kineto Review. "A Naturalist's Paradise," showing naturalists of the Barbados-Antigua Expedition at their thrilling work.

"Morocco, the Mysterious;" a travel reel that mixes a great deal of beauty with mystery. "Let's See the Animals;" like an actual tour of the famous Zoological Park in Philadelphia.

Exploitation and publicity material, musical indications and all the exhibitors' aids are now being prepared by the Kineto Company in readiness for the release of this second series of Kineto Reviews.

Tweedy Finishes Comedy for Reelcraft

Tweedy has completed his first two-reel comedy release for the program of the Reelcraft Pictures Corporation, under the title of "Here He Is!"

The cast contains several big well known picture names.

Marion Fairfax Signs Well-Known Actors

ANNOUNCEMENT is made by Marion Fairfax Productions of the engagement under contract of a number of well-known screen players. Among the players who have become affiliated with Miss Fairfax, according to the announcement, are Pat O'Malley, Tully Marshall, Noah Beery, George Dromgold, Clair McDowell, Charles Mailes, and Robert Brower.

"The Lying Truth," which has been selected as the first independent production of the recently organized Marion Fairfax Productions, was written by Miss Fairfax. As in the case of all future productions by this company, Miss Fairfax is directing "The Lying Truth." Hugh McClung will co-direct with Miss Fairfax.

First $250,000 Ziegfeld Picture

for the Independent Market

Equity Pictures Corporation pays record price for "THE BLACK PANTHER'S CUB" staring Florence Reed and Great Broadway Cast

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This announcement is published to inform the Trade, State Rights Men and Exhibitors throughout the country that Equity Pictures Corporation has purchased W. K. Ziegfeld's sensational production, "THE BLACK PANTHER'S CUB," whose premiere at the Times Square Theatre in N. Y. on Feb. 15th brought remarkable praise from press and public.

A record price was paid for this film and the Independent field will now have for the first time in many years a real picture big enough to compete with any of the big productions of the regular distributing organizations.

The purchase of this film backs up Equity's judgment that, given the right quality of picture, the independent market can absorb, handle and put over big pictures better than is now being done by any national distributing organization.

The policy of distribution has not yet been determined. Forthcoming announcements will give the details.

EQUITY PICTURES CORPORATION
Aeolian Hall, New York

Joe Moore and Eileen Sedgwick in a scene from the World Film Corporation's state right offering, "The Problem Eternal"

Federated Feature Ready

"Don't Leave Your Husband," First of Series, to Be Released Shortly

"DON'T LEAVE YOUR HUSHUSBAND," the first of the series of big features to be released by the Federated Film Exchanges of America, Inc., has just been completed, and will be ready for release shortly though the twenty-two Federated exchanges throughout the country. The production is in seven reels, and William Desmond and Margaret Clayton are featured, supported by an all star cast, including Frank Losee, Marion Elmore, Frances Devereaux, and Lillian Greene. Samuel R. Bradley directed the production, and the original story was written by Edmund Goulding.

Sumptuous sets, gripping scenes and unique plot are said to mark the production. Miss Clayton, as the young girl of modest means with a hunger for wealth and fashionable trappings, displays a remarkable emotional power and, incidentally, wears a number of gorgeous gowns.

Frank Losee gives a remarkable characterization of the cynical banker, Hugo Harman. He furnishes a vivid contrast to the manly, appealing figure of Jack Gray, the clerk, as played by Desmond.

The scenes in the millionaire's secret apartment on Park avenue, and in the fashion salon of a Fifth avenue shop, are said to have been produced with a disregard of cost.

Rosenfeld Leaves on Trip

Head of Allied Distributing Corp. Will Outline His Franchise Plan

CHARLES H. ROSENFELD, president of the Allied Distributing Corporation, left recently for an extended trip throughout the country in the interest of his company.

Mr. Rosenfeld will visit every exchange center and the independent buyers of those cities for the purpose of outlining to them the franchise plans which his company has formulated for the marketing of the pictures which they will release. In addition to this Mr. Rosenfeld will take with him several pictures which he will dispose of on the state right plan.

The franchise plan which was perfected by Mr. Rosenfeld will give to the holders of it a definite number of releases this coming year from certain producers. These will include not only features but also comedies and other short length material. The organization will, however, concentrate on features, several of them of the series nature offering certain well known screen personalities.

Mr. Rosenfeld expects to be on this trip for about six weeks. While in Los Angeles he will close some of the deals which are pending for pictures with some of the producers in that city.

"The trip," said Mr. Rosenfeld, "will serve a two-fold purpose. The first to dispose of the franchise for our product and also the determining of the calibre of picture that is in demand in the various centers today.

Aywon Feature Announced

Nathan Hirsh Promises Sensation in His "The Lure of the Orient"

IT is predicted that the latest feature to be released through the Aywon Film Corporation, "The Lure of the Orient," will create somewhat of a sensation among the state rights exchanges and the exhibitors of the country.

Already Nathan Hirsh has screened "The Lure of the Orient" for many of the state rights men and the universal opinion is said to be that the picture is one of the strongest box office attractions that have been independently released in many months. "The Lure of the Orient" is said to contain all the elements that go into the making of a real attraction. It has drama, plenty of it; fine acting by an all star cast; thrills without number, a touch of comedy here and there; fine photography and many unusually big scenes.

In addition to this there are thousands of extras employed in the cast. Hundreds of these are genuine Chinese coolies and they put over a fight against the captain and crew of a huge ocean liner that will long be remembered by all who see it.

Among several suggestions given to Mr. Hirsh as to the best way in which "The Lure of the Orient" should be marketed, one well known showman stated that in his opinion it ought to be sent out as a road show. He backed this statement up by pointing out the exceptional exploitation possibilities of the picture in addition to its great box office value as a straight attraction.

Harry Garsons
presents
Clara
Kimball
Young
in

"Straight From Paris"

"STRAIGHT FROM PARIS" is de luxe cinema entertainment. Its appeal is world-wide in that it "shows up" the snob aristocrat when confronted by the thoroughbred plebeian. It is dedicated to all women who aren't afraid to work for a living. It is human, real, absorbing, lavishly invested and magnificently produced. It presents Clara Kimball Young in all her loveliness, supported by a cast of unusual brilliance in an original story from the pen of the gifted Sada Cowan, author of "Why Change Your Wife?" Now being booked thru all Equity Franchise Holders.

Arrange your playing date *Now*.

Equity Pictures Corporation
Aeolian Hall, New York

THE following sales on the independent market were reported during the week:

"The Hope Diamond Mystery" (15-episode serial—Howells Sales Co.) to Allen Brothers for Canada.

"The Hope Diamond Mystery" to Specialty Film Co., for Texas, Oklahoma and Arkansas.

"The Hope Diamond Mystery" to Associated First National Pictures, Inc., of Virginia, for North and South Carolina, Georgia, Alabama, and Florida.

"The Hope Diamond Mystery" to All Star Features Distributors, Inc., for Northern and Southern California.

"Dangerous Love" (C. B. C. Film Sales) to Arrow Photoplays of Denver for Oregon, Washington, Idaho, Montana, Alaska, Colorado, Wyoming, Utah, and New Mexico.

Screen Snapshots (C. B. C. Film Sales) to Mid West Distributing Corporation of Milwaukee, for Wisconsin.

"Under Western Skies" (Aycie Pictures Corp.) to the Reliance Film Company of Washington, D. C.

"Under Western Skies" to the C. and S. Film and Supply Co., of Pittsburgh, Pa.

"Under Western Skies" to the Cosmopolitan Film Co., of Boston, Mass.

"Under Western Skies" to the Masterpiece Pictures Company, of Cleveland, O.

"Under Western Skies" to Big Features Rights Corp., of Louisville, Ky.

"Under Western Skies" to W. I. Film Service, of Indianapolis.

"Under Western Skies" to the Capital Film Co., of Philadelphia.

"Under Western Skies" to Sunnywest Films, Inc., of New York.

"Under Western Skies" to the F. H. Harvey Film Co., of Dallas, Texas.

"Every Woman's Problem" (Plymouth Pictures, Inc.) to the Industrial Film Co., of New York, for Northern New Jersey and Greater New York.

"Every Woman's Problem" to the Seattle Film Exchange, of Seattle, Wash., for Washington, Montana, Oregon and Northern Idaho.

"Below the Deadline" (Ascher Productions) to the Cosmopolitan Film Co., of Boston and New Haven, for New England states.

"Below the Deadline" to Meyer M. Emanuel, of the District Film Co., of Washington, D. C., for the District of Columbia, Delaware, Maryland and West Virginia.

"Below the Deadline" to Independent Film Exchange, of Dallas, Texas, for Texas, Oklahoma and Arkansas.

Klass A two reel comedies (Alexander Film Corp.) to All Star Features, of San Francisco and Los Angeles.

.....Klass A two reel comedies to De Luxe Feature Films, of Seattle.

.....Klass A two reel comedies to A. C. Bromberg, of Atlanta.

Klass A two reel comedies to R. D. Lewis Film Co., of Dallas.

Klass A two reel comedies to 20th Century Film Co., of Philadelphia.

Klass A two reel comedies to Favorite Players Film Co., of Chicago.

Klass A two reel comedies to Alexander Film Corp., of New York.

"Dollars and Destiny" (Joe Horwitz Productions, of New York) to the Trump Film Co., of New York, for Greater New York and Northern New Jersey.

"Dollars and Destiny" to the Cosmopolitan Film Co., of Boston, for New England states.

"Dollars and Destiny" to the Harvey Film Co., of Oklahoma City, for Texas, Oklahoma and Arkansas.

"Dollars and Destiny" to the Simons Film Co., of Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

Third Unit Completes Reelcraft Comedy

The third comedy producing unit which it at work making a series of twenty-six two-reel comedies to be marketed by the Reelcraft Pictures Corporation under the brand name of Sunlite Comedies, and which has an all star cast of recognized screen players has completed its first picture under the title of "Baby! Baby!"

Among the principal players of the cast are to be found Billy Quirk of the old Vitagraph days, Harry Edwards, Louise Lee, Dorothy Butler, and the well known midget comedian, Harold Rice.

Jackie Coogan Seen in Screen Snapshots

Issue No. 25 of Screen Snapshots, which is produced by Jack Cohn and Louis Lewyn, show Jackie Coogan, now so well known as "The Kid," in several scenes taken in New York.

Bradley Finishes Two Donaldson Stories

Willard King Bradley has completed the first two stories of the series of original photoplays Arthur Donaldson Productions, Inc., recently engaged him to write.

Sameth Preparing Drive

Forward Film Expects to Make Selling Record with "The Shadow"

J. JOSEPH SAMETH, president of the Forward Film Distributors, Inc., states that he has received numerous requests from exhibitors throughout the United States for the screening on the first of the productions starring Muriel Ostriche. In order to make way for his complete program, and to have the entire American territory sold in as short a time as possible, Mr. Sameth has augmented his organization with additional salesmen and has organized an exploitation department so as to give every aid possible for the early sale of this feature, which was written and directed by J. Charles Davis, 2nd.

Sample prints are already being made at the Craftsmen Film Laboratories and nothing is being left undone to push this film forward in such a manner as to create a record sale on "The Shadow." Mr. Sameth is of the opinion that within sixty days after Mr. Davis first started to shoot scenes for this five-reel super feature, he will have negotiated a sale for this production in every territory of the United States.

"I am certain that the independent exchange-men throughout the United States, realizing the value of a picture with true box office value and entertainment, will grab for it as soon as it is shown to them," said Mr. Sameth. "There is no question that many of the larger companies are holding up many of their super productions so as to secure better prices for them. This is a great aid for the state-right men, and we should avail ourselves of this opportunity to show the film world that we have goods that are marketable, and that we are in business to stay.

"'The Shadow' is a picture full of action, but in spite of this thrilling episode after episode, there is a telling human interest story veiled in love that is bound to please. The divorce question at the present day occupies leading space both on the front page of the national dailies and in the editorial columns. Mr. Davis in making this picture took a page from the book of life and shows in a lively manner the dangers besetting a young girl who marries without first investigating her fiance.

"It is true that we have given our patrons the very best that money and brains can produce, and as a further aid we have done our best to further aid them by the selection of paper and lobby displays. The press book that is ready for distribution I am sure will hold an enviable record in the film world, inasmuch as we have forgotten splendor and splash and have given the exhibitor honest-to-God aids and help to promote showmanship and bring dollars and cents to the box office."

Young Picture's Opening

"Straight from Paris," Star's Latest, Packs Goodwin in Newark

RECEIVED with expectation in the arms of the industry, "Straight From Paris," the sixth and latest Clara Kimball Young production began its career this week at the Goodwin in Newark. The New Jersey home of premieres, could not take care of the crowds, it is reported, despite the large capacity of this house.

"So far has the success of 'Straight From Paris' spread," announces Equity, "that two first run houses of New York have opened negotiations for an early run of the picture. Throughout the week, exchangemen and exhibitors of New York and out of town, visited the Goodwin and enjoyed a session of this photoplay of a milliner's romance. They had heard of the achievement of Harry Garson, director, and Miss Young, star, in their latest effort and came to see for themselves whether the praise was justified. The response is evidenced in the demand for private screenings of the picture, now that it has concluded its Newark run.

The newspaper criticism on Monday night all read in favor of the picture. The Call proclaimed "Straight From Paris" the greatest work of the Equity star's long career. The Ledger declared that it had the setting of a spectacle and the plot of a Moliere play. The gist of the reviews acclaimed the production as a perfectly balanced story, mingling dramatic suspense with humorous relief in an ideal combination. "It never drags," said the Hudson Observer, "it is a tonic with a delicious after taste." Dramatic critics devoted an exceptional amount of space in their comments and advance notices and items are still coming in, in reminiscence of the "good show."

Sam Zierler, of Commonwealth, who has the Equity franchise for New York, invited his leading exhibitors to see the picture in Newark, has already more demands for bookings than there are prints to fill them, it is reported. Many complimentary letters from his exhibitors evince the approval that "Straight From Paris" has met with on first sight. The support of William P. Carleton and Bertram Grassby, both leading men, and of James Jefferson, the noted character actor, brought forth flattering opinion, while the versatility of Miss Young was the subject of tribute.

Harry Cohn in N. Y.

Harry Cohn, producer of Hallroom Boys Comedies, the two-reel comedies featuring Sid Smith, arrived in New York from the West Coast this week to attend the Federated Convention in Atlantic City. Mr. Cohn brought with him from Los Angeles the second Federated Hallroom Boys Comedy.

June Caprice

and

George B. Seitz

in

THE SKY RANGER

Produced and Directed by George B. Seitz

A Pathé Serial

"THE SKY RANGER"

The Problem of Drawing the Public

Your success is measured
by your ability to get them in

THERE is a theatre going season when it is easy to get the crowd into your theatre and ordinary programs will sometimes bring out-of-the-ordinary results.

But there is a season when the sun has climbed higher and its rays are warmer and the charm of the out-of-doors is pulling against the strength of your attractions.

That's when showmanship counts; when box-office values are proven; when you've got to use your head to bridge the gap between profit and loss; when merit only survives in the chase to get the money.

Now, this Spring, is the time for you to put the theatre-going habit into your patrons. Now is the time to get them started *right*, so you will see them at your box-office weekly for fifteen successive weeks.

A Pathe serial will do it; "The Sky Ranger" will give them the habit and you your profits.

"The Sky Ranger" will do it, for it is clean adventure, clean romance, spread over fifteen weeks during a time when you need something specially good to back up your showmanship.

Give your patrons a theatre-going habit that will give profits to you; book "THE SKY RANGER"

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2825-2847

Rotunda of new Allen theatre, Cleveland, Ohio, looking toward tea room. This theatre is described and completely illustrated on the pages immediately following

Allen Enterprises Open First Theatre in United States

Cleveland House Maintains High Standard Set by Allen Brothers

THE opening of the Allen theatre, Cleveland, in Playhouse Square, April 1st, was three-fold in its significance. For Cleveland it means a new center of amusement—for the Allens, their initial entry into the American moving picture theatre field, with a theatre which combines all the attributes of the Allen Chain of Canadian theatres, and with much that is plus in elegance, comfort and innovation. To the amusement sphere this new Allen theatre is of the utmost importance. True, the Allen theatre enterprises in materializing so colossal a scheme for entertainment receive through the eternal law of compensation such fruits as glory, fame and gain which invariably are the handmaids of success; but the significance attached to the construction of a motion picture theatre, which in its architectural structure reaches into the domain of the master buildings of the Italian Renaissance, invades their sanctuary by not only bringing into manifestation their architectral design, but reproductions of their interior decorative scheme, and furnishings is of universal importance.

It has been said that the motion picture theatre is the playhouse of the masses. It is time to compliment the masses for their exceeding good taste as exemplified in this new Allen theatre, for the masses are indirectly responsible for all the luxurious elegance this theatre offers. Whether motion pictures have educated the masses to such an extent that, not content with what modern art can give, the masses now demand the art pigeonholed as the classic, whether the masses have so far evolved as to demand that the amusement with which they are so closely linked should do honor to their name, or whether motion pictures have educated the masses up to this point is not the question with which we are concerned. Hypothesis, theories lead to facts; and it is with facts, cold, hard, and as apparent as the most extreme realists could desire, that we are about to deal.

Let us take a saunter through this new Allen theatre and see for ourselves the culture therein displayed, a culture which has developed from the inner urge, the emotional plane or the physical instinct for harmonious vibrations, their psychology being evident without being understood until the combination of these three planes merge into one, and the intellect begins to take cognizance that this is the culture it desires, and looking at it through its mental glasses demands that this pleasure from amusement must not only be felt emotionally, but must be given a jewel setting so artistic that the eye, too, may be enthralled and communicate the general feeling of satisfaction to the brain. It is the true development spoken of by the sages, the mystics. The inner enlightenment which manifests itself in physical expression, the lasting monument to man's upward climb in the spiritualization of the flesh.

But let us leave the moral to express the morale's environment or setting. Th Allen Cleveland theatre on Euclid Avenu has primarily a most desirable location Surrounded by other leading theatres i the heart of Playhouse Square, the publi could find the location, as it were, in th dark. This section of the city is what i termed as practically new, a great man new structures being herein situated. Fo several blocks surrounding the Allen the atre there are very fine shops.

The Allen theatre has a bronze marque front with flashes of antique gold trim ming, and studded with lights. The ticke booth is constructed of marble an bronze. The antique gold tinting used t carry out the effect conveyed by th marquet. French plate glass doors lea into the lobby, which is 90 feet by 25 fee and lined with Belgian mirrors, all Mid Art, and gold plated rosettes from th Thomas Jones Decorative Glass Compan of Brooklyn, N. Y. The rotunda is o marble, in the center of which is a replic of a Venetian fountain, the base the lio of St. Mark. At the opening of the the atre this rotunda was banked with such a assortment of flowers, orchids, roses lilies, violets, etc., baskets and harps an horseshoes, flowers arranged in every con ceivable design, indicators of the goo wishes of the many friends of the Allen in Canada and the United States, and th new friends in Cleveland, until even th

(*Continued on page* 2830)

The Allens have set a standard for theatre design in their Canadian houses. Their Cleveland theatre maintains this standard

The connecting link between a beautiful theatre and its box office receipts is the projection—and all successful exhibitors realize it.

—And now the New Allen Installs G-E Compensarcs

Operating Advantages of G-E Compensarcs

1. Steady strong arc.
2. Easily operates two arcs at the same time for change-over.
3. Quiet arc strike and quick settle-down.
4. Self regulating arc voltage.
5. Current stays at set value.
6. Current easily raised and lowered.
7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

The *first* impression of a nationally known theatre is the *lasting* impression. That is why a motion picture theatre seeking prestige and popularity can take no chances with any item of equipment—and least of all that of the projection room.

The magnificent Allen Theatre recently opened in Cleveland has insured its projection by installing G-E motor generator type Compensarcs. The proprietors are now certain that fluctuating voltage will have no effect on the quality of the screen picture.

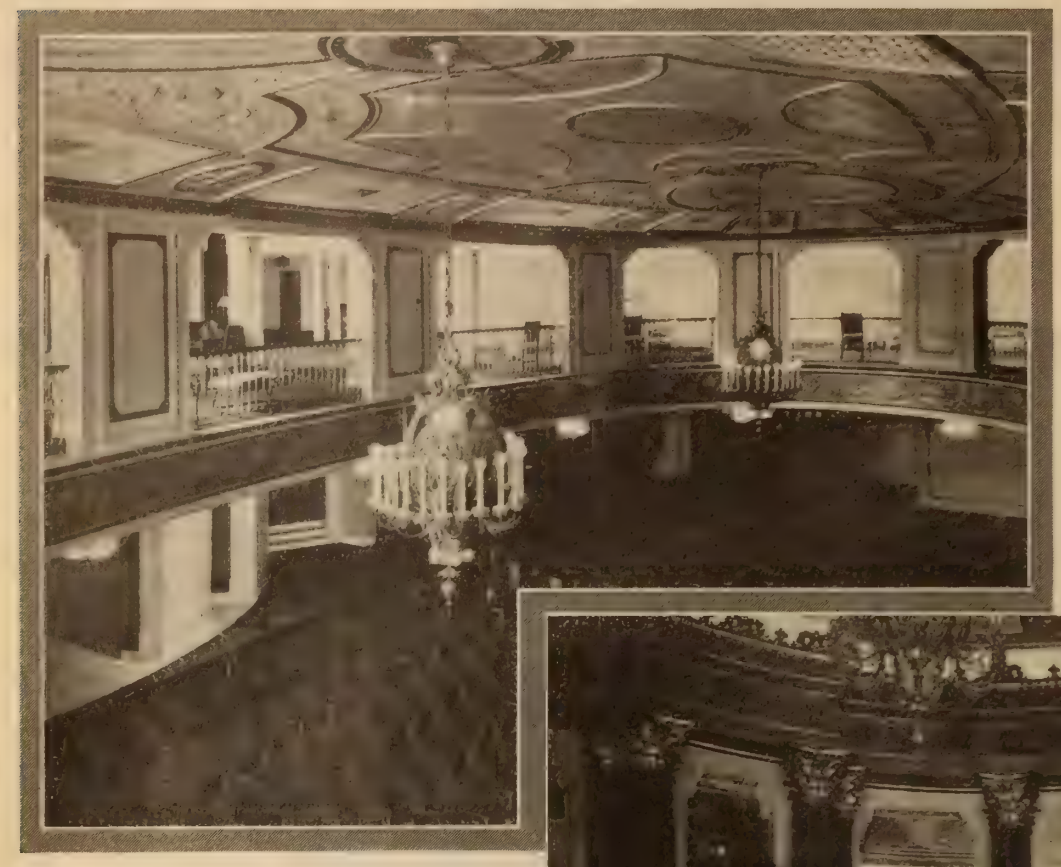
Compensarcs are safe, easy to operate, efficient, economical and reliable. G-E offices or distributors everywhere are able to give prompt deliveries and satisfactory service

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

Where Beauty Reigns in the Allen Theatre, Cleveland



Specialists in Theatre Electrical Work

In addition to the knowledge and skill acquired through similar works the successful theatre electrical contractor must have a proper appreciation of the architectural results to be attained.

The Grant Electrical Company has worked closely with the architects of the Allen Theatre and point with pride to the finished result.

The Grant Electric Company

1518 Prospect St., S. E. **Cleveland, Ohio**

The Rorimer-Brooks Studios

Were chosen by Messrs. Jule and Jay J. Allen and Mr. C. Howard Crane, *Architect,* to execute the entire contract for decorating. This contract was broad in scope and included the selections of furnishings, draperies, carpets and upholsteries. Every item of our contract was especially designed to harmonize with the unusual and exclusive architectural features of this exceptional theatre. Even the furniture and the fabrics used in the draperies were made to order from our specifications.

The prevailing style of the Allen Theatre is Italian, and if any one source of Italian decoration could be pointed to as the prototype of this building, the Villa Madama might be considered as the inspiration of the designer of this house.

Our decorators will be pleased to talk over plans with architects and their clients without obligation.

The Rorimer-Brooks Studios

INTERIOR DECORATIONS | DESIGINING AND MAKING
DRAPERIES . CARPETS | OF FINE FURNITURE
RUGS . WORKS OF ART | SPECIAL WOOD FINISHING

2232 Euclid Avenue, Cleveland, Ohio

(*Continued from page* 2826)

most prosaic mortal, the unbeliever in the beauty of imaginative cities and planes, must have felt that he saw fairyland.

To the left of the rotunda, as you enter, is the general waiting room, furnished in purple and gold. Italian Renaissance color scheme and furniture lines. The gentlemen's smoking-room leads from this general lounge. To the right is the tea room and soda fountain. This room is equipped with that refined luxuriousness which is the soul of atmosphere. Indeed, it is significant to note that the Allen theatre in its process of construction wove into the tapestry of design the golden thread of atmosphere without which no theatre is successful. Throughout the whole theatre one is agreeably impressed with its spaciousness. From the general lounge and the tea room the screen is visible. The feeling which prevails is one of cosiness. The lounges, corridors and such space as has been given over to the comfort of the patrons, has been so arranged that the usual coldness attached to palatial structures is not evident in this Allen theatre. The color scheme of the tea room is cherry and peach. The tables and chairs are dainty, yet substantially comfortable. The dome of the rotunda is supported by fourteen huge pillars finished in antique gold. Balconies overlook the rotunda, giving a Venetian effect. The floor is marble, and here was held an informal dance after the regular performance. It is the purpose to make these informal dances a regular feature after the daily and evening performances. The decorative design of the rotunda reveals copies from the Italian masters in the Villa Madam, Vatican Gardens, Rome, and gives a vision of the dance of the hours, the signs of the Zodiac, and the art conceptions of the Italian Renaissance. This period is carried throughout the house. The draperies being Italian red in color, with gold appliqué and hand-painted designs.

The lighting effect is obtained from what one might term a glow, or reflection of light, rather than by direct brilliancy. The walls of the theatre proper are finished in Italian walnut. There are no boxes. Balconies, backed by huge windows on each side of the walls of the orchestra seats, transplant one to the ancestral hall of an Italian palace; and it is through the use of balconies with their windows that the desired artistic lighting is secured. The dome of the orchestra gives one a vista of the milky way, and, while listening to an orchestral selection, one can star gaze, watch night fading into dawn, and as the overture closes it ushers in the glorious blaze of colors which announce sunrise, the herald of the morning. This effect is managed through the lighting scheme. The grilles through which the perfection of ventilation is achieved are so decorative that they conceal their utility, and are an attractive adjunct to the harmonious whole.

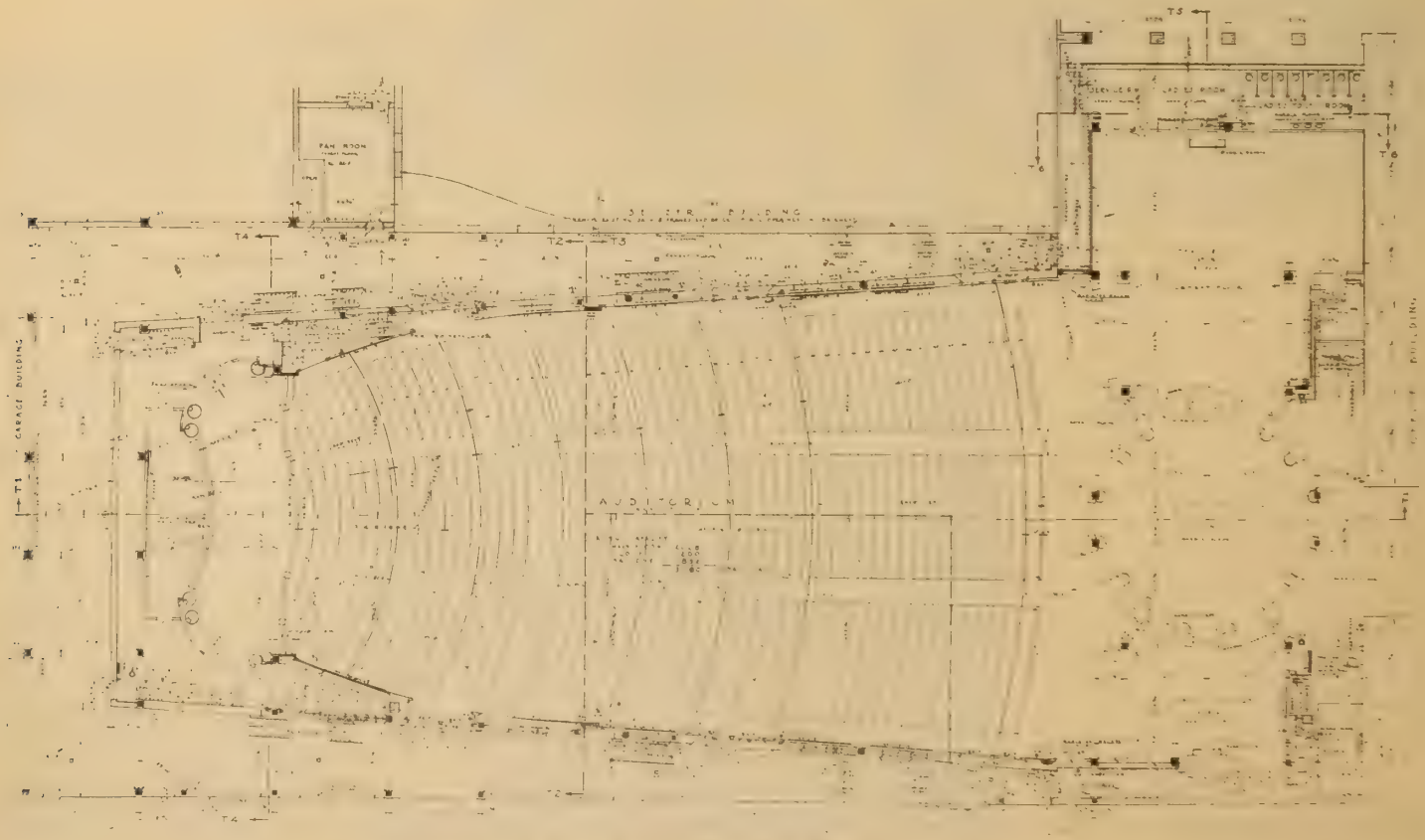
The stage back of the screen is large enough to handle the biggest conception of required effects. In front of the screen, which is approximately 165 feet from the projection booth at the rear of the one balcony, is a stage ample for the presentation of a prologue. Three gigantic columns on each side of this stage, with dancing figures, which stand out in relief from these columns in plated gold; a curtain of Italian rose, with a huge valence, hand-painted, appliquéd in gold and fringe with the colors used in the tome of th upper walls, and domes, crowns an ultra artistic setting which means so much t the presentation of a motion picture.

Leading from the rotunda of the marbl stairways, right and left, richly carpeted which lead to the mezzanine floor, resem bling the lounge of a well-appointed hote marble fountains, luxurious salon appoint ments, palms, ferns, writing tables, alread mark this as Cleveland's favorite ren dezvous. From here the music can be dis tinctly heard. The mezzanine floor lead to the balcony. In front of the balcon proper are the loges. These are furnishe with such comfortable velour upholstere and cushioned chairs that one is loathe t leave the precincts of their comfort.

There is an unobstructed view fron every seat in the house. The acoustic and sight line were perfected through th construction of models, and so far mad flawless that the mezzanine floor is like a whispering gallery.

The premier was attended by many dis tinguished guests. An audience of abou 3400 filled the theatre. The S. R. O. sign was displayed hours before the officia opening. There was no crowding, no ap parent hurry, the schedule of arrange ments was faithfully adhered to. The program opened with an introduction to the new super-grand Kimball Pipe Organ with Mr. Bruce Metcalf at the console and was followed by an orchestral rendition of the Star Spangled Banner, under the conductorship of Mr. Philip Spitalny. This was followed by a stage prologue, introducing three pages. The first introduced the other two, who with a blaze of cornets heralded the official opening. The

(*Continued on page* 2832)



Auditorium plan, Allen theatre, Cleveland, Ohio

3 Powers 6B Type E Projectors Selected for the Allen Theatre

In these days when the quality of projection is playing such an important part in successful theatre management it is significant that Messrs. Jules and Jay J. Allen should have selected Powers Projectors for their new Cleveland Theatre—the first Allen house to be opened in the States.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Rialto Leader Stand
Fig. 759

MUSIC
and
LEADERS
STANDS

The well known STRAND and RIALTO types were originated and designed and manufactured by us. Their popularity has invited imitation and copy, but none are genuine that do not bear the name

Strand Type
Fig. 766

Kliegl Bros.

Rialto Type
Fig. 754

We build over 20 different designs of theatre and orchestra music stands, plain and fancy, with iron base, adjustable stand, wood or metal music rack, and lighting fixture.

Write for catalog H

Universal Electric Stage Lighting Co.

240 West 50th Street New York, N. Y.

Stage Lighting Engineers—Designers and Builders of Everything Electrical for the Stage and Theatre

4B

ATLANTIC

Architectural Terra Cotta

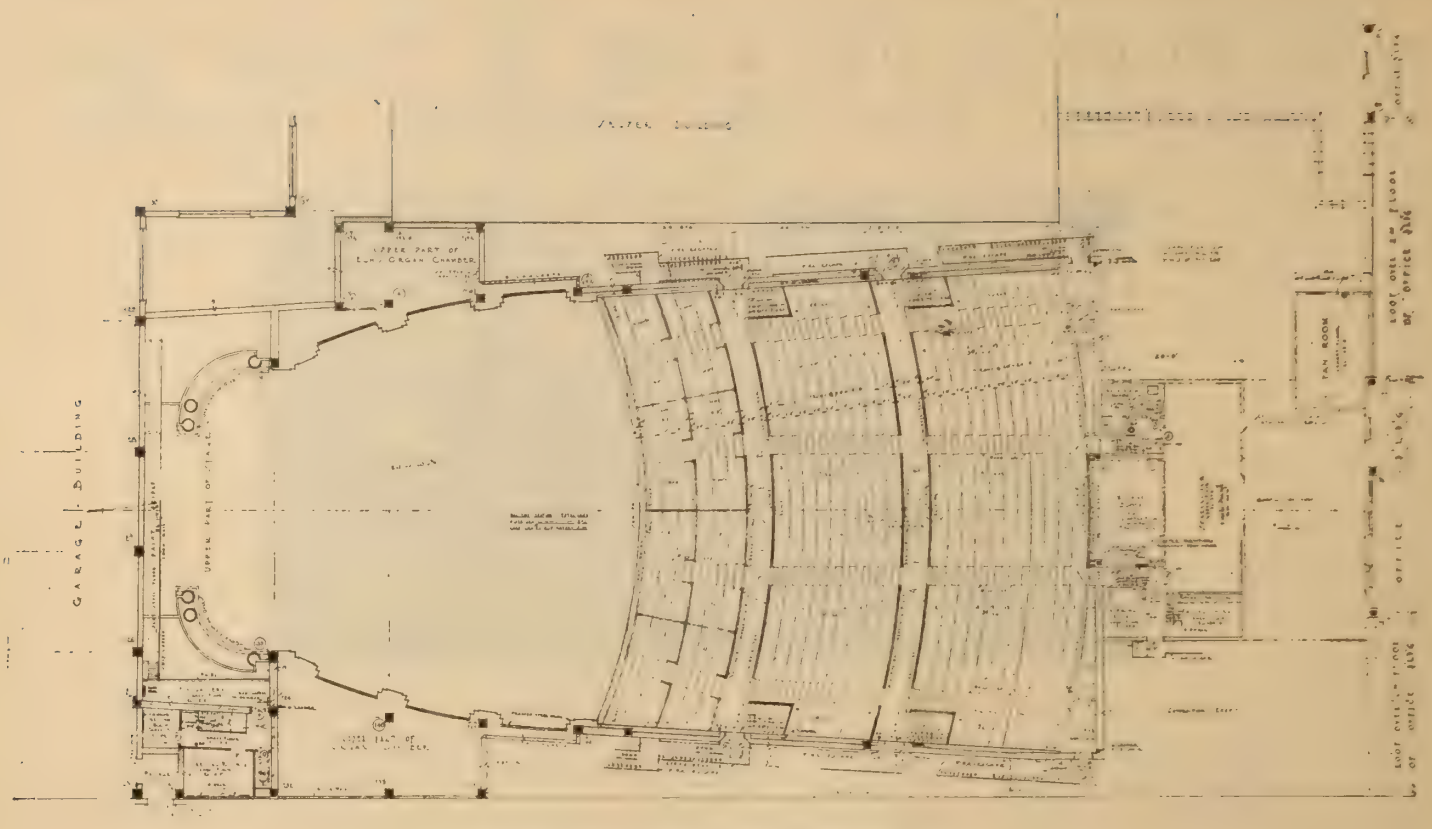
used on

ALLEN THEATRE, CLEVELAND
Architect - C. Howard Crane

For information regarding Atlantic Terra Cotta write for

"Questions Answered" Booklet

ATLANTIC TERRA COTTA CO.
1170 Broadway, New York.



Balcony plane, Allen theatre, Cleveland, Ohio

curtain closed to reveal a picturization of this scene. The Allen Shield upon the screen and an announcement from Messrs. Jule and J. J. Allen giving tribute and thanks to the various units who helped in the realization of this Allen theatre, and a wish that this theatre might anticipate and fulfill the wishes of the Cleveland motion picture public. The screen announcement was brief, simply conforming to the modesty with which the Allen Theatre Enterprises have always met their public. An overture, " Caprice Italien," by Tschaikowsky, by the Allen premier concert orchestra, conducted by Mr. Spitalny, met with instantaneous approval of the entire audience, and introduced music as another important feature of this theatre's attractiveness.

A compendium of new events, education and scenic pastels selected and edited from Selznick and Fox News Weekly followed.

The sixth item was a presentation entitled " Thrills," Kineto Company of America, Inc. An Allen presentation of a musical prologue directed by Luigi Romanelli of Toronto, general musical director of the Allen theatres, was next in order and proved very enjoyable.

The feature photoplay was a select production, Vera Gordon in " The Greatest Love." The program closed with a comedy thriller, the Hall Room boys in " High and Dry." The orchestral accompaniment to the picture presentation gave the desired embellishment.

We cannot close without making a brief mention of those who materialized this dream picture palace of amusement for Messrs. Jule and J. J. Allen: Mr. C. Howard Crane, of Detroit, Mich., with offices in Windsor, Ontario, from which offices plans have gone forward for the erection of not less than 18 Canadian theatres, is architect. Associate architect, Mr. Elmer George Kiehler. Mr. E. M. Milnar, Mr. Crane's New York representative, also contributed his share to the general perfection which prevails. Mr. Louis Rorimer, of the Rorimer Brooks Studio, is responsible for the artistry displayed in the decorative scheme, draperies, carpets, ornaments and general tone of the interior.

The exits, which are numerous, are 50 per cent larger than the size required by the state law. Wall space has been reserved for the hanging of Italian tapestries and Italian Renaissiance Muresques.

Preceding the official opening of the Allen theatre, Mr. R. J. Bulkley, of Cleveland, gave a dinner in honor of Messrs. Jule and J. J. Allen.

Among the guests who remained for the evening were Mayor Fitzgerald, of Cleveland, who expressed himself most enthusiastically; Mrs. Elizabeth Fitzgerald, Mr. Newton D. Baker, ex-Secretary of War, and Mrs. Baker; Mr. and Mrs. William Faversham, Federal Judge Westenhaver, who hoped to be present, was unable at the last moment to attend. Mr. C. A. Otis and several heads of Otis and Company; Mr. and Mrs. George Sherwin, vice-president of the Union Trust Company; Mr. J. P. Harris, vice-president of the Union Trust Company; Mr. H. V. Shulters, President of the National City Bank; Mr. John N. Gundry, president of the Lake Shore Banking and Trust Company; Col. J. J. Sullivan, president of the Central National Savings Bank and Trust Company; Mr. Corliss Sullivan, vice-president; Mr. E. B. Greene, vice-president, Cleveland Trust Company; Mr. Rlaph Hayes, of the Cleveland Trust Company; Mr. P. Herrick, son of the former U. S. Ambassador to France, and many other guests of note, among whom were many leading American film magnates. Mrs. Bulkley was hostess.

An after-theatre supper and dance was given at the Statler Hotel by Messrs. Jule and J. J. Allen to their guests.

McCormick Appointed Manager of New Allen

Just before going to press with the special section on the Allen theatre, comes the announcemnt from Miss Edith Koch, Nw York representative of the Allen Enterprises, to the effect that S. Barrett McCormick, one of the country's best known and successful exhibitors, has signed a contract to act as Managing Director of the latest Allen theatre. Mr. McCormick is known particularly for his work in a similar capacity at the Circle theatre, Indianapolis.

Coming—

" A Peep Into the Mysteries of Raw Stock Manufacture " —by an expert.

HAWORTH

MARBLE

To secure the desired color effects the architects of the Allen Theatre selected a wide variety of marble for floors, staircases, lobby, fountain and ticket booth.

Delicate Pink Rosshell from Tennessee

Beautiful Ozark Gray from Missouri

Black and Gold and Roman Travertine from Europe

All of this material was supplied by

THE HAWORTH MARBLE COMPANY

4500 Euclid Ave., Cleveland, Ohio.

CHOSEN AS THE COMEDY OFFERING FOR THE PREMIER OF AMERICA'S EXCEPTIONAL THEATRES

HALLROOM BOYS COMEDIES

featuring

SID SMITH

****

After a thorough combing of the market for a two-reel comedy that should combine quality with real humor and genuine fun, HALLROOM BOYS COMEDIES were selected by the Allens for the comedy attraction on the opening of their two new Cleveland film palaces—

THE ALLEN THEATRE

Third Largest Theatre in the World

AND

THE CAPITOL THEATRE

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Book Them To-day

at

F E D E R A T E D

Exchanges

Reinforced Gypsum Roof

Furnished and Erected

by

Anchor Fireproofing Company

1633 Dime Bank Building

DETROIT, MICHIGAN.

The Orchestral Organ

which plays so important a part in the

ALLEN THEATRE

CLEVELAND

is a

KIMBALL

This instrument has been designed and voiced to suit the requirements of this house, where careful provision has been made so to accommodate it that the musical results are exceptional.

The Instrumentation of this

Kimball Unit Orchestra

covers the range of a symphony orchestra, including the strictly musical percussion instruments and being free from the unmusical traps and "effects," which distract attention from, and neither serve to interpret nor properly to accompany pictures.

The ECHO ORGAN is a feature to be remembered

W. W. KIMBALL CO.

Established 1857

KIMBALL HALL CHICAGO

Represented in Cleveland by

THE B. DREHER'S SONS CO., 1028 Euclid Ave.

Details of Allen Theatre Projection Room Equipment

With Special Reference to Projectors and Accessories

THE projection booth of the Allen theatre isn't a booth at all. It is a room, 20 feet long and 12 feet high, with full height ceiling, two fireproof exit doors—one at either end—its own individual ventilating equipment, and adjoining wash and rest room facilities.

The Allen projection room has many special features to back up the contention that it is the finest, the best equipped, and the most complete of its kind in the state of Ohio.

There are three Powers type 6E projection machines in the room. Frank Denoll, chief operator, says he uses all three of the machines regularly. It makes for a steadier picture, not to keep changing films so often. Also it is easier on the machines. Attached to the projection machines are three Fulco Arc Controllers, for regulating the carbons, so that the lights are automatically fed without any help from the operator.

Special carbons had to be made for these machines to meet the requirements of the high amperage used. The throw at the Allen theatre is 190 feet, by several feet the longest in the state. This long throw, projecting a picture 24 ft. x 12 ft., and pulling 125 amperes, demands the use of carbons especially designed. They were supplied by the National Carbon Company.

A panel board, placed directly back of the projection machines, is one of the original features of the Allen projection booth. Frank Denoll, in charge of the booth, designed it, and says it is the most practical working arrangement of its kind that has ever been devised. This panel board gives Denoll complete control of all the rheostats and motors in the room. It is a great saving of time and labor to have the control of the rheostats and motors all segregated.

A special 5-h.p. exhaust blower, supplied by the Eck Motor and Dynamo Company of Bellville, N. J., sucks out all the foul air from the booth. This blower is independent of the main ventilating system, and supplies only the booth. It is operated by a push button.

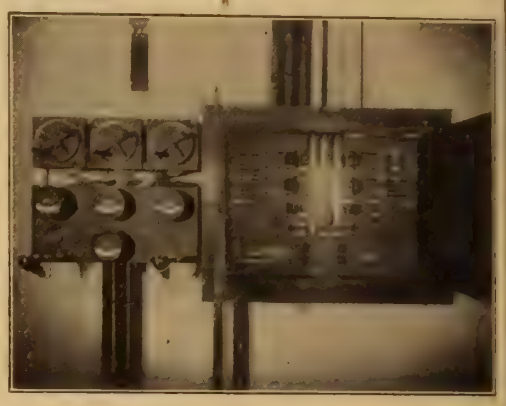
One wall of the booth is fitted up with a marble re-wind bench, resting on an all-metal stand. Three Fulco six-compartment humidors are installed directly under the re-wind bench. All films not in use are kept in these humidors, so that they are maintained at a constant moist temperature, and are always in condition to show the best possible picture.

There are two heavy duty Kleigel spot lights in the Allen projection room, both of them equipped with attachments to produce color effects on the orchestra and for prologue effects. There are twelve different effects obtainable with this equipment, including snow, rain, fire, running water, falling leaves, flying angels and the like.

A Minusa screen, the Powers machines, the Fulco arc controllers, the Fulco humidors, and all lamp coloring were furnished by the Cleveland office of the United Theatre Equipment Company. F. J. Massek is manager of the local U. T. E. branch, and personally supervised the installation of the entire equipment.

Gold Seal Linoleum covers the entire floor of the projection room as well as the screen room.

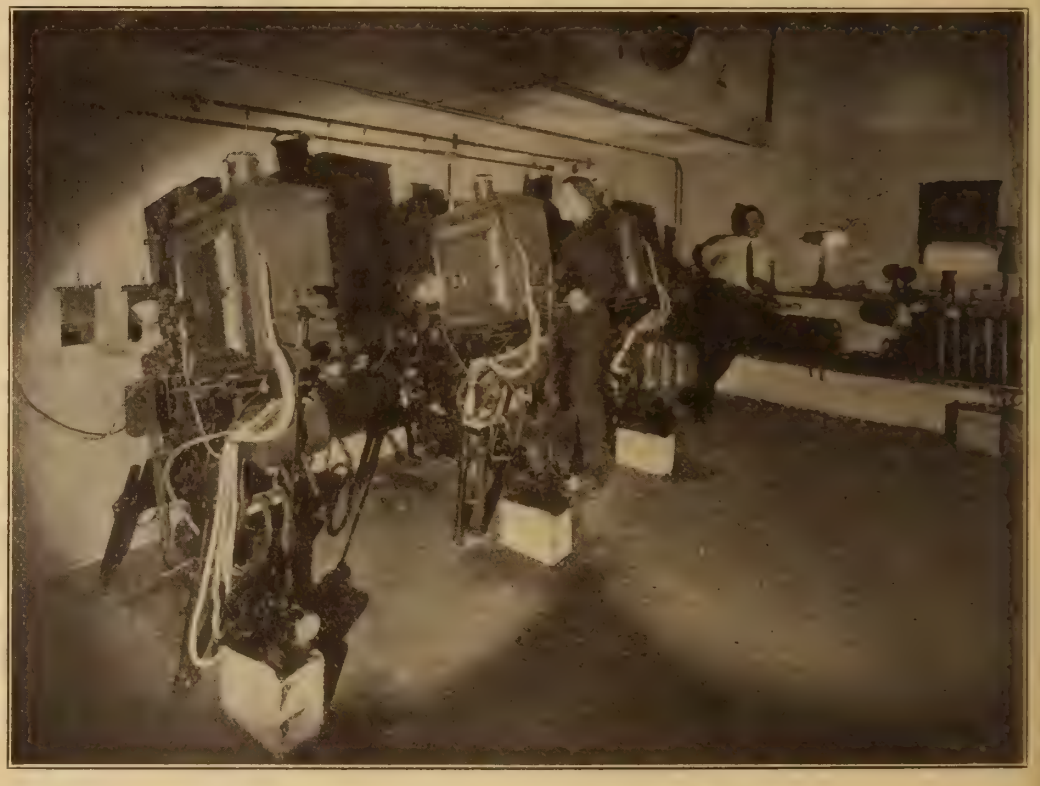
In addition to this most complete projection room, the Allen theatre has also a fully equipped screening room just adjacent to the projection room. Two Powers machines with Exelite equipment are installed in the screen room. These machines are so installed that they can, at any time, be transferred to the projection room and used there in case of any accident to the regular machines. So there can never be any interruption in the service rendered at the Allen theatre. With five machines, fully equipped with all the latest devices, there can never be a break in the projection of any picture.



Panel Box and Machine Rheostats With Meters

Direct current is supplied by two 75 amperes double arc type General Electric Compensarcs.

Frank Denoll is one of the best known motion picture operators in Ohio. He had charge of the projection booth at the Mall theatre previous to his present location. He has also had practical experience with the installation of projection equipment, having been for some time in the sales department of the United Theatre Equipment Company. Assisting Mr. Denoll in the Allen theatre projection room is Harry Lee. Both Denoll and Lee are shown in action in the accompanying photographs.



Allen Theatre Projection Room, Showing Battery of Three Powers 6 B. Type E Machines and Fulco Arc Controls.

TYPHOON COOLING SYSTEM

A Successful Exhibitor

has become successful only after he has fulfilled every requirement of the public.

¶ One of the most essential requirements of every theatre is ventilation.

¶ Unless proper attention is given to this important part of the theatre equipment, especially during the summer months, no exhibitor can hope to combat the competition of well-ventilated neighboring houses.

¶ THE TYPHOON COOLING SYSTEM fulfills every ventilation requirement in theatres, large or small.

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Your Theatre

AN AIRDROME ALL YEAR 'ROUND

Fresh air on all sides! Everyone bright and alert! The poorest picture will be a success under such conditions.

IDICO CRYSTALS

The Fragrant Disinfectant

will make the air in your theatre as sweet as a Spring zephyr. No matter how bright your show, your patrons won't enjoy it to the fullest extent if your theatre is close and stuffy. A liberal sprinkling of fragrant IDICO CRYSTALS before each show will wash the air, dispel all odors, and virtually convert your place into an airdrome.

IDICO CRYSTALS

evaporate quickly and cannot stain or harm the most delicate fabrics. It leaves a faint, clean, pleasant perfume.

Write for Sample Can

IDEAL DISINFECTANT CORPORATION
449 NINTH AVENUE NEW YORK CITY

Inspection room in new Craftsman laboratory. The projectors on the right are special studio model Simplexes

Craftsmen Lab. Equipped with Unique Simplex Models

Installed in the present quarters of the Craftsmen Film Laboratories, are a group of Simplex Projectors that represent the latest steps taken by the builders of that projector in machine development for specialization purposes.

The Craftsmen Laboratories which were organized but a few years ago and opened up for business with but one floor at 215 West 19th Street, now require four floors in the same building in which to house their numerous activities.

Mr. L. James San, vice-president and general manager of this progressive laboratory, is quick to take advantage of every new device which is developed in connection with up-to-date laboratory equipment, as a trip through the Craftsmen plant quickly proves.

It is in the first floor reviewing division that one sees a battery of eight new studio model Simplex Projectors that were designed purely for studio and laboratory use. This type of Simplex was developed by Mr. E. S. Porter at the Precision Machine Company's laboratory, and with its many new attachments opens up an entirely new field for projector use, in cases where detailed film inspection is required.

This type of machine is thoroughly adaptable for intimate film examination both on the screen and through the film itself, and the entire equipment has been designed so that with a minimum of light a most steady picture may be projected, and by the controlling of the motive power and lights the film examination is readily accomplished by one man, while the operation of the machine is so very simple that it in no way detraces nor interferes from the study of the film subject nor the film itself.

As shown in the picture the mechanism is mounted on a metal-covered cabinet which, in turn, is mounted on four tubular legs. This metal cabinet is divided into two compartments, one of them (on the working side of the machine) contains the lower reel as well as a small lamp for close examination of the film, while the double throw switch is mounted within easy reach of the user. In place of the usual lamphouse, a small fourteen-volt lamp of the Pathescope type, is mounted on the colloing plate position of the mechanism.

The front cover of the mechanism, as well as the right-hand door are removed, so that nothing whatever interferes with the close examination of the film which runs in a three-foot loop from the lower sprocket to the specially mounted take-up reel.

The user threads up in the usual way and sits down facing the screen, which is five or six feet away, and upon which an approximately four-foot size picture is projected. By pulling the double-throw machine switch handle to the right the machine is started in motion, and the Pathescope lamp simultaneously turned on while the screen examination is going on, the user keeps his hand within easy reach of the switch handle, and should a bad spot show upon the screen, the switch handle is thrown to the left, and through the use of a large pulley on the reverse side of the machine, the mechanism, which is running at high speed, can be instantly stopped. It is at this point that a most interesting development takes place, for with the throwing of the switch to the left, the projector light is extinguished simultaneously with the stopping of the machine. And so well timed is the period between the throwing of the switch and the actual stopping, that the bad spot in the film has just had time enough to reach the examining lamp, located under the ground glass cover, which is set in a position between the lower sprocket and the take-up reel. It might be well to note also that this examining light is turned on simultaneously with the stopping of the mechanism, and those who have witnessed a demonstration of this feature, marvel at the arrangement which permits for the bringing down of the film imperfection from the aperture position to the examining position during the time taken to throw the switch handle to the left.

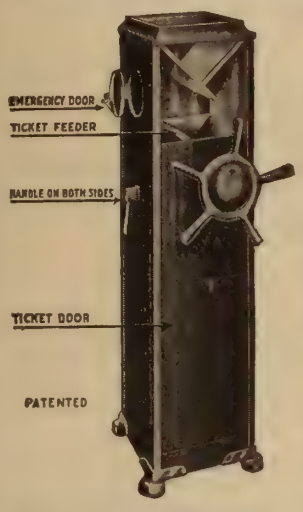
Through the illuminated ground glass cover placed over the examining lamp, the user may examine the film most thoroughly and may attach a "marker" to the spot in question and again throw the switch over and start the machine until the next step is required.

The mechanism of these studio projectors is equipped with the fast two-pin movement which was perfected for Kinemacolor use, and which pulls the film down to the aperture position at twice the ratio, as does the single-pin movement. An extra long framing lever is provided so that it is within easy reach and operation of the user while he is in sitting position.

A small rheostat is mounted in the extreme corner away from the working side of the machine, and this rheostat is one that was developed not only to reduce the line voltage for use on the 14-volt lamp, but also has a splendid adjustment which provides for three ranges of illumination for the projector lamp—namely, full, medium and low. This latter arrangement is provided for economic purposes, as it has been found in a great many cases that there is not always occasion for using the projector lamp at full capacity and by reducing the illumination below the capacity point, greatly tends to prolong the life of the lamp filament.

"Built for Permanence"

THE NEWMAN STEEL-CLAD TICKET CHOPPER



Has successfully replaced the less substantial wooden chopper of yesterday.

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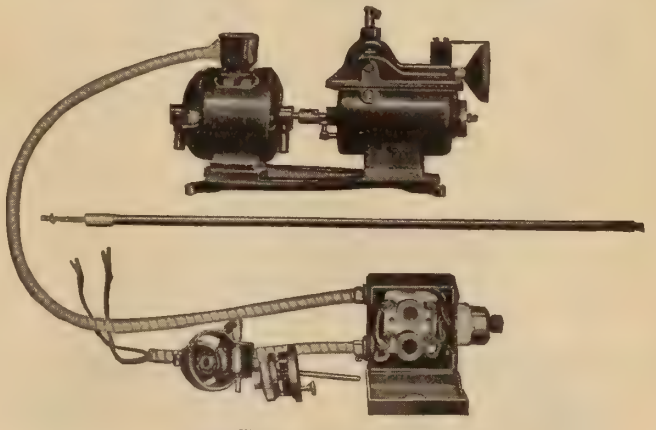

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(Incorporated)
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Very truly yours,
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WRITE FOR OUR LATEST BULLETIN

A Continuous Chain Self-Threading Device for Automatic Film Developing

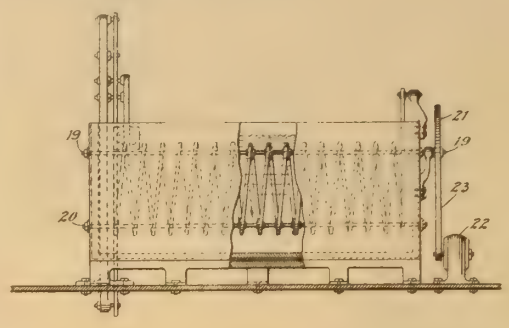
Can Be Built in Capacities Up to 96,000 Feet in Eight Hours According to Claims

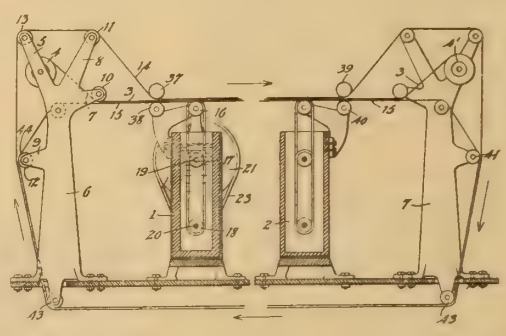
Patent No. 1,367,435 is an invention of Mr. F. E. Smith of New York City covering the design of an automatic developing machine the principal features of which is the continuous chain, self-feeding carrying system for the film which is to be developed. According to the inventor the patented feature may be adapted to developing machines with the following capacities:

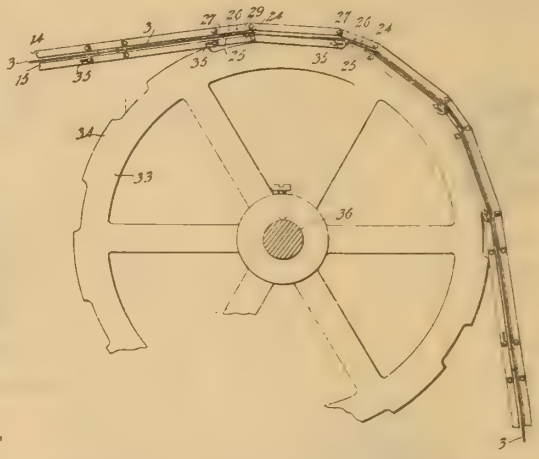
Developing Tank Capacity	Developing Time	Feet per Hour
300 ft.	3 min.	6,000 ft.
300 "	4 "	4,500 "
400 "	3 "	8,000 "
400 "	4 "	6,000 "
400 "	5 "	4,800 "
500 "	4 "	7,500 "
500 "	5 "	6,000 "

"The above figures cover the Developing Tank. The Hypo, Washing, Tinting and Drying would be taken care of in the same manner, for instance the developing capacity is 300 ft., likewise the capacity of Hypo would mean a bigger capacity to take care of the fixing of the film. The same operation would be necessary for the washing and drying. It would be necessary to figure the entire machine from the capacity of the developing tank and the time the solutions are working, which can be kept at a temperature of 65 degrees. This can be done by a solution in continuous circulation. This would give uniformity to the quality of photography, which could be regulated for density by a motor which drives the continuous chain through the different solutions. This motor is controlled by a switch with a number of different speeds.

The main object of the invention is the carrying device that holds the film while in operation and safeguards the film. In case the film breaks, this machine does not have to be stopped for repair of the film. The only harm done is the loss of about 5 ft. of film, and the machine continues in operation. The broken section is taken care of when the film has completed its course and is in a dry condition. The chain separates, comes together again, and goes under the floor back to the developing tank, making its complete course continuous, separating at the developing tank to insert the film to be developed and carrying it through the process again.







Detail Views Showing Film Carrying Chain of Automatic Developing Machines.

TENTATIVE PROGRAM—SPRING CONVENTION

Society of Motion Picture Engineers
Washington, D. C.

May 9, 10, 11 and 12, 1921.

Monday, May 9.

Sessions in Oak Room, Hotel Raleigh
Opening Ceremonies
President's Address
Reading of Minutes of Last Meeting
Unfinished Business
New Business
Paper, "Transmission of Tinted Motion Picture Film," by L. A. Jones
Luncheon at Hotel Raleigh, followed by short address by H. D. Hubbard
Report of Studios Committee
Dinner at Hotel Raleigh
Theatre Party

Tuesday, May 10.

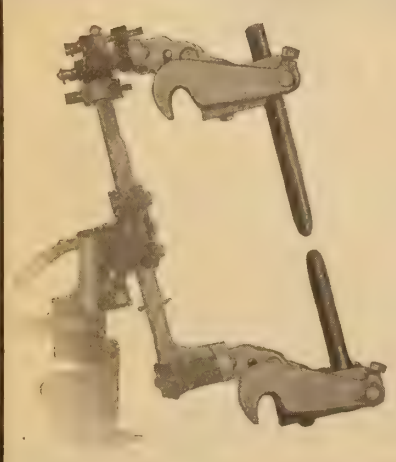
Sessions in Auditorium of Bureau of Standards
Leave Hotel for Bureau of Standards
Reports of Papers Committee—Publication Committee—Advertising Committee—Reciprocal Relations Committee
Paper and Demonstration:
"Continuous Motion Projection and Taking of Pictures at High Speed," by C. Francis Jenkins.
Paper, "New Developments in Incandescent Lamp Projection," by C. A. B. Halvorson
Report of Electrical Devices Committee
Luncheon at the Bureau of Standards, followed by short address by F. W. Stratton
Smoke Box Demonstration of Lens Action, by F. H. Richardson
Trip through the Bureau of Standards
Dinner at Hotel Raleigh
Visit to Corcoran Art Galleries

Wednesday, May 11.

Sessions at Auditorium of National Museum
Leave Hotel for Museum
Report of Nomenclature Committee
Paper, "Theatre Lighting," by J. L. Stair
Paper, "Motion Picture Cameras," by Carl L. Gregory
Report of Committee on Progress
Review of Material Presented in Other Societies of Interest to the Society of Motion Picture Engineers, by R. P. Burrows
Luncheon at Museum, followed by short address by Dr. Helmes
Reports of Safety Committee—Auditing Committee—Optics Committee—Educational Committee—Membership Committee
Visit through Museum
Banquet at Hotel Raleigh, followed by three part paper and demonstration—
Animated Cartoons—J. R. Bray
Analysis-of-Motion—Chas. P. Watson
Industrial Mechanigraphs—Harry Levy Corp.

Thursday, May 12.

Sessions in Auditorium of Department of the Interior
Leave Hotel for Auditorium
Report of Committee on Projection Machines
Report of Cameras and Perforations Committee
Paper and Demonstration of the Action of Various Chemicals on Arc Lamp Cores, by W. R. Mott
Paper, "Building a Non-Theatrical Library," by L. E. Davidson
Luncheon, followed by short address
Report of Utility Committee
Paper, "Color Toning of Cine Films," by F. E. Ives
Sightseeing trip around Washington
Dinner at Hotel Raleigh
Visit to Congressional Library



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The ONLY HOLDERS DESIGNED along SCIENTIFICALLY correct lines.
THREE POINT CONTACT with carbons, the most stable known.
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QUICKLY ADJUSTABLE to any diameter carbons.
ELIMINATES carbon ADAPTORS and SAVERS.

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Our booklet number 17 will tell you how.

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Equipment Operating Projection Questions Answered

How Can Throw be Measured?

From a reader who wishes us to sign his name as "Indiana" comes the following questions:

1. What is the easiest method of measuring the distance from lens to screen?

2. What makes wheels in pictures look as if they were going backward?

3. Should an operator stand up or be seated while he is running a film? I stand up.

4. What do you think the policy of operators should be in regard to apprentices?

Replies: 1. This depends on the location of your projection room. If the room is not too high up in the rear of the theatre you can use a 100-foot tape measure and get a satisfactory result. Otherwise we would suggest that the distance be measured in "steps." Measure from the front of the booth to the front of the balcony then drop down to the auditorium floor and measure from a point exactly under the front of the balcony to the screen. The sum of these distances will give you the total.

You can also figure the distance by the focal length of the lens. Measure the width of the screen picture and the width of the aperture. Then use this data in the formula for obtaining the distance to the screen.

2. To describe the phenomenon would take too much time in these columns. In short, the reason is because the speed of the film in passing through the camera had a certain relation with the speed of the wheel. If the speed is the same the wheels appear to stand still. If the speed of the camera is relatively faster (slightly) the wheels will appear to revolve backward.

3. An operator should sit down whenever he has a chance, all other claims to the contrary. There is no reason whatsoever why a man should be made to stand beside a machine when might just as well be comfortably seated. He will do better and more conscientious work when comfortable.

4. The apprentice has a definite place in this industry as in any other. The attitude of the licensed man should be one of helpfulness. If the apprentice is willing to learn tell him everything you can. It is probable that in trying to explain things to him you will find that you are weak on the subject yourself. Don't be short-minded like many operators and refuse to tell the youngster the tricks of the game for fear that you will lose your job. If the apprentice gets so that he knows more than his instructor, it is time that the latter got out and into another job.

Local 384 Recognizes Ladies' Efforts

At last regular meeting of Movie Operators, Local 384, of Hudson County, N. J., held April 13, 1921.

The members voted on presenting Mrs. Walter A. Bemis, of 123 Washington Street, Hoboken, N. J., with a silk American flag and staff, they also made her an Honorary Member of the local.

Mrs. Elisha Evins, of 110 Ogden Avenue, Jersey City, N. J., to receive a ladies' gold watch, and was also made an Honorary Member of the local.

Both ladies have rendered fine service for the members, they have deprived themselves many days, to look after telephone in case of sickness to members, to fill their places on short notice, or to send operators on special jobs, when the officers were either working, or in the field on business for the local.

The ladies would accept no compensation, but deemed it a pleasure to do this work. The members to show their appreciation voted on the above.

Both Mrs. Bemis and Mrs. Evins were so pleased they could barely find words to express their thanks to the boys.

We Should Say "No, No!"

Says W. R. C., Tennessee: Noticed in a recent copy of the News—the 16th of April that G. R. S., Ohio, wanted to know how to remedy warped filament coils. I am the kind of projectionist that likes to help others so kindly inform him through "our magazine" that he should gently shake the lamps until the broken ends come together. The current will then weld them. z

Comment: We certainly thank W. R. C. for his sincere interest in the sad case of G. R. S., another reader of the News, but we fear that his suggestion cannot be approved. The method he has mentioned can and is sometimes used to get a few more hours' use out of the ordinary Mazda lamp such as is used for household illumination. But the stunt *cannot* and should not be tried with the incandescent projection lamp. We are of the opinion that W. R. C. misunderstood the other reader, and thought that the lamp with the sagged filament was the common type rather than a projection lamp. In the first place, although we have never tried it, we doubt very much if the projection lamp filament could be shaken enough to cause any welding on contact. The wire is thick and heavy, and the supports have been designed, so that they will stand a good bit of severe treatment without movement.

We must stand by our original answer to G. R. S., to the effect that when his projection lamp has become inefficient through the distraction of the filament he should discard it and replace with a new bulb.

Ammeter and Voltmeter Windings

J. W., Los Angeles, Cal.: How does the winding differ in ammeter and voltmeter? What parts of a dynamo are the most liable to be short circuited?

Reply: In an ammeter the winding consists of a few turns of heavy wire, and in the voltmeter the winding is of a large number of turns of fine wire. The ammeter is an instrument placed in series with the circuit, and therefore must be capable of withstanding the current flow of that circuit. A voltmeter is placed across the circuit and therefore carries but a small percentage of the total current.

The field coils, armature and commutator are the parts of a dynamo most frequently short circuited.

Providence Operators Form Society

The members of the Moving Picture Operators' Union in Providence, R. I., has formed a branch of the Society of Motion Picture Projectionists, the objects of which are the study of the technical problems connected with the projection of pictures, the establishment of a library of technical works relating to it, catalogues of the latest type of apparatus, and a course of semi-monthly lectures on the subject.

Novagraph Cameras Pass Government Tests

A test was recently made in New York City by Government experts on the Novagraph Untra Speed Camera. One hundred feet of roadway was carefully measured off. An automobile covered the distance several times in 3 seconds flat while the cameras were recording its motion.

In the test from the instant the automobile appeared in and until it ran out of the picture the camera secured 1,208 perfect frames or exposures in 3 seconds, as determined by a stop watch. The 1,208 pictures were included in 75 feet of film which means a fraction over 402 perfect pictures per second, each frame showing the automobile. This means that the camera produced an average exposure of 400 feet of film in 16 seconds.

According to Charles P. Watson, president and general manager of the Novagraph Film Corporation, the camera could have been driven at double the speed it was begun operated at, and he believes it possible that he could have secured twice the number of pictures per second as he did.

Simplex Performs at Astor Residence

On the eve of April 6, more than five hundred of New York's exclusive society set assembled in the magnificent art gallery at the well-known Vincent Astor home at 840 Fifth Avenue, New York City, to witness the premier presentation of "Dream Street."

The matter of furnishing the necessary projection equipment was turned over entirely to B. F. Porter, Greater New York distributor of the Precision Machine Company. Two of the latest motor-driven type "S" Simplex Projectors were entrusted with the projecting of this new masterpiece, and the guests at the Astor home were gratified with the splendid results obtained.

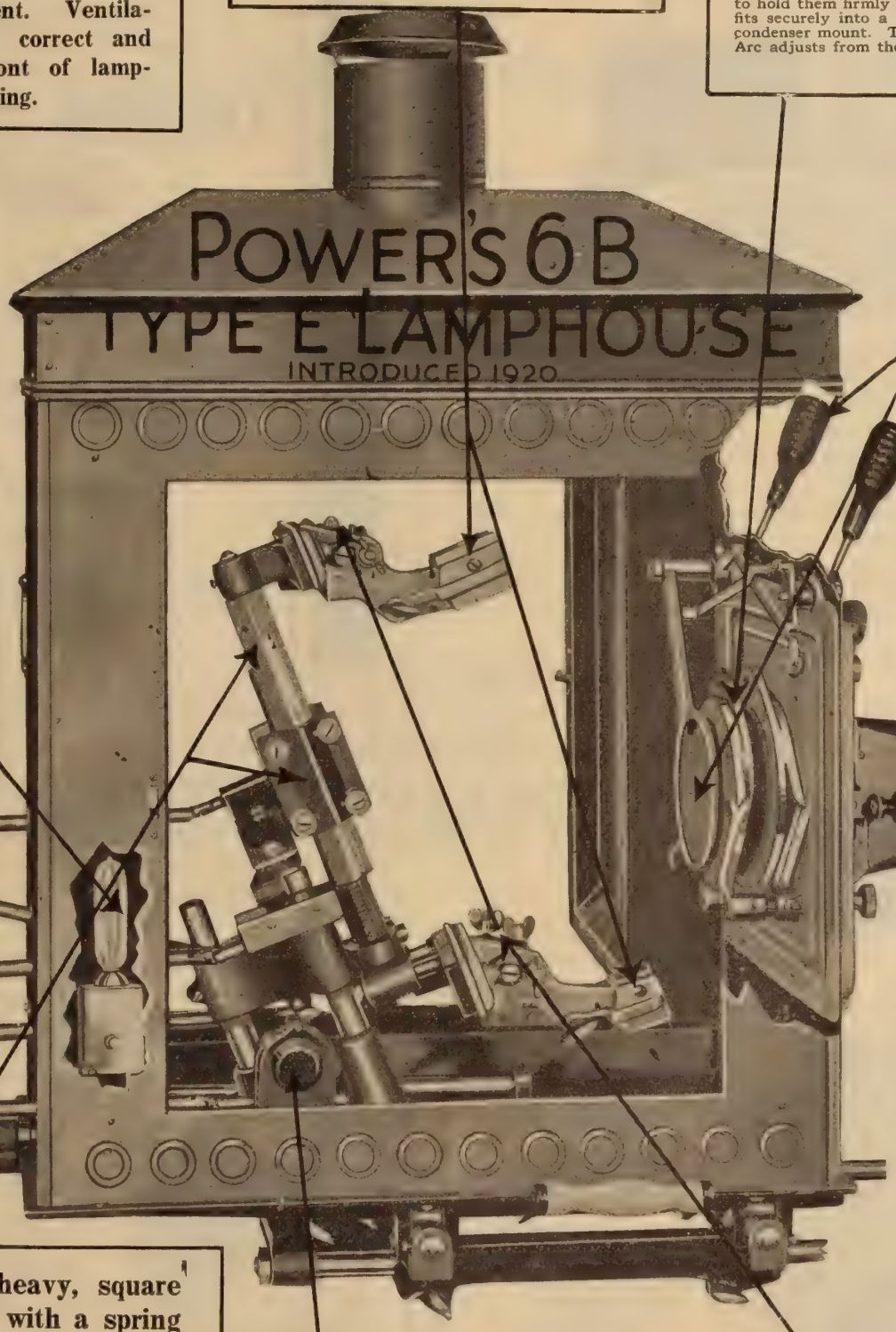
Benny Turner, who was placed in charge of the performance at the Astor home, received many compliments for the splendid results obtained at that performance.

The extra large area "cubical capacity" of Type "E" Lamphouse prevents overheating with arcs of high amperage, and permits ready access and adjustment. Ventilation is scientifically correct and two openings in front of lamphouse facilitate cleaning.

Upper carbon holder accommodates carbons from 5/8" to 1 1/8" inclusive; lower carbon holder sizes 1/2" to 3/4" inclusive and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

The condensers may be easily cleaned as condenser mounts are supported on strong gray iron frame, hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lateral backward and forward adjustments are made on lower carbon, so that when adjusting the lamp the crater remains unchanged.



A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc.

Pilot light burns when door is opened and illumnates lamphouse when changing carbons and making adjustments

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C.

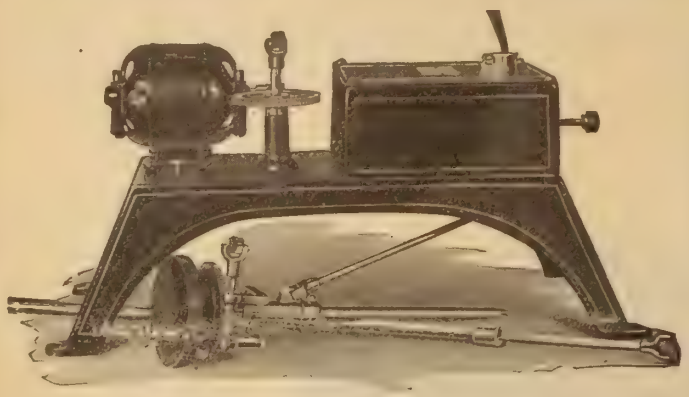
Wire clamps and carbon holders are made of one piece of metal to prevent poor connections and arcing.

Rack rods are heavy, square steel bars held with a spring cover to give greater wearing surface and amply take care of expansion. This also prevents the rack bars binding when subjected to the intense heat of the Arc.

A worm wheel and gear for raising and lowering the lamp gives additional rigidity.

Both carbon holders are equipped with clamp designed to replace lugs on the wires. The clamps having a series of interlocking corrugations, top and bottom, make a perfect connection when the wire is clamped between them.

The Peerless Automatic Arc Control



Is the accepted standard arc feeding device of America. There are over twice as many PEERLESS Automatic Arc Controls in use than all other makes combined. This is a cold proven fact that we want you to know.

Take note of CHICAGO'S overwhelming endorsement of PEERLESS controls.

PEERLESS Controls in use in Chicago	189
All other makes combined	18
PEERLESS MAJORITY	171

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is not centered around the plot of the play alone. It's how well the picture shows the finer details of the acting that spells success or failure.

COLUMBIA PROJECTOR CARBONS

make it possible to put into the presentation of the picture all the refinement that the producers put into the creation of the play.

Brilliant, Soft White Lighting Effect, Clearness, Detail, Rich Color Value.

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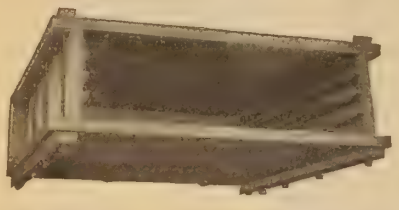

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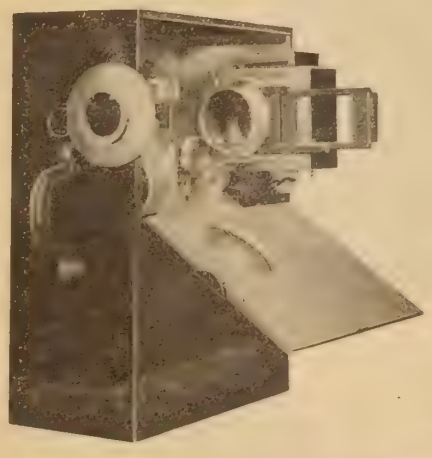

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PROJECTOR
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STEREOPTICON
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Bell & Howell Motion Picture Camera, 170 degree dissolving shutter model, complete with 50 M. M. F:3.5 Tessar, 75 M. M. F:3.5 Tessar, 6½" Telephoto Tessar F:4.5 and Finder lenses to match. Goerz Vignetting set, set of masks, four 400 ft. magazines, case for camera, case for magazines, all fitted into Taylor Trunk, a splendid complete perfect outfit. Price $2,000.00.

Bell & Howell Motion Picture Camera, 120 degree dissolving shutter model, complete with 50 M. M. Carl Zeiss Tessar F:3.5, 75 M. M. Zeiss Tessar, F:3.5 and a 135 M. M. Tessar F:4.5 lens, complete Goerz Vignetting attachments, two 400 ft. magazines, Bell & Howell Panoram and tilting top tripod, case for camera, case for magazines. Price complete $1,250.00.

Nearly new Pathe Studio Model, 400 ft. capacity with automatic dissolving shutter, complete with 50 M. M. Krauss Tessar F:3.5 lens, hand Iris outside diaphragm, adjustable film rails, steel film channels, high power focusing tube, studio finder, 6 leather covered magazines, finest pan and tilt tripod, sole leather cases for camera and magazines. A wonderful buy at $925.00.

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400 ft. Debrie Parvo Motion Picture Camera, complete with 6 magazines, Precision Tripod, 50 M. M. F:3.5 Tessar. A $1,500.00 outfit at the record-breaking price of $675.00.

400 ft. Prevost Cinematograph Studio Model, a sturdy reliable mechanism, all professional features; Goerz Iris, 50 M. M. Tessar F:3.5, 4 aluminum magazines. A snap for $300.00.

One U. S. Cinematograph Printer, Cam and Shuttle type intermittent, extremely accurate, complete with all adjustments, motor, automatic take-up, mounted to cast base. Worth $500.00. Bass price $275.00.

One Bell & Howell Printer, complete for A. C. Current, table model, new condition. Price $1,100.00.

200 ft. Shustek Professional Cameras. Automatic shutter dissolve, forward and reverse takeup, trick crank, outside reflecting focus device. Fitted with 50 M. M. Tessar F:3.5 lens. Tubular direct finder. Worth $600.00. Price $250.00.

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You Owe Yourself An Investigation

(Continued on page .....)

Reviews. Where I felt that jazz actually fitted in, nothing else would do. There jazz had its full fling.

Now my attitude on jazz is very plain. Use it wherever it belongs. Don't try to make your theatre a non-jazz house. To do so would be to mistake your mission in life. Your job is to satisfy your patrons and make the maximum of money out of your investments.

But now comes the most surprising part of my whole discussion. Discovery after the most careful investigation brings forth the fact that jazz cannot be used in more than a comparatively small part of the program, without hurt to the show:

Let me put it this way: Say that I was intensely desirous of using all the jazz music I could, believing it to be the more invigorating and arousing type of melody; I would find myself stumped at almost every turn for the reason that I would learn that the jazz wouldn't fit. . . . Thus, it would be simply murderous to a feature picture of calm, noble intention to jazz the action into a syncopated satire of the author's and director's and actors' purposes.

In the development of a tragedy, in the creation of a restful country picture, in the suggestion of a political hiatus, in the picture of a war-episode, in the sincerity of a pure, sweet love-affair as it works to the betrothal, in the moment of the marriage, the mother's discovery of her new-born at her side, the return of the prodigal son, the arrival of the hero in time to avert the villain's seizure of the heroine, the old mother defending her son—in all such scenes the jazz idea would be like a bull in a china closet! It would smash the realities to bits.

In the prologue to a serious picture, in the scoring of a news-reel, in the interpretation of an educational, and in the cueing of a fairly serious comedy—the jazz just simply can't be dragged in—for to use it, seems incongruous and thoroughly out of place and disastrous.

And yet as I have remarked before, there are places where the jazz dovetails ideally and where any higher kind of music seems stupid, and seeks to make sublime the most ridiculous and ordinary of situations.

What do I think of jazz?

I think it has its place in the film programs and picture-scoring; but its place is very much limited in the theatre seeking to use music as a true reflection of the meanings on the screen.

Chicago American Boosts Film Music

The Chicago American recently in a Sunday issue wrote in part as follows:

The commercial showing of motion pictures began in crowded little holes in the walls, to the accompaniment of cheap ragtime pounded out on tinpanny pianos.

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MAMSELLE CAPRICE *Caprice*

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MUSICAL SYNOPSIS FOR 'PASSION FLOWER"

By James C. Bradford

A First National Attraction

Esteban Theme. "Habanera" (from Natoma), by Herbert
Acacia Theme. "Intermezzo" (from Goyescus), by Granados

1—"Bolero" (Spanish dance), by Moskowsky (3/4 Allegro) (3 minutes), until—At Screening.
2—"Acacia Theme" (3/4 Lento (2½ minutes), until—T: "You're not going to cut the cake without Acavia."
3—"Albumblatt" (Con Sordini), by Cui (2/4 Moderato) (2½ minutes), until—T: "The village cemetery."
4—"Acacia Theme" (3/4 Lento) (1½ minutes), until—D: "Esteban appears around tree."
5—"Serenade," by Ern (2/ Moderato) (2 minutes), until—T: "The years have brought no change in Esteban."
6—"Serenade Espagnole," by Bizet (3/4 Allegretto) (3¾ minutes), until—D: "Guests enter room."
7—"Acacia Theme" (3/4 Lento) (1¾ minutes), until—T: "The day of the fiesta Corpus Christi."
8—"Land of Joy," by Valverde (2/4 Allegro Giusto) (2¾ minutes), until—T: "The fiesta."
9—"Esteban Theme" (PP slowly) (2/4 Habanera) (2 minutes), until—T: "Stay away from Acavia."
10—"Espana," by Waldteufel (Bright) (3/4 Valse Espagnole) (2¾ minutes), until—D: "Dancers take positions."
11—"Elegie," by Lubomirsky (12/8 appassionato) (3¼ minutes), until—T: "Acacia believing herself jilted."
12—"La Palamo," by Yradier (2/4 Moderato) (1½ minutes), until—D: "Acacia and Faustino at fountain."
13—"Spagnuola," by Berge (Lightly PP) (2/4 Moderato) (3½ minutes), until—T: "The day for Acacia's betrothal."
14—"Acacia Theme" (3/4 Lento) (2 minutes), until—D: "Esteban enters Acacia's boudoir."
15—"La Furlana," by Roberts (3/4 Valse-Bolero) (2½ minutes), until—T: "The betrothal ceremony."
16—"Esteban Theme" (2/4 Habanera) (1½ minutes), until—D: "Esteban enters wine cellar."
17—"Mercedes," by Moro (Lightly) (3/4 Valse Espagnole) (1½ minutes), until—T: "I'll ride with you."
18—"Prelude du Deluge," by St. Saens (Play 1st 8 measures, then cut to Andantino) (4/4 Adagio Marcato) (4 minutes), until—T: "The night grows dark."
19—"Prelude," by Bizet (L'Arlesienne) (4/4 Moderato Marcato) (2½ minutes), until—D: "Soldiers at door of inn."
20—"Meditation," by Drumm (4/4 Largo ma non troppo (4 minutes), until—T: "The tribunal."
21—"La Feria," by Lacome (1st movement) (2/4 Allegro) (1½ minutes), until—T: "Not guilty."
22—"Manzanillo," by Robyn (2/4 Moderato) (1¾ minutes), until—T: "Rubio entertains."
23—"Manuel Menendez," by Filasi (3/4 Andante Dramatico) (3½ minutes), until—T: "You are my master no longer."
24—"Agitato No. 3," by Langey (Start as Mysterioso and accelerate for escape) (4/4 Agitato) (1½ minutes), until—D: "Iris in Norbert in cabin—assassins outside."
25—"Acacia Theme" (3/4 Lento) (2¾ minutes), until—T: "Speak."
26—"Intermezzo," by Hadley (4/4 Andante) (3 minutes), until—T: "Thank God you are not to blame."
27—"Esteban Theme" (PP slowly) (2/4 Habanera) (1½ minutes), until—T: "For days the police."
28—"Chanson Meditation," by Cottenet (4/8 Moderato) (4 minutes), until—D: "Iris in Norbert and Acacia."
29—"Acacia Theme" (3/4 Lento) (3½ minutes), until—T: "You don't hate him, you love him."
30—"Appassionato No. 47," by Berge (4/4 Appassionato) (45 seconds), until—T: "Esteban."
31—"Acacia Theme" (3/4 Lento) (1½ minutes), until—D: "Mother close-up—wounded."

THE END

Start the "Acacia Theme" at all times after the introduction and play very slowly and deliberately.

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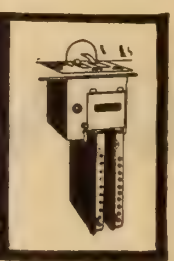

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Since then the motion picture industry has grown to be the chief artistic delight of the whole population, and the music has become practically as important as the pictures.

Where music is carefully selected for the pictures, and well played by good orchestras, there the motion picture houses boast a large attendance and become increasing factors in the artistic development of their communities.

Where the music is unsuitable, or is given an unimportant place, there you will find a show house on the downward path. For the American people, at heart, is a music-loving people and will not for long tolerate cheap and tawdry music in its show palaces.

Irving Berlin Writes Song to be Used in "Passion Flower"

Irving Berlin has written a poem with music to be interpolated into and sung with "The Passion Flower," which has just been completed by Herbert Brenon with Norma Talmadge in the stellar role.

The name of the song is the same as that of the Benavente play. It provides the main theme for the musical accompaniment of this poignant Spanish drama. It has a haunting lyrical melody which reflects the intensity and the color of the subject.

Mr. Barton Takes Issue with Mr. Buhrman

Dear Mr. Isaacson:

In your issue of April 9, Mr. T. Scott Buhrman, editor of the American Organist, makes a statement with which I take issue. Mr. Buhrman is well established as an authority in the organ field and in his position as editor of one of the leading organist journals I have great admiration for him, but according to Mr. Buhrman's own statement he has been seriously interested in the theatre organists for only the past eight months. I have been interested in theatre organs and organists for ten years.

Mr. Buhrman says: "There is not one agency in America that is doing anything in a practical or professional manner to help organists train themselves for and perfect themselves in picture accompanying, except the work of my associates in the co-operative magazine. I have the honor of editing." Mr. Buhrman is in error, probably due to the short length of time he has been interested in the motion picture organist field.

The Bartola Musical Instrument Company has maintained a school for organists for over five years. This school was put into operation by the writer because he realized the need of professionally trained organists for motion picture work. I am the designer of the Bartola musical instruments and the Barton organs manufactured by the Bartola Musical Instrument Company and I believe we were the first company to realize the necessity of trained organists. This school is run with a conscientious effort to secure and educate musicians so they will be 100 per cent competent to properly play motion pictures. It is maintained free of cost to the musicians and the musicians are secured positions through the agency of the Bartola Company, for which there is no charge. This school has been in operation for over five years and we have a card index system showing the names and addresses of more than a thousand organists who have been assisted in the art of playing pictures by the Bartola Company.

Mr. Buhrman further states that he "warns the managers that the organists are going to ask what kind of an organ have you," and says "if the instrument is some trade makeshift that is merely a wretched trade made box of steam whistles, no reputable musician would undertake to play it." We are making organs especially adapted for motion picture theatres, specializing in this one branch of the industry, and can assure Mr. Buhrman that the Barton organs do not come under his designation of the instruments organists do not want to play.

I agree with Mr. Buhrman as to the necessity of co-operation and assistance to organists, for without any doubt there is right now a great financial and artistic opportunity for the organists in the motion picture field.

Yours very truly,
DAN BARTON,
General Manager,
Bartola Musical Instrument Company.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 1, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little picture. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BAIT, THE (PARAMOUNT-ARTCRAFT) HOPE HAMPTON.....JAN. 15
"Rather hectic but fairly interesting."—M. P. News.
Exhibitor Comment—"Not a good picture and business was way off. Our patrons didn't know the star." "Fair picture to fair business." "Average picture to average business."

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week."
Consensus—"Good picture, good puller."

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BLACKBIRDS (REALART) JUSTINE JOHNSTONE..... DEC. 25
"Justine Johnstone is a welcome screen figure in crook melodrama."—M. P. News.
Exhibitor Comment—"One of the poorest features I've ever had the misfortune to play. Story was worked to death, and star did not live up to one-tenth of her press notices. My audience was much disappointed." "A mediocre picture. Star not particularly attractive, but played to good business for reasons unknown."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE.....JAN. 22
"Entertaining picture made from famous classic."—M. P. News.
Exhibitor Comment—"Business satisfactory because of the excellence of the picture and the fact that so many children come to see it." "One of the best pictures I have ever seen from the standpoint of a patron. Appeals to all ages and classes. Big business at all performances. School children essay contest helped put it over."
Consensus—"Good picture, good puller."

BLIND WIVES (FOX) SPECIAL CAST.....JAN. 15
"Another episode picture of certain appeal."—P. P. News.
Exhibitor Comment—"Good melodrama that pleased lovers of this class of entertainment. Box-office returns better than usual." "Fairly good both as to pleasing the audiences and box-office returns." "Picture is below average in entertainment value. Business fair."
Consensus—"Good picture, good puller."

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE .....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play." "Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs." "Tickles 'em stiff—doing big."
Consensus—"Good picture, good puller."

BUNTY PULLS THE STRINGS (GOLDWYN) SPECIAL CAST.....JAN. 15
"Fine production given famous stage comedy."—M. P. News.
Exhibitor Comment—"Dandy little story to this one. Pleased my patrons and kept me packing 'em in. Almost a record-breaker." "Too fragmentary to please majority of patrons. Artistically done, however." "A very good production, splendidly acted and mounted, but which did not seem to attract average business."
Consensus—"Good picture, average puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES .....FEB. 28
"Spectacular production, but story is unimpressive,"—M. P. News.
Exhibitor Comment—"Big production. Story not convincing. However, it is the best thing the star has done so far. Fair box office value."

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.

CHARM SCHOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID .....JAN. 8
"Wallace Reid has another winner here."—M. P. News.
Exhibitors Comment.—"Fine picture, pleasing, entertaining, and brought good business." "Wallace Reid went over big in this picture. Our patrons thought it was one of the best of this popular star's productions. Played to excellent business the week preceding New Year's." "We consider this one of the best box office attractions we have ever played. Did exceptional business during its run at this house and is an excellent picture." "Very good picture, full of entertaining points. Did good business." "One of the most pleasing pictures we have ever shown. Business was very good." "Good enough for a second week holdover. Business extra good both weeks. Best Wallace Reid picture ever seen." "Certainly good. Business fine all week. Audiences well pleased." "Very good picture which held down big business for a week." "Very good. Good business for entire week." "Two days to big business. Very good." "Delightful from start to end. Reid one of the biggest favorites of screen out here. Big business uninterrupted all week."
Consensus—"Good picture, good puller."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHEATER REFORMED, THE (FOX) WILLIAM RUSSELL.....JAN. 15
"William Russell has an entertaining crook picture here."—M. P. News.
Exhibitor Comment—"Played Holy Week to the usual bad business. Not a good picture and no one praised it."

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CINDERELLA'S TWIN (METRO) VIOLA DANA.....JAN. 8
"Just misses being very commonplace."—M. P. News.
Exhibitor Comment—"This little star always draws well for me, and this was not as clever as 'The Chorus Girl's Romance,' business was almost as good. Consider it a good business-getter." "Fairly entertaining and patrons were pleased. Good business." "The old Cinderella story, strictly modernized and made fairly plausible. Business only fair."
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate'"—M. P. News

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

Box Office Reports continued on page 2850

Feature Subjects of Short Length

"The Blizzard"
(Vitagraph Comedy—Two Reels)

JIMMIE AUBREY with his expressive eyes, Jimmie Aubrey in a night dress, Jimmie Aubrey in a pair of trick trousers, a lot of snow, plenty of slippery ice, a cold room, a trick mattress, a girl with a black shawl and a baby, a group of effective foils, a "gag" policeman—these mixed up in a series of outrageous antics spell a comedy which Vitagraph may feel proud to offer. It belongs to the knock-about variety and Aubrey is there with bells on when it comes to cutting up capers in a nonsensical fashion. The first reel is good for consecutive laughter particularly so when Jimmie attempts to keep out the icy blasts and whirling snow from his furnished room. Between his night dress, the bed-clothes and the mattress he has a hard time keeping warm.

We next see Jimmie shoveling the mountain of snow from his room and he buries the "cop" on the beat with it. This is the cue to present the slippery pavement. The policeman, pedestrians, and the comedian are sent sailing along the sidewalk and the action takes on the form of a chase. Next the forlorn heroine comes on the scene to claim the janitor as the father of her ch-e-e-e-i-l-d. And this husky citizen has a merry time dodging his responsibility and putting Jimmie down for the count. The latter reel is not as lively as its forerunner, yet it packs enough slapstick to amuse most anyone. "The Blizzard" is a real novelty in comedy production. It gets away from the regulation brand and offers a new bag of tricks. Original gags and sure-fire hokum make it better than the average.—*LAURENCE REID.*

"Buzz-z-z"
(Chester Screenic-Educational)

"BUZZ-Z-Z" is a complete history of the mosquito from the time the eggs are laid in some stream, river or marshy land up to the time this dangerous insect takes to the wing and also takes it into his head to go blood hunting.

But this is not all, for the reel also shows the modern methods of fighting this pest in order to exterminate him.

In the opening views the eggs are shown floating about in the water until a subtitle announces that "it takes but a little sunshine" to hatch the flying devils. In the following scenes the young ones are seen squirming and writhing about in all manner of ways, until they are half grown.

In the latter scenes it is most interesting to see the insects diving about in the water securing food and then shooting to the top for air. But a most peculiar thing about this is the fact that the mosquito does not use his mouth to obtain the oxygen but rather uses his tail as a periscope and with head hung down drinks the required amount, when he shoots to the bottom again until a fresh supply is needed.

It is at this period in their lives that the mosquito hunters pour oil upon the surface of the water and when the future blood hunters shoot their periscopes to the surface and find that they cannot penetrate its thickness discouragement takes hold of them after vainly attempting to pierce the oily substance and they sink to the bottom.

This does not happen to all mosquitoes as many of the views show, for the oil man cannot be everywhere. When he is not the insects become full grown and endeavor as much as possible to keep up the reputation of New Jersey.

This film is well worth viewing and should certainly interest.—*FRANK LEONARD.*

"Moonshine"
(Mermaid Comedy-Educational—Two Reels)

THE first reel of this comedy is such a "knock-out" in the shape of amusing gags and broad slapstick touches, that it naturally loses its punch in the latter reel. The conflict between moonshiners and "revenuers" is a scream in the way of providing laughter. It is a great sham battle and is conducted according to the world series with bleachers, score-board, et al to lend atmosphere. New incident, novel hokum and snappy titling certainly put it over. Then it takes a flop because the succeeding shots are rather weak in amusing high lights. Lloyd Hamilton is the comedian. "Moonshine" is strong enough in its introductory incident to score with any audience.—*LAURENCE REID.*

"A Dollar's Worth"
(Universal-Century)

HARRY SWEET is not quite as interesting in this two-reeler as he was in his previous release. Not that he is not funny and cannot be funny but that the gags in "A Dollar's Worth" resort entirely to slap-stick, of the throwing and hitting variety. Consequently the young star does not get a chance to build up enough interest before the gags are sprung; to get in the light and shade, as t'were.

There are many really funny situations, however, running all through the comedy, one in particular being the scenes laid in a saloon in which two roughnecks do their darndest to put the young hick away but fail because luck is against them. In order to accomplish their object one of them goes into a back room and endeavors to pour a sickening powder through a hole in the wall, the effect of which is deadly to whomsoever it encircles. The hick is shown a picture of a pretty girl and told to look through a peephole where he will see the original. He does but it seems the fellow on the other end cannot get his apparatus working in time to catch the simpleton in the face. And so the story goes, one situation after another follow, each working to a climax which explodes with a bang. They'll certainly laugh at this one but we would like to see Sweet in something lighter, something that would interest and at the same time keep to the laughs.—*FRANK LEONARD.*

"Movie Mad"
(Christie Comedy-Educational—Two Reels)

THERE is unfolded in this Christie comedy as original a line of high jinks as has ever been shown in a two-reeler. It is an exceptionally clever satire on the movie craze and presents a sub-deb who is wild to meet a slapstick comedian. To discourage her the attentive young man disguises himself as Charlie Chaplin and proceeds to cut up according to the style of the comedian in the old Keystone days. It is great publicity for the star.—*LAURENCE REED.*

"The Sweetest Story Ever Told"
(One Reel Prizma Colored Subject Showing Various Kinds of Candy)

PRIZMA coloring makes scenes showing various kinds of candy, with a shot or two of pretty girls, rather an entertaining reel of film and once again demonstrates that the Prizma process has very nearly reached natural colors.

Good captions that tie up well with the title add to the reel's entertaining qualities. The picture is suitable for any theatre.—*J. S. DICKERSON.*

BURTON HOLMES LABORATORY

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Exhibitors' Own Box Office Reports

(Continued from page 2848)

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.
Exhibitor Comment—"One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating." "A picture that aroused the curiosity of the public. A good house all week. An artistic production." "Entertaining picture. Pleased intelligent audiences. Only mildly enjoyed by the ordinary run of people who do not like to think in the movies and who prefer a pleasant tale. Fair box office attraction due to the star." "High class picture that appeals to the discriminating. Well liked by all who saw it. Did good business. Holding it over for second week."

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week."

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business." "Showed in conjunction with Lloyd Hamilton in 'Moonshine.' A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best." "Nothing extraordinary in this picture, but business was fair." "Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good."
Consensus—"Average picture, average puller."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business."
Consensus—"Average picture, average puller."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it."

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"Elaborately produced and entertaining production that went over for a two week run to capacity business." "Fine picture that drew enormous crowds during opening week of this theatre." "They were terribly disappointed with this. Did not think it lived up to 'Something to Think About' and 'Why Change Your Wife?'" "Broke the attendance record. Greatly talked about. Continued for a second week." "This picture drew well and brought excellent business." "Held over a second week to excellent crowd. Pleased everyone who saw it." "DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons seemed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture." "A very good picture. Handicapped by strong opposition." "Went over big on the second week of its run." "Gorgeous costumes and dazzling scenic effects, but the picture drags in spots. A good box office attraction."
Consensus—"Good picture, good puller."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.

FRISKY MRS. JOHNSON, THE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JAN. 8
"Play seems old-fashioned as picture."—M. P. News.
Exhibitor Comment—"Typical Burke picture, very pleasing, fair business due to holidays." "Just plain trash—it's a pity a good star and real money are expended on such drivel." "Average business. No new angles throughout the entire five reels. Photography and direction good, cast fair, but story weak from being overworked." "Had poor business with this one for entire week." "Very trashy and silly. Audience hardly enthused. Business only fair." "Billie Burke does not draw for me any more and this one meant nothing to me."
Consensus—"Average picture, average puller."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Good picture which brought more than usual business." "Very entertaining feature which the popularity of Thomas Meighan with our patrons helps to put over in good shape. Did excellent business." "Thomas Meighan always draws well for me and this picture was no exception. Business was fair and comments on the picture showed interest, though not the enthusiastic applause of the other pictures which I have played with this star." "Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner." "Picture pleased generally and drew well. Business fine." "Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good, for Meighan is a great drawing card for me." "This one went over big and continued so during run. Audiences well pleased with the story." "Thomas Meighan always sure box office winner at this house and this picture, clean and wholesome throughout, was enjoyed by everyone." "This is rather an average picture. It started with big business but this decreased towards the end of the week."
Consensus—Good picture, good puller."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Attracted capacity audiences for a seven-day run." "This picture attracted big audiences and house was packed every performance." "The kind of picture patrons expect to see Mae Murray in. About the best she has done. Consistent business with a clientele she has built up." "Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising."

GIRL WITH THE JAZZ HEART, THE (GOLDWYN) MADGE KENNEDY.....JAN. 8
"Madge Kennedy plays two roles exceptionally well."—M. P. News.
Exhibitor Comment—"This was a corker. I think it the best thing Madge Kennedy has yet done. They all liked it, and I played to capacity houses all week." "Nothing great about this but title is catchy and Madge Kennedy has a following. Result—good houses." "Madge Kennedy has considerable drawing power here. Her picture is not strong but our people liked it."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—
Exhibitor Comment—"Comfortable business, which is better than expected Holy Week. Picture has great possibilities as a drawing card under normal times."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 22
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures but enjoyed and full houses resulted." "A treat for those who like a good time. House was in a chuckle all the time. Good business. Steady all week." "A poor picture and business was below average during run."
Consensus—"Good picture, average puller."

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.

HEARTS UP (UNIVERSAL) HARRY CAREY.....JAN. 1
"Harry Carey has satisfying offering here."—M. P. News.
Exhibitor Comment—"This picture is a good bet. Audiences seemed very much pleased with it and business was fine."

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 29
"Inconsequential and too vapid for feature length."—M. P. News.
Exhibitor Comment—"A very good picture but opposition was too strong to have any business."

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH.....FEB. 12
"Trite story makes poor screen material."—M. P. News.
Exhibitor Comment—"A fine picture, but did only fair business."

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business." "Great! Played this with a special St. Patrick's Day program and cleaned up. Moore is immense in roles of this sort."

Box Office Reports continued on page 2852

"THE TOMBOY"
(Fox)

Better Small Town Pictures Have Been Seen

EILEEN PERCY continues to appear in somewhat anemic comedy dramas without strength enough to stand up throughout five reels. Such a picture could very easily be given a good bill of health if it had a tonic of rich, invigorating titles and more well-developed comedy incidents. But "The Tomboy" has only a few original and humorous touches, and while its titles are there in quantity, they are not of the highest quality. It would have been better to have fewer titles fresher in humor than to have cheaply-funny ones spliced in where there is no call for them either to explain the action or to develop character.

The most appealing point about "The Tomboy," we believe, is its locale. Any one living or acquainted with village life knows and appreciates the difficulties of the weekly newspaper. They know the character of the editor, trying to maintain his journalistic dignity and at the same time set type, collect subscriptions, gather news and avoid the duns. Then there is the circus coming to town. There is a laugh here when the village boob hires himself to substitute for the "wild man," and when the old circus nag, now descended to farm labor, finds his way inside the big top and gallops about the ring with all the pride of his lost youth.

Eileen Percy is cast as a romping, good natured tomboy. She is appealing, of course, but it appears to be a role better suited to an actress of the Shirley Mason type. Only a few can wear overalls and a slouch hat through a good part of a picture and look and act "cute" enough to win many admirers. Opposite her is Hal Cooley, not called upon for any great things. Paul Kamp as a lackadaisical villager is the type and a very fine actor. Byron Munson is a smooth villain. Wilson Hummel as the village cop is made to go through antics which we believe militate against the serious, or at least sensible, strain of the picture. Ethel Teare deserts Sunshine comedies long enough to play a minor role.

The plot of the picture is all about bootleggers, who are selling some variety of perfumed wood alcohol to the populace, with dire results to the general health and peace of the community. The hero is an honest revenue officer. He and the girl work together to place the guilt upon the proper parties, in the course of which they fall in love. There is a misunderstanding between the two which supplies some suspense. The biggest thing in the line of a thrill is the burning of an old barn. The story could fit in much shorter space, and semi-humorous titles almost without end make poor padding material.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Minnie Ann Thomas.....Eileen Percy
The Stranger.....Hal Cooley
Uncle Jake.....Richard Cummings
Ferdinand Judd.....Paul Kamp
J. Houston Pike, Jr.....Byron Munson
Circus Manager.....Harry Dunkinson
Daniel Thomas.....James McElhern
The ex-bartender.....Leo Sulkey
Ann Philips.....Grace McClean
Buster.....Walter Wilkinson
Sister.....Virginia Stern
The Police Force.....Wilson Hummel
The Village Belle.....Ethel Teare

Story and direction by Carl Harbaugh.
Photography by Otto Brautigam.

PRESS NOTICE—STORY

"The Tomboy," which will be the feature attraction at the ———— theatre on ———— is a clever comedy filled with laughs from beginning to end which will be a welcome relief after an excess of emotional motion picture dramas. This picture stars Eileen Percy, the dainty Irish beauty, who is now being starred in a series of pictures by William Fox.

The story of "The Tomboy" is laid in a small New England town. Miss Percy plays the part of a young tomboy in a village of gossips and scandalmongers. There is plenty of comedy in these villages, with their weekly newspapers which struggle along from week to week in a continual effort to chronicle the doings of the very people who pay for their subscription in terms of vegetables.

The story of "The Tomboy" concerns bootleggers who do untold damage by selling poisonous whiskey to gullible customers. Largely through the efforts of "the tomboy," the guilty parties are brought to justice and driven from town.

Miss Percy is supported by a capable cast in this picture, among whom are Hal Cooley, Richard Cummings, Paul Kamp, Byron Kamp and Ethel Teare.

PROGRAM READER

Eileen Percy, the dainty Irish beauty, is the star of "The Tomboy," which will be the feature attraction at the ———— theatre on ————. This is a delightful comedy which tells the story of a little girl in a small town who loves baseball, fishing and rough-house just as much as any youngster in the village. An unusual picture of a baseball game is seen in this production, in which Miss Percy catches behind the bat with all the skill of a big league player. There is plenty of romance and drama in this picture as well as comedy. The story concerns the tracking-down of a gang of bootleggers who are doing untold damage in a small town. "The tomboy" plays the detective and proves to be a far better one than the village police force, who, by the way, is singular.

"The Tomboy" will be shown for ———— days at the ———— beginning ————. It is expected to be one of the best liked comedies of the season.

CATCH LINES

Being a carefree, happy-go-lucky tomboy doesn't add to one's reputation in a town of gossips and scandalmongers. See Eileen Percy in her unusual role in "The Tomboy" at the ———— theatre.

"DECEPTION"
(Paramount)

Historical Drama Is Colorful and Impressive

THAT the Germans know how to stage a costume picture is once more impressed upon the minds of American patrons. Ernst Lubitsch, who produced "Passion," based upon the most stirring period of French history, has taken the rich and colorful chapters of English history at the time of Henry VIII, and has presented a drama, undeniably, one of the greatest achievements of the screen. While the production does not carry the thrilling episodes of "Passion" with its French Revolution as a background, nor does it present a Pola Negri, who interpreted the richly dramatic life of Du Barry with such authority, still it offers wonderfully impressive moments of two historical characters, Anne Boleyn and Henry VIII, which are certain to fascinate the spectator. The latter was every inch a king, though he is acknowledged to be the supreme vulgarian of all time. His courtship of Anne, his defiance of Rome, his bestiality at Court, his love of sport and above all his passion for pretty faces—these are caught accurately.

"Deception" is authentically correct. Lubitsch has reproduced the Tudor reign with all the thoroughness and painstaking detail of his race. He enables one to forget time and environment—to become an actual figure of Henry's period. He does this by presenting purely spectacular moments which are dramatically balanced with intimate touches. Thus the spectator has no thought that he might be looking at an exposition of dry history or an uninteresting costume production. What is presented is real, moving, dramatic and colorful. And the episodes are constructed in masterly fashion, all building to most effective climaxes, the final one being placed where it should be, at the concusion, with no sop thrown at the sentimentalist.

The production is eloquent in every scene, particularly so in the reproduction of Westminster Abbey which is faithful down to the last detail. This is a most impressive episode. The coronation with the enthusiastic populace paying homage is more eloquent than any single scene in "Passion." The tournament scene is also a masterpiece. And Lubitsch scores again with his accurate backgrounds. The picture is long, but time passes unnoticed, so deftly are the scenes arranged, so definite is the action. The costuming is magnificent. This feature with the spectacular sets would have cost a vast sum to reproduce here. The finest acting on the screen is coming from Germany. Praises sung in behalf of the players of "Passion" and "Dr. Caligari" can be offered to the splendid cast that interprets "Deception." Emil Jannings as Henry VIII has caught the spirit of the character in an amazingly accurate manner. His shading of the part, his deft touches of humor, his broad conception of the king's bestiality—make it a perfect study in superb pantomime. Henry Porten as Anne is impressive in most of her scenes. Again the extras and lesser figures lend fine assistance. The characters seem to live in every particular. "Deception" is a masterpiece.—Length, 10 reels.—*Laurence Reid.*

THE CAST

Anne Boleyn, Queen of England.....Henny Porten
King Henry VIII.....Emil Jannings
and
Queen Catherine—Jane Seymour—Duke of Norfolk—Cardinal Woolsey and other historical figures

Directed by Ernst Lubitsch.

PRESS NOTICE—STORY

A stupendous photoplay, produced on a scale of magnificence seldom, if ever, attempted heretofore, is offered in the Paramount production, "Deception," which comes to the ———— theatre next ————. The story deals with the tragic life of Anne Boleyn, the ill-fated wife of Henry VIII, of England, and throws much light upon the amours and adventures of the Bluff King Hal. It is an intensely human story of love and sacrifice, passion and intrigue, and in addition to its appeal, the picture is a gorgeous spectacle, rich in detail and beautiful in its artistry.

Ernst Lubitsch, who directed the production, was also the director of the other historical spectacle, "Passion." He is unquestionably a master in staging these stupendous dramas. He has erected massive sets which are exact reproductions of the Tudor period and employs thousands of players. Emil Jannings as Henry VIII gives a masterly performance. His conception of the role is in keeping with historical facts. Henny Porten, a European favorite, furnishes a brilliant portrayal as Anne. "Deception" is one of the memorable screen offerings of a decade.

PROGRAM READER

Beginning next ———— we will display at this theatre the stupendous spectacle and drama, "Deception," a Paramount picture, staged with infinite taste by Ernst Lubitsch, the creator of "Passion." We guarantee this marvelous production as a magnificent achievement of the screen. Aside from its historical value, "Deception" is both spectacular and appealing—spectacular in the splendor of its appointments, appealing in the dramatic qualities of its sympathetic story. Henny Porten and Emil Jannings, players of signal endowments enact the leading roles with complete authority. The picture is a visualization of the tragic romance of Anne Boleyn, the wife of Henry VIII. Come and marvel at this stupendous production.

SUGGESTIONS

Play this up far in advance and let your people know the treat they have in store for them. Play it up as the latest achievement of Lubitsch, the creator of "Passion." Make a play for the schools and colleges and women's clubs. Get out the historical data. Stage an effective prologue of singers attired in Tudor costumes and singing hunting songs or dancers executing Morris dances. Make a big spread here. You won't regret it. Decorate your lobby with medieaval paraphernalia. Arrange your musical interpretation from the old classics. But the principal angle of exploitation is the stupendous picture itself. Get out the paper, the facts and figures.

The Index to The Complete Plan Book

(Continued from page 2850)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUNDREDTH CHANCE, THE (STOLL-PATHE) SPECIAL CAST...JAN. 8
"Familiar story is well picturized."—M. P. News.

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the usual Young pictures, but pleased about fifty-fifty. Consider it her best, but my patrons didn't agree with me. She was not as pretty as usual, but far more interesting." "Very fine picture which should go over well wherever Clara Kimball Young is liked. Bad weather cut down our attendance below average during week's run." "We thought picture up to Clara Kimball Young's standard but played to poor business for week which we attribute to bad weather." "Uninteresting story with Clara Kimball Young as the bright spot. Business only fair." "Just an average picture. About usual business." "Greater business than usual with this delightful picture."
Consensus—"Good picture, good puller."

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity houses. great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

INSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
"Conventional melodrama effectively staged."—M. P. News.
Exhibitor Comment—"Almost too strong a dose of morals. Medium business on opening and only fair all week." "A good dramatic picture, full of action, which seemed to please." "Picture went over big and packed them in. Held it for second week." "Fine picture but one that appeals most strongly to the thinking class. Held up comfortably for two weeks." "Did a capacity business. A prereview given for the benefit of ministers caused widespread comment, which added to its power of attraction." "Good story, well done. Pleased the masses. We had a satisfactory two week run." "A good picture with which we had more than usual business." "Plot a little difficult to follow but on the whole picture was above the average and we played to good business during week it showed here." "Two days to big business." "A splendid feature which pleased both reviewers and audiences. Played to excellent business."
Consensus—"Good picture, good puller."

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." "Not a remarkable picture in any way and played it to only average business." "Monte Blue made this one. His following increases with each picture, and business held up splendidly on this fact. An excellent picture."
Consensus—"Average picture, average puller."

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
"Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—"Kept crowds standing out on the sidewalk for a week. Now on second big week." "Wonderful business from morning till night. Great picture." "A great attraction. Going big on second week of showing." "One of Chaplin's best pictures. Drew big crowds throughout the entire two weeks." "It was a storming success for two weeks, drawing 42,000 persons the first week and slightly less than that number the second week. A knockout. Booked for third week." "The record breaker for the season. Held over for a third week by a house that seldom departs from the week run custom." "Went over big on second week. May hold over for another week." "Second week to big business. Wonderful as an attraction." "Broke records first half of week, fell down at end of engagement. Audiences divided in opinion of picture."
Consensus—"Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
"Thrilling story given splendid production."—M. P. News.
Exhibitor Comment—"One of the best Westerns I've ever played. First day's gross surpassed anything for fifteen weeks back. My audiences demand Westerns, and they went after this!"

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
"Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—"The star brought the people to see it and they were not disappointed." "Splendid picture and business. Mary Pickford really pleased everyone. Never heard a complaint. Capacity all week." "Very good production and well liked. Business was good." "Fell down badly second week. Didn't seem to satisfy. For total showing went over from average to poor." "Mary Pickford interesting if one would forget the story which utterly failed to measure up to the standard expected. Held for the entire week to our regret." "Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn out to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotten' by many of little Mary's adorers." "Picture fairly interesting but disappointed some of the fans. Business only fair." "Moved here from another theatre of this city. A good picture but business was not up to standard. It looks as if the star is going back." "A departure from the usual Pickford picture. Miss Pickford displays that she is fitted for emotional as well as comedy roles. Good film, and excellent box office feature." "An average picture and drew only fair business."
Consensus—"Good picture, good puller."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Did fine business with this picture. My patrons like Wallace Reid and of course turned out strong to see his picture."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
"Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
"Acting is better than the story."—M. P. News.
Exhibitor Comment—"This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A good drawing title but the production did not justify the name. Average picture." "A splendid picture with well sustained suspense and beautiful photography and settings. Will make thousands of new friends for Florence Vidor and please the admirers of House Peters. Did record business for one week and we are holding it over for second week." "A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four weeks' run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—"Pretty good picture and we had somewhat more business than usual."

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—"Delighted our people. Box office kept busy." "Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers."

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD .....JAN. 22
"Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—"Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory." "A delightful picture, with Jack Pickford in a role for which he is well adapted."
Consensus—"Good picture, good puller."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.
Exhibitor Comment—"Drew very well despite the fact that it was the week before Easter." "A regular woman's picture—result, big houses and box office returns that tripled as the engagement continued. Held over for second week." "Held over for second week to better than average business."
Consensus—"Good picture, good puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO).....MAR. 5
"Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office value average."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business."

NINETEEN AND PHYLLIS (KANE-FIRST NATIONAL) CHARLES RAY .....JAN. 8
"Ray scores again with pleasing study of small town life."—M. P. News.
Exhibitor Comment—"Good entertainment. Ray at his best. Average business throughout week." "Only a fair Charles Ray picture and not up to his best. Did average business during its run here." "Business dropped off a little during the week from that usually given Ray productions." "Had good business with this picture. Ray is well liked and a general favorite." "Packed house every night. Pleasing picture." "Very poor for all week. Fair picture." "Wonderful picture, but it brought only fair patronage." "Great picture, and it brought great business."
Consensus—"Good picture, good puller."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

Box Office Reports continued on page 2854

"MOTHER ETERNAL"
(Ivan Abramson-State Rights)

Effective Drama Offered in Appealing Story of Mother Love

A FIRST rate audience picture is "Mother Eternal," Ivan Abramson's latest contribution to the screen. It carries all the attributes of success because of its dominant notes of pathos and heart interest. The author-director has overcome his habit of trying to teach a moral, being satisfied here to give his audience entertainment in the shape of an interesting plot developed around a deal of complicated incident, and appealing characterization. While the picture does not reach any great dramatic moments, nonetheless it is effective because the author has built his theme in a consistent manner and his action moves vigorously. There seems to be a place for each figure with none of them overdrawn, although coincidence creeps out here and there which violates logic. One of the characters, a doctor, seems to have a too dominant place to be always realistic. It is as if no other member of his profession practised in the metropolis.

The story starts in 1895 showing as its first sequence a conflict between capital and labor. A strikebreaker is killed which puts such a burden upon his wife that she unwillingly consents to have her newborn babe given to the capitalist's wife, though the latter is ignorant of her own infant's death. There is a deal of intimate by-play throughout the introductory scenes, most of which scores because it is identical with life. The action never drags, indeed there is too much complication of plot for such a development. The pathetic figure of the widow and mother may appear unduly sentimental to some, but she appears to us as thoroughly in the picture. The concluding sequences are of the present day. The mother has grown old, has become a burden to her child. The latter has married a waster and both find no use for the old lady's presence. In a moment of despair she attempts to drown herself but is rescued by her own son of whom she is ignorant.

This is one of the very few convenient episodes in the picture. The youth has fallen in love with one of his father's employees and his scenes call for a deal of counterplotting in the drama. He takes the old woman to his home and the doctor, who is really the god of the machine, confesses his part in the plot. The boy accuses his father and thinks himself illegitimate, but the clouds are swept aside by a display of charity by those who had never possessed compassionate feeling. The picture is interpreted by a competent cast with Vivian Martin contributing her finest screen portrayal as the mother. Except for a bad make-up in the concluding reels her impersonation is above reproach. The settings are appropriate, likewise the atmosphere.—Length, 9 reels.—*Laurence Reid.*

THE CAST

Alice Baldwin ..... Vivian Martin
Edward Stevens, Sr. ..... Thurston Hall
Dr. Emerson ..... Earl Metcalfe
Edward Stevens, Jr. ..... Jack Sherrill
Julia Brennon ..... Vivian Osborne
William Brennon ..... J. W. Johnston
Mary Baldwin ..... Baby Ruth Sullivan
Mary Baldwin—25 years later ..... Pearl Shepard
Charles Baldwin ..... Clyde Hunnewell

Directed by Ivan Abramson.
By Ivan Abramson.

PRESS NOTICE—STORY

"Mother Eternal" is the title of the picture which comes to the ———— theatre next week with a cast of well known players—a cast that includes Vivian Martin, who returns to the screen after a long absence; Thurston Hall, Earl Metcalfe, Jack Sherrill, Vivian Osborne, J. W. Johnston and Pearl Shepard. Most of these players have been stars or have acted leading parts on the screen and they give the vital, human story of mother love, an appealing performance which goes a long way in making it appreciated.

It is a picture written and directed by Ivan Abramson, who has given the screen several notable productions. In this offering he furnishes the spectator with a theme of mother-love and self-sacrifice. It is a story of conflicts and contrasts and pulsates with effective drama which carries such ingredients as pathos, sentiment, and heart-interest. The story covers a period of 25 years and shows the twists of fate as concerning a family in search of happiness. The throbbing note of mother-love is dominant.

PROGRAM READER

When her husband died she found it a difficult task to provide for herself and little girl. She became so poverty-stricken that when a baby was born she consented unwillingly to permit its adoption by wealthy parents. Years passed and the daughter scoffed at her mother. The baby grew up to a fine specimen of young manhood, but the relationship of the boy and mother was never realized until————. This is the outline of Ivan Abramson's throbbing picture of human sobs and smiles, "Mother Eternal," which comes to the ———— theatre next ———— with a cast that includes Vivian Martin and a fine cast.

SUGGESTIONS

The state right exhibitors in booking Ivan Abramson's picture, "Mother Eternal," are assured of a good money-maker. The author-director knows human nature. He always draws his stories from life. And in "Mother Eternal" he contributes a picture which throbs with human touches. It is a fine study in mother love. And should be exploited along that angle. Play up its fine pathos, its romance, its dramatic sweep. Also play up the cast. Most every member has been a star in his or her own right. Play up Vivian Martin, Jack Sherrill, Thurston Hall and Earl Metcalfe. Bill it as an interesting picture of sunshine and shadows. Play up the mother angle. Stage a prologue in harmony with the theme. An old fashioned setting with a family group singing the old songs would be effective.

"BELOW THE DEADLINE"
(Ascher Productions—State Rights)

A Well Made Melodrama, Full of Action

THERE is need for pictures of this type on the independent market. Well-made technically, with acting of a high class throughout, it makes a crook melodrama which will grip and entertain any audience fond of action pictures. What we like especially about "Below the Deadline" is its opening. The keynote—action, is struck at the very beginning, for the first shot is that of a street battle between the police and a gang of harbor crooks. This takes place in a downpour of rain and is an effective scene.

The characters are introduced with little or no break in the action. The story concerns the activities of a "gang" along the river front. The hero is "Donovan from Headquarters," and the girl is the wife of the gang leader, who has been deceived into marrying him. The "heavy" of course, is the husband. With these three central characters the story develops in a way that keeps the interest to the very end.

Director John P. McGowan, experienced in the art of thrill-producing, rounds it out with a race between a freight and an auto, with a hand to hand battle thrown in for good measure. The few improbabilities in the story can be easily forgiven, and ascribed to a particularly astute and clever police force. No more is expected in a crook play of this type. There is little of the familiar third degree scenes and the action is largely mass-action.

While the cast contains the name of no star all are capable of giving satisfaction. Lillian Biron is especially appealing as the heroine. Very beautiful to look upon, she helps a great deal to relieve the straight melodramatic action with pathos and love interest. Robert Anderson supplies the comedy relief. The male lead is played by J. B. Warner, who, while not the accepted type of man-hounding detective, adds to the general effect by his characterization. Bert Sprotte is well cast as the villain.

The picture should be well received in the theatre whose patrons love their thrills in preference to strong stories, or artistic productions.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Joe Donovan ..... J. B. Warner
Allice Elliot ..... Lillian Biron
Buck Elliot ..... Bert Sprotte
"Hot Dog Heine" ..... Robert Anderson

Directed by J. P. McGowan.
From the story by Henry Arthur Gooden.

PRESS NOTICE—STORY

The management of the ———— theatre announces "Below the Deadline" as the feature attraction for ———— days beginning ————. This is said to be one of the most thrilling melodramas of the year. In it are featured J. B. Warner and Lillian Biron, both of whom are experienced screen people, and of whom great things are expected as motion picture stars.

"Below the Deadline" is a fast moving story of the underworld, showing the harbor crooks' work in their effort to steal along the waterfront. The heroine of the picture is married to the leader of the gang, whose true character she never suspected. Donovan, the detective, is her former sweetheart, and with these three characters as principals there develops in addition to the rapid and gripping action, an unusual amount of heart interest and romance.

Detective Donovan is played by J. B. Warner, who is a brother of the noted star, H. B. Warner, and whose similarity to him will be noted at once. Lillian Biron, playing the heroine, received her training in some of the leading stock companies in America and has played with Mack Sennett, and more recently as a featured player in Vitagraph productions. Bert Sprotte, playing the gang leader, has appeared with William S. Hart, Frank Keenan and Frank Mayo. His work in the Rex Beach picture, "The Girl from Outside," will long be remembered. Robert Anderson, another member of the cast, will be remembered from his work as Monsieur Cockoo in Griffith's masterpiece, "Hearts of the World."

"Below the Deadline" will remain at the ———— theatre for ———— days. Having some of the fastest action and at the same time one of the most logical plots seen on the screen recently, it is expected to be one of the season's successes.

PROGRAM READER

Manager ———— of the ———— theatre announces an unusual attraction for ———— at his theatre. It is entitled "Below the Deadline" and is a thrilling and fast-moving melodrama of the underworld, which is a sure-fire evening's entertainment. It tells the story of a gang of crooks who work along the waterfront of a big city, and their eventual undoing by Detective Donovan from headquarters.

In its cast are included J. B. Warner, Lillian Biron, Robert Anderson and Bert Sprotte. All of these players are experienced and accomplished screen actors, and Director John P. McGowan has been successful in his effort to assemble a truly all-star cast.

"Below the Deadline" is a picture for all the family to see. It is a production which they will all enjoy and which is fit entertainment for young and old. It will remain at the ———— theatre for ———— days beginning ————. You wil like it just as much as you did the detective stories of your youth. It is just as exciting, just as full of mystery and romance, and a whole lot more logical in its story.

SUGGESTIONS

You have here a good thrilling melodrama to exploit. It is one pepped up with action from beginning to end. There should be no fear of the cry of "censor" here, for crime is not glorified. None of the cast have risen to such heights as to be generally familiar. The more ardent fans will remember Anderson and Bert Sprotte, and possibly Lillian Biron. The press book issued by Ascher productions describes a prologue which fits perfectly into the opening action of the picture. There are also outlines for a teaser campaign which we think could be made good use of.

CATCH LINES

All the charm and interest of the detective stories you loved in your youth coupled with all that is high class in the motion picture art. Such is "Below the Deadline." Do not miss it.

The Index to The Complete Plan Book

(Continued from page 2852)

PICTURE BRAND STAR RELEASED PLAN BOOK

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Exceptional business for week during Lent. Picture not up to Fairbanks' standard." "Fairbanks has slipped in this picture. It is much poorer than the 'Mark of Zoro,' and while many patrons came to see him the first few days, the rest of the week's business was poor." "Went over big. Some adverse criticism to the effect that it was not up to star's standard." "Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days." "Fine picture which drew good business." "An unusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans." "Satisfactory box office returns, but not up to usual Hart receipts." "A good picture, but a weak drawing card. Only a fair house for the week. "Business was good with this one. A good picture that pleased the usual Hart crowds."
Consensus—"Good picture, good puller."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked the picture enough to go away and speak well of it." "Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed." "Clean, high-grade picture which appealed strongly to patrons. Did excellent business for week."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week."
Consensus—"Average picture, average puller."

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"The best crook picture that has been shown in the city for many months. Big houses all week." "Record houses on this picture. Very entertaining." "Is thrilling crook melodrama which made big hit with our audiences. It has a lot of good exploitation points which we availed ourselves of, and as a result broke all house records during this week's run. Holding it over for a second week." "Sure did go over big. Packed them in at all performances." "Created a record for a two weeks' run heretofore untouched in this section. A picture you can go the limit on in exploitation—and the picture will bear you out in the good things you say about it." "A splendid picture with thrilling plot, which confirmed Priscilla Dean as a favorite with our patrons. Did splendid business for week." "Tremendous business all week. Will hold over for another week." "Went over big. Audiences seemed well pleased with the entertainment." "Standing up well on second week. Very good production."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brought crowds to see the picture. They were not disappointed." "Very poor entertainment. Story was not clear and cast was only fair in the opinions of my people. Can't hand this one much. After Vignola's 'The World and His Wife,' this was a great disappointment." "Went over big for week. Is exceptionally good feature." "This picture was only mediocre and it brought forth only fair box office receipts." "Fair picture. Fair business. Fair performance throughout." "Found this picture highly entertaining and we had very big business during its run."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE .....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRAIRIE TRAILS (FOX) TOM MIX.....JAN. 1
"Trivial story, senseless action and a few good thrills."—M. P. News.
Exhibitor Comment—"Regular Mix picture. Well liked. Big crowds, mostly men." "A fine picture which brought more than usual business."

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 29
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Business good. picture fair."

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself."

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

ROOKIE'S RETURN, THE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JAN. 8
"Quite frail but fairly pleasing."—M. P. News.
Exhibitor Comment—"Douglas MacLean and Doris May were well liked in this picture by all our patrons and business was good during its showing." "Liked this better than anything this pair has done since 'Twenty-Three and a Half Hours' Leave.' Box office excellent. "About the average Douglas MacLean type of film. Amusing farce which drew well." "Extremely good picture. One hundred per cent entertainment. Good cast, good story, clean and wholesome." "A poor picture playing to poor business." "Played it on the same program with 'Girl of My Heart' (Shirley Mason) to extra big business two days."
Consensus—"Good picture, good puller."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

Box Office Reports continued on page 2856

"THE SKY PILOT"
(Cathrine Curtis-First National)

Fine Western Has Collection of Thrilling Punches

HERE is a Western calculated to make any one pay strict attention because of its rich assortment of thrills, its splendid atmosphere, and its melodramatic incident. King Vidor, who can always be relied upon to furnish good entertainment with his productions, has turned out a picture which is about the liveliest, full-grown melodrama of the cow-lands and the cow-hands that has been offered in some time. The director, who has shown his talent with simple, quiet stories, flashes an ability here which is considerably better than most of his contemporaries, who have done nothing else but deal out Westerns. He actually shows a round-up and a stampede of steers which is about the most blood-curdling thrill imaginable. Strange that such a stunt has not been used before.

Those who have read Ralph Connor's novel, "The Sky Pilot," will recognize the characters and the atmosphere, but not the ending, which is the author's. The tragic death of the Pilot has been eliminated and a happy ending is substituted. This development may jar upon those who are sticklers for the truth, and Vidor is such a stickler himself that it seems strange to find him catering to sentiment. The majority of picturegoers will not care much about the faithfulness of the picture. They will be too busy following the rapid action which carries a punch like a load of dynamite. The offering is quite episodic, but this is to be expected from the plot and characterization. One thing Vidor has caught, and that is the spirit of the country. He balances his dramatic incident with humorous touches.

As a Western it is above—way above—the ordinary. The reason may be found in the lively sequences, the rich backgrounds, the homespun types and incident which is as vital and vigorous as the people of the cow country. There is a fight when the Pilot subdues the leader of the boys which packs a wallop of a thrill. This realism is conspicuous throughout the action and builds tense interest. The fall of the horse and rider from a bridge over a deep canyon is not so good. It smacks of dummy figures. But there is no fake about the scene which shows the Pilot standing astride the prostrate body of the heroine with the stampeding cattle before him. The later reels represent some good new shots and a number of thrills are injected which keep the story moving. There is a faint note of melodrama in the picture, but it relies chiefly upon its heart interest, remarkable realism and lively incident. The offering is well acted by David Butler, John Bowers and Colleen Moore.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The Sky Pilot.....John Bowers
Gwen.....Colleen Moore
Bill Hendricks.....David Butler
The Old Timer.....Harry Todd
Honorable Ashley.....James Corrigan
The Duke.....Donald MacDonald
Lady Charlotte.....Kathleen Kirkham

By Ralph Connor.
Directed by King Vidor.

A stirring picture of the cattle country is "The Sky Pilot," adapted from Ralph Connor's story of the same name. Directed by King Vidor, the picture is certain of carrying a fine flavor of dramatic interest as well as the balancing notes of pathos and sentiment. But the outstanding features of the production are the lively episodes which furnish one startling thrill after another. The picture will come to the ———— theatre next ———— with a cast that includes John Bowers, Colleen Moore, David Butler and Harry Todd. All give splendid performances. All are thoroughly in character.

The picture revolves around the Pilot's efforts to bring religion to the cow town and features his adventures, his failure and eventual success. He opens a church in the saloon and is taunted into a fight. When he conquers the boys escort him out of town. But the defeated hero is magnaminous enough to seek him out and bring him back, where he becomes the best friend the boys ever knew. He saves their lives and their souls. The picture is remarkable for its tense realism. It is beautifully staged in the big outdoors and is capably acted.

PROGRAM READER

Next ———— at this theatre there will be shown one of the finest Western pictures ever made. It is an adaptation of Ralph Connor's stirring story, "The Sky Pilot," directed with excellent taste by King Vidor, acknowledged to be one of the exceptional directors of the screen. The picture is notable for its remarkable array of thrills which follow one another in rapid succession. Come and see the stampede of cattle, the fall from the bridge over the canyon, the burning of the church, the pitched battle of primitive and cultured men. "The Sky Pilot" is a picture of the great outdoors and affers an expanse of beautiful backgrounds. It carries a fine love interest and is well acted by David Butler, John Bowers and Colleen Moore.

SUGGESTIONS

In exploiting this picture it would be well to play up the rapid succession of thrills. They come thick and fast here, and should be played up to attract attention. The stampeding cattle, the fire scenes, the snow scenes, the leap from the high bridge over the yawning canyon—all of these should be well exploited. Play up the author since many have doubtless read the original. Tell that it is doubly fascinating as a picture. Play up the director, telling that he staged "The Jack-Knife Man" and other fine pictures. Play up the cast. They are all well known. A prologue with a quartette of cowboys singing in front of a back-drop representing the open country would be effective. One of the members might be garbed as a minister.

CATCH LINES

See the most thrilling Western of the year. See "The Sky Pilot."

"DESPERATE YOUTH"
(Universal)

Goes Back to the Early Days of Pictures, But Is Entertaining

THIS is a drama of the old South, the South of Augustus Thomas' "Alabama," the kind that made Kalem famous in the G. F. days, frock coats, flowing ties, ruffled frocks for the ladies, curls and furbelows. There isn't much to the story if the various sequences can be called a story, but there is a lot of atmosphere, good types for the several principal roles, nice "Befo' the war" settings and exteriors and some interesting incident of a "hokum" nature and in consequence "Desperate Youth" ought to prove a welcome change as entertainment even if it does go back to the early days of the industry for both plot and the trimmings.

Gladys Walton is the star, but in all fairness to the supporting cast it ought to be said that it is the character sketches portrayed that make the offering entertaining. In this connection, Lucy Harris as "Aunt Chlorindy" is especially deserving of praise. Others who play character roles in faultless style are, J. Farrell McDonald as "Mendocino Bill," Jim Blackwell as "Sam" and Louis Willoughby in a dual role. Also a half dozen real "pickaninnies," all steps and stairs, perform like veterans.

The story of "Desperate Youth," rather a misnomer as a title, concerns the wooing of "Rosmary Merridow," after she returns from the West to her ancestral home in Alabama. Complications to the course of true love are furnished by a step-aunt and cousin who have matrimonial designs on the hero. "Aunt Chlorinda" frustrates this plan by appointing herself matchmaker for "Rosmary" and "Tom," which suggests that a much better title than the one selected might have been evolved from this part of the tale, if the original title of F. Hopkinson Smith's story "A Kentucky Cinderella," from which the picture was adapted was considered passe. —Length, 4506 feet.—*J. S. Dickerson.*

THE CAST

Rosemary Merridew.....Gladys Walton
"Mendocino Bill".....J. Farrell McDonald
"Alabam" Spencer Merridew / Henry Merridew.....Louis Willoughby
Mrs. Merridew.....Muriel Godfrey Turner
Pauline Merridew.....Hazel Howell
Dr. Tom Dowling.....Harold Miller
Aunt Chlorindy.....Lucy Harris
Sam.....Jim Blackwell

From story by F. Hopkinson Smith.
Adapted by George V. Hull and A. P. Younger.
Directed by Harry B. Davis.

PRESS NOTICE—STORY

Gladys Walton, Universal's new ingenue star is scheduled to appear in her latest picture, "Desperate Youth," an adaptation of F. Hopkinson Smith's character study of the "old South," "A Kentucky Cinderella," at the ———— theatre for a ———— day engagement beginning ————.

Miss Walton is cast as a little California mountain girl who came back to the old Alabama home, from which her father had migrated in search of gold, there to rule as the wife of one of the South's most favored young gentlemen. It is a story of romance filmed in scenes of wondrous beauty and splendidly enacted by an all star cast. The picture is like a page from one of Mark Twain's famous novels, a character study as unique and pretty as Augustus Thomas's famous play "Alabama" and as faultless in its detail as "The Birth of a Nation."

The picture is a welcome change from sex themes and violent melodramas, good clean entertainment that will please young and old alike.

PROGRAM READER

The ———— theatre will present "Desperate Youth," a story of the old South with Gladys Walton in the leading role, for a ———— day engagement beginning ————.

"Desperate Youth" is an adaptation of F. Hopkinson Smith's famous story, "A Kentucky Cinderella," a tale of a little orphan girl whose dad had died out in the California hills while hunting for gold, who went back to the home of her ancestors in Alabama there to be wooed and won by the handsome young village doctor.

It is a story of "frock coats, ruffled gowns and furbelows" with characters that seem to have stepped from the pages of history, or one of Mark Twain's novels enacted in perfect settings both exteriors and interiors.

Miss Walton has a splendid acting role and further establishes herself as a star of the first water. In support of Miss Walton is a strong cast of Universal players that includes Lucy Harris, J. Farrell McDonald and Harold Miller.

The picture is in five reels. The production was directed by Harry B. Harris.

SUGGESTIONS

The Southern atmosphere, with its truly pretty settings is the thing to play up in this picture. Also a musical program built around the old Southern melodies can be made into an exploitation asset. Stage settings showing an Alabamian scene with colored singers is suggested. We would bill this as a character sketch referring to the original story and making comparisons with Thomas's "Alabama" and some of Mark Twain's books. You can also promise some good acting. The plot of the picture is so slim that little attention should be paid to it in advertising.

CATCH LINES

A story of a Western Cinderella who went back to old Alabama there to be wooed and won by the handsomest and best young Southern aristocrat in the state.

"Aunt Chlorinda's" fame as a cook was great but no one knew that she was a skillful match maker too, until "Rosemary," for whom she had been "mammy" in the good old days, came back to Alabam'.

An old desert rat and "Aunt Chlorinda," black as the ace of spades and fat as a porcupine, turned matchmaker for "Rosemary" of old Alabam' and they did a good job.

The Index to The Complete Plan Book

(Continued from page 2854)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

SILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 18
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business." "Patrons did not like this picture. Two days to average and poor business."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business." "Sennett has given us one of the best comedies of the year in this picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week." "Fairly good picture, but we had poor business with it."

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had."
Consensus—"Good picture, good puller."

SOWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART.....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

SPENDERS, THE (HAMPTON-HODKINSON) SPECIAL CAST.....JAN. 15
"Quite interesting picture made from best seller."—M. P. News.
Exhibitor Comment—"This feature was very well liked by our patrons and was an excellent box-office attraction, playing to better than average business for a week."

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well."
Consensus—"Average picture, average puller."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.
Exhibitor Comment—"Fair picture with which I had average business."

TAVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.
Exhibitor Comment—"Very good. Two days to big business."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TORRENT, THE (UNIVERSAL) EVA NOVAK.....JAN. 8
"Orthodox story makes rather colorful picture."—M. P. News.

TWO MOONS (FOX) BUCK JONES.....JAN. 8
"Jones in a story of gunplay and hard riding."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON.....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"High class picture that appeals to the discriminating. Well liked by those who saw it, but didn't have a universal pull with the population at large." "Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH.....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHEN WE WERE TWENTY-ONE (HAMPTON-PATHE) H. B. WARNER.....JAN. 15
"H. B. Warner excels in entertaining comedy-drama."—M. P. News.
Exhibitor Comment—"Just as fine as the play of the same name. Delightfully acted, and charmingly directed. H. B. Warner in a role that just fits him."

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "Business did not keep up well with this feature. Somehow it didn't seem to please."

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Testing Block" (Paramount)—"A good picture to average business two days."

"Sins of Rosanne" (Paramount)—"A well liked picture to average business two days."

"Romantic Adventuress" (Paramount)—"Good cast. Two days to big business."

"Old Dad" (First National)—"Fair picture with fair patronage."

"An Old Fashioned Boy" (Paramount)—"Ray not up to his best. Average business two days."

"Marooned Hearts" (National Pictures)—"Not what you would call a good picture. Did just enough business to keep alive with serial "Vanishing Trails."

"Mrs. Temple's Telegram" (Paramount)—"A very good picture. Average business one day."

"Out of the Snows" (National Pictures)—"A fair picture of its kind. Pleased the majority with business light."

"The Broken Melody" (Selznick)—"A very pleasing picture except the cast which played with O'Brien. Not up to standard. Average business one day."

"Held in Trust" (Metro)—"A fair picture which drew capacity business for one day."

"Clothes" (Metro)—"Average business one day."

"Lahoma" (Pathe)—"Big business four days."

"Blackmail" (Metro)—"Big business one day."

"Sweet Lavender" (Realart)—"Three days to poor business."

"Body and Soul" (Metro)—"Title and front helped put this over."

"Jenny Be Good" (Realart)—"The picture gave satisfaction and the star is one of my best attractions. Big business two days."

"Sis Hopkins"—"Just an average business for one day."

"Idols of Clay" (Paramount)—"Extra good. Big to average business two days."

"Silk Hosiery" (Paramount)—"Good—big business two days."

"Romance of Youth" (Fox)—"Big business one day."

"Lahoma" (Pathe)—"Extra big to average business two days."

"Cradle of Courage" (Paramount)—"A splendid attraction to big business and average two."

"One Hour Before Dawn" (Pathe)—"Two days to poor business."

"Homespun Folks" (Associated Producers)—"Big to average business two days."

"Officer 666" (Goldwyn)—"Extra big business two days."

"Ladder of Lies" (Paramount)—"A very clever little story, well gotten up and well acted. Did a fair business for one day."

"Behold My Wife" (Paramount)—"One of the best pictures we ever run. Four days to big business."

"The Round Up" (Paramount)—"Did a very poor business. Everybody thought he was doing a slap stick comedy. Average business four days."

"The Texan" (Fox)—"Very good. Mix at his best. Average business one day."

"Husband Hunter" (Fox)—"Pleased—star unknown but coming fine."

"World and His Wife" (Cosmopolitan)—"Average business one day."

"Iron Rider" (Fox)—"Poorest Russell picture ever made. Nothing to it. Poor business one day."

"Sunset Sprague" (Fox)—"A good average western."

"Food for Scandal" (Realart)—"Splendid cast and production but story very weak."

"BLACK ROSES"
(Robertson-Cole)

Hayakawa Has Entertaining Mystery Picture Here

IF scenario writers would overcome the habit in their crook stories of railroading their heroes to prison on flimsy evidence many of their stories would carry convincing drama. The author of "Black Roses" has covered his tracks pretty well except for his lapse in convicting his protagonist. Sessue Hayakawa, playing a Japanese gardner, has time to notice the crooks before he is blackjacked. And it seems as if he might tell what he has seen on the witness stand. Also the fact that the crooks for the sake of logic might be kept under suspicion by the authorities since their victim is murdered for fear he might turn state's evidence. Certainly the police would possess some inkling of the crime or its motive. But despite these gaps, the author has concocted a lively tale which is enlivened with creditable action and suspense and which holds the interest because of complicated incident, a few thrills, and the admirable acting of the star. The hero, once in jail, is advised to seek his freedom by his pal, and this is effected in a startling manner when he boards a locomotive and drives it at breakneck speed straight through the wooden gates. Here comes another gap which needs explanation. The hero bobs up in New York, his presence being press-agented by scare-heads in a morning daily as an Oriental nobleman. How he reached the metropolis or his adventures after leaving prison are never depicted. One must accept him in his new disguise. His object thenceforth is to bring the crooks to justice and recover his long lost bride, who has been spirited away by the thugs. It is rather inconsistent to see an ignorant gardener masquerading as a polished and highly intelligent diplomat.

However, this flaw has nothing to do with the quick succession of incidents which are thoroughly interesting because of the suspensive key in which they are pitched. The picture develops into the formula of "cheating cheaters or robbing robbers." The hero, being an Oriental, is able through a series of disguises and a familiarity with the language and the identity of the crooks to capture them and rescue his bride. Which he does in a most original fashion. Underground life, the badger game, a battle of wits with the culprits and police—these furnish the offering with crisp action. Sessue Hayakawa, by virtue of taking advantage of Oriental characteristics, is able to enact the part with creditable authority. He baffles the crooks and detectives until such time as he declares his identity. The title is worked into the melodrama in an ingenious manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Yoda ..... Sessue Hayakawa
Blanche De Vere ..... Myrtle Stedman
Blossom ..... Tsuru Aoki
Benson Burleigh ..... Andrew Robson
Wong Fu ..... Toyo Fujita
"Monocle Harry" ..... Henry Hebert
Detective Cleary ..... Harold Holland
Bridget ..... Carrie Clark Ward

By E. Richard Scheyer.
Scenario by E. Richard Scheyer and Jack Cunningham.
Directed by Colin Campbell.

PRESS NOTICE—STORY

One of the finest of the so-called crook plays ever shown in this city will be displayed at the ———— theatre next ————. It is "Black Roses" and presents the talented Japanese star, Sessue Hayakawa, in a role which permits him to show his histrionic capabilities. The story has to do with a gardener who becomes the victim of a frame-up and is convicted on circumstantial evidence as the murderer of his employer. He makes a thrilling escape from prison to discover the whereabouts of his bride who has been spirited away by the crooks. And he eventually bobs up in the metropolis assuming the identity of a famous Japanese nobleman.

He becomes an amateur detective and with Oriental cunning and intrigue is able to effect the rescue of his bride and bring the guilty culprits to justice. The evidence which convicts them is established by a bowl of black roses beneath which is secreted a dictagraph. The situations are dramatic, the heart interest intense and the picture as a whole is far above the average. Mr. Hayakawa is splendid in the leading role and his support is thoroughly adequate. Among the cast is Mrs. Hayakawa, commonly known as Tsuru Aoki.

PROGRAM READER

Did you ever hear of or see a black rose? Probably not. But Sessue Hayakawa, who plays the part of an expert horticulturist in his latest picture, experimented with botany enough to be able to produce one. This unique flower forms the pivot of a most interesting drama of crime and detection, love and intrigue, which comes to the ———— theatre next ————. "Black Roses" may be said to furnish the eminent Japanese star with the most dramatic role of his career. It is a picture crammed with startling situations, moments of tense thrills, and a romance which is charged with heart interest. "Black Roses" is a novel crook story which offers lively action and keen suspense. Don't miss it.

SUGGESTIONS

Of course it is impossible to get hold of any black roses. But if you decorate your lobby with ordinary roses and saturate the lobby and interior with some exotic Oriental perfume, and see that your ushers are garbed a la Japanese this will help considerably in supplying atmosphere. You can bill it as a most entertaining crook story, this "Black Roses." Tell that Hayakawa has a role which permits him to display his versatile talent. Play up the lively action and keen suspense. A quaint setting of a Japanese design with a couple of figures singing some crooning love song can be used for a prologue. Tell that Tsuru Aoki is in the cast. Emphasize the picture as carrying an abundance of thrills.

CATCH LINES

He was convicted on circumstantial evidence and separated from his bride. His love for her was so strong that even prison walls couldn't hold him. See the daring escape in "Black Roses," starring Sessue Hayakawa.

"UNCHARTED SEAS"
(Metro)

Mechanical Plot and Stilted Characters in This One

THIS picture starring Alice Lake appears mechanical in every department. The author has gotten off to an awfully slow start, arranging a puerile plot from the simplest triangle situation imaginable and incorporating figures which seem to jump around like puppets at his convenience. A heroine is drawn at conflict with herself whether to leave her vicious husband or give him another chance to show some manliness. For three reels she is shown asking advice from her father or indulging in arguments with her spouse—a spouse who is illogical because he is never permitted to show one human trait. The action here is exceedingly slow and the sudden transition of scene comes so abruptly that one cannot help imagining that melodrama was resorted to for the sake of adding a punch.

Before the triumvirate of characters are whisked up to the frozen North, a crude sequence is offered which shows the wife telephoning the other man to come and rescue her from her husband's insulting conduct. The latter has lugged three adventuresses home to taunt his wife, but before one can appreciate his punishment the incident is closed without any explanation. The picture suffers a deal from unfinished scenes and such development spoils the continuity and makes the plot seem futile. In order to give the husband another chance a proposition is offered him to trace a vessel of gold lost in Behring Straits. He must beat his rival who is also in quest of the golden fleece. A point about this other man. He is painted as a paragon of virtue in order to gain sympathy.

The next scene discloses the ill-tempered husband at the bridge of his ship, scanning the horizon like an experienced navigator. When he balks and throws the anchor overboard the rival comes alongside in a rowboat and rescues the bride, taking her on his boat. And so they sail the frozen channels of the North, the hero acting as pilot and skipper. In the fo'castle is a crew of cutthroats who go down to Davy Jones' locker when the ship strikes an iceberg. The vessel of gold is never found. It is forgotten in the effort of the characters to keep alive. The director has staged the picture amid fields of snowy ice, some of which is real, most of which has "studio" stamped on it. The northern lights is not a very good illusion. And the director will have to explain how he allowed Rudolph Valentine to appear clean-shaven for weeks when he is presented on the verge of starvation. When a beard is finally shown it is immediately eliminated with the hero at the point of death. The details are not convincing. A faint note of heart interest is reflected occasionally, but the story is so palpably a vehicle that it never appears real or human.—Length, 6 reels. —*Laurence Reid.*

THE CAST

Lucretia Eastman ..... Alice Lake
Tom Eastman ..... Carl Gerard
Frank Underwood ..... Rudolph Valentine
Robert Alden ..... Fred Turner
Old Jim Eastman ..... Charles Mailes
Ruby Lawton ..... Rhea Haines

By John Fleming Wilson.
Scenario by George Elwood Jenks.
Directed by Wesley Ruggles.
Photographed by John B. Seitz.

PRESS NOTICE—STORY

"Uncharted Seas," a Metro special starring Alice Lake, will be the feature attraction at the ———— theatre next ————. This is an adaptation of John Fleming Wilson's short story and presents the combination of a gripping tale from one of our best fiction writers and the exceptional acting of Miss Lake. The story deals with Lucretia Eastman, whose husband is a moral derelict, addicted to opium and loose women. Lucretia's cup of disgust brims over at last, but Tom's father entreats her to give him one last chance.

The test is the finding of a deserted steamship, loaded heavily with gold. Tom is given a seaworthy craft, and a rotting vessel is foisted on Frank Underwood, who loves Lucretia and is loved by her. The cowardice of the one, and the courage of the other, as they go on a stirring cruise, leads to the heart-clutching climax. For her supporting cast the star has such capable players as Carl Gerard, Rudolph Valentine, who gives such a memorable performance in "The Four Horsemen," Fred Turner, Charles Mailes and Rhea Haines. The offering is said to be packed with thrills which succeed each other in a crescendo of interest.

PROGRAM READER

What is calculated to be an unforgettable picture is offered in "Uncharted Seas," Metro's latest offering starring Alice Lake. It is said to be startling and beautiful, packed with a continuous succession of thrills, carries the stark appeal of the frozen North, and is unquestionably a gripping drama. The story by John Fleming Wilson originally appeared in a popular magazine and tells of three characters who are sent to Behring Straits to find an abandoned vessel holding gold. In the supporting cast is Rudolph Valentine, who has achieved widespread fame through his memorable performance in "The Four Horsemen," Carl Gerard, Fred Turner and others. The acting of Miss Lake is a thing of joy. Her portrayal will surprise you. At the ———— theatre next ————. See "Uncharted Seas."

SUGGESTIONS

You can employ an artist who will prepare a map supposedly representing the Uncharted Seas. This should be in the familiar style showing the arcs of latitude and longitude with a sprinkling of little islands so placed as to work in with your scheme of making the chart. The map should be labeled "The Mystery of the Uncharted Seas." Use a cut of the map in your newspaper advertising. Bill the picture as a gripping drama enacted against realistic backgrounds in the frozen North. Tell that it offers a triangle play with courage and cowardice dominant. A teaser campaign would also be effective, built around compelling catch lines. Play up the star and by all means make good copy of Rudolph Valentine. He is one of the big hits of "The Four Horsemen."

"SACRED AND PROFANE LOVE"

(Paramount)

Elsie Ferguson's Latest Is Fairly Entertaining

ELSIE FERGUSON has in "Sacred and Profane Love," an adaptation of her stage play which was adapted in turn from Arnold Bennett's novel, "The Book of Carletta." Not being familiar with either the book or the play we cannot say whether the screen version is faithful or not. But it never seems to get beneath the surface. Somehow the plot and characterization appear artificial, which is probably due to the inability of the sponsors to catch the psychology of the theme. If one criticizes the title one will be forced to criticize the play too, for it does not carry two versions of love, but does show the length at which a heroine will go to regenerate a man through the call of romance.

It is a picture which has for its theme a woman's deep, abiding faith. A passionate, highly strung girl indulges in such hero-worship for a gifted, sentimental pianist that her romantic fancy conjures up for her an overwhelming love. When he goes out of her life and becomes an absinthe fiend, it is her duty to redeem him to society and reawaken the love spark. This play of romance is complicated by a triangle situation which never rings true. The heroine's publisher forsakes his wife and follows the girl to the continent declaring his love in a most crude fashion on every possible occasion. When he learns that his wife is dead he dispatches a bullet through his brain and topples over and out of the picture. The scenes are mostly transitional and the action jumps around at the convenience of the scenarist and title writer. In fact what would be real dramatic situations are glossed over, with the result that no deep note is sounded. The heroine is charmed over the pianist's interpretations and her love is depicted as profane when she gives herself up to him. Such a love is never painted in this fashion by the majority of screen writers.

We are shown Conrad Nagel as the hero in question playing before an enthusiastic audience. When he catches the adoration of the heroine's expression he orders the piano shifted so he may see her from a more advantageous position. But the stage hands come out in their shirt sleeves. The best sequence in the picture is the awakening of love in his apartment when they play a duet together. The subsequent episodes detailing the triangle note strike an artificial discord, principally because of the heavy and wooden performance of Thomas Holding. Some may criticize the elaborate furnishings and costumes of the heroine as inconsistent with the characterization. It is a picture which seldom moves with vital action. It is often wordy and dull. Mr. Taylor has contributed some good individual scenes, but these seldom score because their is no motive behind them. Miss Ferguson has very few moments to display any emotional talent.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Carlotta Peel ..... Elsie Ferguson
Emilie Diaz, a pianist ..... Conrad Nagel
Frank Ispenlove ..... Thomas Holding
Constance Peel ..... Helen Dunbar
Mary Ispenlove ..... Winifred Greenwood
Lord Francis Alcar ..... Raymond Brathwayt
Mrs. Sardis ..... Clarissa Selwyn
Albert Vicary ..... Howard Gaye
Samson ..... Forrest Stanley
Rebecca ..... Jane Keckley

By Arnold Bennett.
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Photographed by James Van Trees.

PRESS NOTICE—STORY

A screen adaptation of Arnold Bennett's play, "Sacred and Profane Love," has been made by Paramount and will be the feature attraction at the ———— theatre next ————. Elsie Ferguson, the star of the photoplay, was also the star of the spoken drama, and because of her familiarity with the subject, is able to duplicate her brilliant performance. The picture is called a dramatic masterpiece in that it offers characterization of the highest order, a plot which features the balancing notes of pathos and humor and a powerful romance. It is said that Miss Ferguson's "Carlotta" of the screen is even greater than the same character of the speaking stage. For the play version could show only scattered snapshots of the strange impulsive girl whose reactions to the love of two different men form one of the most impressive studios in literature.

The story revolves around a prudishly reared girl who has an affair with a celebrated pianist and who after many harrowing experiences, finds her pianist an absinthe fiend, and after curing him reaches the pinnacle of happiness. Conrad Nagel as the pianist gives a fine portrait and the supporting cast is excellent. William D. Taylor has staged the production in a manner worthy of the subject.

PROGRAM READER

We beg to remind you that Elsie Ferguson will appear at the ———— theatre next ———— in her latest picture entitled, "Sacred and Profane Love." This is a screen adaptation of the stage play of the same name in which the star created a distinctive performance. It is said that her portrayal in the silent drama is even greater than that of the speaking stage because of the greater scope of the camera. The picture is marked for its powerful drama which points a rich conflict, a fine characterization and an appealing romance. Miss Ferguson, being familiar with the demands of the role, easily duplicates her stage performance. It is a picture which impresses because of its effective drama. In the cast is Conrad Nagel and other brilliant players.

"SKIRTS"

(Fox)

Elaborate Comedy Not as Funny as the Two Reelers

CLYDE COOK has gone far enough along the road to popularity and has achieved enough fame as one of the real comedians to try his luck at a feature length comedy. In "Skirts" he has a picture fashioned considerably after his two reelers, but which because of its extensive footage is not so compact with fun and humor. Where "The Jockey" or "The Hunstman" carried rich incident which always scored because it was consecutively placed, the new comedy introduces several lapses, with the humorous points far apart. It may seem to some as if Cook wasn't slated to appear in "Skirts" at all, because he fails to make an appearance until the second reel.

The introductory scenes are given up to a bit of by-play based upon animated clay figures, representing Adam and Eve and the tempting apple. Then a sequence is offered in planting the plot and characters. Singer's Midgets, of vaudeville fame, are introduced, but they have very little to do aside from appearing in a huge reproduction of the shoe of the fairy tales.

The star plays the part of a handy man about a circus. His mother is the bearded lady in the side-show; his father is a millionaire, separated from his family. The plot hinges on the son endeavoring to get the old man's fortune, with the strong man of the circus scheming to beat him to it. Cook is funny in everything he tackles here until the incident becomes repetitious. A five-reeler cannot depend on one figure in its plot, so when the star is off the scene the comedy falters. There is none of the ingenuity found in "The Jockey" present here. The gags are old ones, although they are good for a smile because Cook is naturally funny. Circus atmosphere carries the piece through the majority of scenes.

The star acts as a dummy for the strong man and is kicked and cuffed about by the spike drivers, elephants, et cetera. Finally a cyclone carries the big top away and we next find Cook in his father's home and bathing suit emporium trying to prove his rightful inheritance. There is a spectacular shot at a banquet which offers the Sunshine Widows (a few hundred of them) in neglegee or familiar attire—a la ballet costume. This is the only scene in which they appear. The conclusion shows Cook in an aeroplane affecting the rescue of his sweetheart, who is in the clutches of a villain atop a moving train. "Skirts" is elaborate and amusing in spots. It would appear funnier if Cook hadn't made such good two-reelers.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Peter Rocks, Jr. ..... Clyde Cook
Supported by Singers, Midgets, Sunshine Widows and others.

PRESS NOTICE—STORY

Clyde Cook, the Fox de luxe comedian, is coming to the ———— theatre next ———— in "Skirts," his first feature length comedy. The star has earned the right to appear in picture of extended reels because of his undeniable ability. His grotesque make-up, his adaptability for any kind of stunts no matter how hazardous, and his well sustained sense of humor—these are enough to warrant him success. "Skirts" is similar in plot and incident to his two-reel comedies. These patrons are legion who think the short pieces as inadequate for complete amusement. So "Skirts" afford them ample entertainment.

The comedian duplicates his efforts in the short subjects and adds several new features. He is assisted by the Singer Midgets, a group of lilliputian people who are acrobats and comedians. The Sunshine bathing beauties, featured as Widows here, also render fine support. The girls really give color and dash to a comedy which breezes with plenty of pep, humor, and rich burlesque. Other players associated with Sunshine comedies aid the star in building the fun. The plot revolves against a circus background, with the hero appearing as a handy man whose mother is the bearded lady in the side show. The two conceive a plan to get the inheritance of Rock, senior—a plan which is nearly frustrated by the villain. The comedy carries good incident, a hair-raising thrill, and some colorful atmosphere.

PROGRAM READER

Clyde Cook, acknowledged to be one of the funniest comedians on the screen, comes to the ———— theatre next ———— in his first feature comedy entitled "Skirts." All of those who found delight in "The Jockey" will certainly get their money's worth in this mirthful comedy. The abundance of clever situations, the rich humor, the atmosphere, the laugh provoking stunts—these make "Skirts" one of the hits of the comedy season. Clyde Cook is an original comedian and he has in "Skirts" a picture which permits him to score his clownish efforts to the utmost. Sixty laughs a minute and sixty minutes of pure enjoyment. Don't miss it. Hundreds of people, hundreds of tricks keep the fun going on apace to the final scene.

SUGGESTIONS

In this Clyde Cook comedy, the Fox comedian has his first feature length picture. So play up the announcement that this distinctive funmaker is coming in a double-barreled epic of fun. Play up his past successes, telling that "Skirts" is doubly entertaining because it gives Cook just so much more to do. The title can be used for some novel exploitation. Use your newspaper space in featuring Cook and what a sensation he is in the comedy field. Bring out that he is supported by a clever company, that hundreds of people are employed here, including a galaxy of bathing beauties. Treat your copy in a humorous fashion. You might have an all-comedy week in presenting this picture from the overture to the finish. Have your artist draw a likeness of Cook with his quaint moustache.

CATCH LINES

Clyde Cook, the Fox comedian, is coming in "Skirts." Sixty minutes of fun and high jinks.

See the funniest comedian on the screen, Clyde Cook in "Skirts." A picture of a thousand laughs.

"PUPPETS OF FATE"
(Metro)

Heart Interest Story With Viola Dana in a Character Role

IT will come as a surprise to the steady screen patron to find Viola Dana giving expression to a character role and coming through with an admirable portrayal. The flapper parts have been relegated to the background for the time being and the star will not lose her popularity by occasionally doing the thing she does here—appearing in character. "Puppets of Fate" permits her to portray the part of a pathetic Italian girl whose husband sails for America to gain a fortune while she paints fancies of romance and happiness. The director has staged the foreign scenes with creditable atmosphere, using discretion in showing intimate touches rather than falter in presenting landscapes and inviting criticism.

The picture gets into its element after the planting of the characters and revolves around the pangs of separation. The little wife comes to New York entirely ignorant of her husband's home or profession. He has neglected to write because of failure, but finally wins success as a porter in a barber shop. At this point the picture becomes greatly overdrawn, the story carrying a wealth of convenient situations. Yet it carries a tug, a heart-throb which is caught by the spectator. The husband's hectic life is stressed for the sake of adding balance and emphasizing the pathos. He falls in the clutches of a wily adventuress, a manicurist in the shop in which he is employed. The author does not approach realities by exploiting him as suddenly wealthy through the kindness of a patron whose pocketbook he restores. The girl steers him to the race-track and by giving him tips on the winners he is able to make a snug fortune.

It seems illogical that he should become victimized into a marriage ceremony with the adventuress, since she is plainly not the marrying kind. In reality she would get his money some other way. In collusion with a group of bounders she is able to pull the wool completely over the ignorant Italian's eyes. In the meanwhile his real bride has found a position as flower girl in a cabaret and there it is that they encounter one another. After certain complications in which the husband is arrested for bigamy and a court trial is presented, he is paroled in the custody of his little bride. It is a good scene when she perjures herself to save him and the sympathetic judge comes to the rescue when the gullible husband fails to take advantage of the false testimony. Aside from the far-fetched incident attending the melodramatic sequences, the picture is thoroughly appealing. In fact it is a pleasing entertainment. The star and Francis McDonald are thoroughly in character.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sorrentina Palombra ..... Viola Dana
Gabriel Palombra ..... Francis McDonald
"Babe" Reynolds ..... Jackie Saunders
Bobs ..... Fred Kelcey
Father Francesco ..... Thomas Rickertts
Mike Reynolds ..... Edward Kennedy

By Donn Byrne.
Scenario by Ruth Ann Baldwin.
Directed by Dallas M. Fitzgerald.
Photographed by John Arnold.

PRESS NOTICE—STORY

The announcement that Viola Dana will be seen in a new picture, "Puppets of Fate," at the ———— theatre, on ———— and ———— will be glad news to the many admirers of this charming little screen star. It promises to stand out among all the previous pictures of Viola Dana, for here she has an opportunity to strike out from flapper roles into a characterization that permits her to show emotional heights and depths. The picture, from an original screen story by Donn Byrne, tells of an Italian beauty whose tragic experience touches the heart strings and compels interest.

As Sorrentina Palombra, Miss Dana pines away in her cracked old palazzio, while her husband, Gabriel, dissipates in America, whither he has gone to win his fortune. The husband becomes a successful gambler and eventually finds himself in the clutches of an adventuress who has made him marry her. The abandoned wife is poverty-stricken, but later wins fame with her marionette show. Unexpectedly startling is the thrilling denouement of the picture. It is rich in atmosphere through the scenes of Venice, and is well acted by a competent cast.

PROGRAM READER

The tremendous part that Fate plays in our lives is something that is bound to interest everybody. What it did to a young girl who came to the land of opportunity through love of "her man" is shown by captivating Viola Dana in a manner to enthrall you in the Metro picturization of "Puppets of Fate," from the story by Donn Byrne. The picture will be presented at the ———— theatre next ————. This feature is marked for goving the vital and vibrant star a different kind of role. She does not portray the irresistible flapper of society, but is permitted to step into character as an Italian beauty. Her dark features and exuberant personality are perfectly adaptable for the part.

SUGGESTIONS

You can work up a deal of good atmosphere for this picture which will certainly put it over. An organ grinder parading the streets and grinding out tunes will attract notice. The ushers can be garbed in Italian costumes. You can take advantage of the theme to exploit a mail campaign. A letter modeled after the following would be a good stunt: "Dear M————: If you believe that there is some force that compels people to do things they never intended to do, you will be interested in seeing the Metro picture, 'Puppets of Fate,' starring Viola Dana at the ———— next ————." Cards put out in show windows stating, "We are Puppets of Fate," and "If you would know why we are forced to do this pay a visit to the ———— theatre, where Viola Dana will give you the answer."

CATCH LINES

See "Puppets of Fate" and enjoy Viola Dana in an emotional role. A picture with a purpose.

Does Fate play a tremendous part in our lives? See Viola Dana in "Puppets of Fate."

"MADE IN HEAVEN"
(Goldwyn)

Fire Scene Best Part of Unreal Story That Fails to Impress

ASIDE from a good title, some exploitation possibilities, not the least of which is Rene Adoree now Mrs. Moore, "Made in Heaven" falls short of what the exhibitor and fan have a right to expect from Tom Moore and Goldwyn.

Neither story or development contain anything interesting and the production is so patently padded that the whole cast gets lost in meaningless scenes. There are a few laughs in the titles for people who like their humor of the broad variety and a well done fire rescue scene with Tom as the brave hero who walks right in among the smoke pots and carries the heroine down the ladder. The story also has an unusual twist if a fake wedding, just to help the heroine out, is to be classified as a legitimate way of constructing a picture plot.

Tom Moore wears a fireman's uniform and his Irish smile and the rest of the cast wear a lot of good clothes. Rene Adoree has a small role, that seems to have been written in for her and is given an opportunity to emote apparently for the same reason. However, she delivers fairly well and in consequence the wise exhibitor will have a chance to experiment with the public's curiosity in the matter of brides of famous personages.

The cast is good, with Helene Chadwick, Molly Malone, Kate Lester and Freeman Wood doing all that could be done with roles that present small opportunities.

The story of "Made in Heaven" is simple. A young fireman rescues a girl from a burning building, later listens to her story concerning a distasteful marriage that is being forced on her and proposes a marriage of convenience himself.

The girl accepts, but the hero has a fake ceremony performed, the idea being that the girl will repent of her bargain. After a while the supposed bride decides she would like to take up her abode with the supposed hubby, which presents complications for the hero. In the end, the firemen who in the meantime has become an inventor, makes up his mind that he will really marry the girl and so he carries her off to his new home, the inference being that they will be properly wedded immediatey.

Play it if you think it will make you some money, but don't promise anything out of the "movie" class.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Wm. Lowry ..... Tom Moore
Claudia Royce ..... Helene Chadwick
Elizabeth Royce ..... Molly Malone
Mrs. Royce ..... Kate Lester
Mr. Royce ..... Al Filson
Davidge ..... Freeman Wood
Lowry, Sr. ..... Charles Eldridge
Miss Lowry ..... Rene Adoree
Loland ..... Herbert Prior
Ethel Hadden ..... Fronzie Gunn
Mr. Hadden ..... John Cossar

Story by William Hurlburt.
Directed by Victor Schertzinger.

PRESS NOTICE—STORY

Popular Tom Moore in his latest Goldwyn picture, "Made in Heaven," is announced as the feature picture attraction at the ———— theatre for a ———— days' engagement beginning ————.

In "Made in Heaven" Mr. Moore plays the role of an Irish fireman who wins a wife whom he has rescued from a burning building after conspiring with her to escape a marriage with a distasteful suitor whom her parents desire her to wed. It is a light and entertaining comedy that has been evolved from a story by William Hurlburt and gives the star a role for which he is eminently fitted.

In support of Mr. Moore is Helene Chadwick, Molly Malone, Kate Lester and last but not least, Rene Adoree, now Mrs. Moore.

Picture fans will of course want to see the kind of a girl Mr. Moore has picked out. Miss Adoree is pretty and winsome and can act as is ably demonstrated in the role she plays in "Made in Heaven."

PROGRAM READER

"Made in Heaven" is the interesting title of next week's feature picture at the ———— theatre. Tom Moore is the star playing the role of an Irish fireman who rescues a girl from a burning building, pretends to marry her so she can refuse to marry a distasteful suitor and finally hitches up for keeps. The girl is pretty Helene Chadwick. Other members of the cast are Molly Malone, Kate Lester and Rene Adoree, now Mrs. Tom Moore. Miss Adoree has an engenue part that demonstrates her ability as an actress and possibly means that she is to be Mr. Moore's leading woman in his future starring vehicles.

There is a thrilling fire scene in the picture with the big trucks making a record run to the scene of the blaze and Tom as the hero doing a rescue act that is mighty realistic.

The story has a lot of new twists and surprises and a fine comedy angle. Titles of a humorous nature help to put the production over. All in all it is a typical Moore vehicle with the ever popular Tom with his smile and looking handsome in his fireman's uniform.

The production is in five reels and was directed by Victor Schertzinger from an original story by William Hurlburt.

CATCH LINES

Bill told Claudia that the marriage didn't take so they started looking for a regular preacher.

The fire bells rang first and the wedding bells last. Bill liked 'em both but Claudia insisted that being a fireman was beneath the dignity of the wealthy inventor.

When the fire bell rang Tom was there with the first truck. When wedding bells pealed he was just as enthusiastic and with good reason for Claudia was a peach.

"THE HIGHEST BIDDER"
(Goldwyn)

Often Told Story Holds Little Interest

THERE is not much to be said for "The Highest Bidder," Madge Kennedy's latest release, in point of entertainment values. Founded upon a timeworn idea which is developed along conventional lines and with very little dramatic incident to offer compensation, the picture is often extremely dull. One cannot become reconciled to the star displaying her talent along emotional lines regardless of the fact that she has real capabilities in that direction. But she is so much more excellent as a comedienne than as a straight legitimate actress that the thought occurs why she was ever allowed to appear in anything else but comedy.

These heroines who are sold on the auction block to the highest bidder have graced a thousand and one stories, a good share of which have found their way to the screen. The author of this particular sample, Maximilian Foster, is usually entertaining. Whatever he said in the printed article seems hopelessly old-fashioned on the silver sheet. The only variation in the characterization is the presentation of the heroine as an orphan who is bartered off by a scheming benefactress instead of an ambitious mother. The girl has nearly approached the gutter when she is rescued, clothed and fed, and whose guardian requests that she give full payment. A likely candidate is chosen. Since he is a millionaire he is unduly wary of romance, imagining that the opposite sex is after his money. He calls the turn here and sets a trap by calling in a bounder from a park bench whose purpose is to make the girl fall in love with him and thus victimize her. But the man of wealth is caught in his own trap and his honor comes to the rescue in time through his love for the girl.

The picture is pitched in this hectic key with scarcely a ray of sunshine or humor visible. Much of the action is told through interiors which show the four principals at cross purposes with one another. A bit of dialogue is offered between the hero, a society girl and the heroine, or else conversation takes place between the latter and her scheming guardian. Beneath it all the human interest note is supposed to throb, which stresses the sympathetic appeal and presents the heroine as more sinned against than usual. Lionel Atwill, as the moneyed figure, plays with admirable restraint, but his performance would be more satisfying had he allowed a sense of humor to light up his features occasionally. "The Highest Bidder," deprived of dramatic values, humor and novelty, is below the average.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sally	Madge Kennedy
Horace Ashe	Joseph Brennan
Butts	Brian Darley
Mrs. Steese	Zelda Sears
Mr. Steese	William Black
Mawsby	Reginald Mason
Hastings	Vernon Steel
Lester	Lionel Atwill
Fanny de Witt	Ellen Cassity

By Maximilian Foster.
Scenario by Lloyd Lonergan.
Directed by Wallace Worsley.
Photographed by George Peters.

PRESS NOTICE—STORY

Madge Kennedy is seen at her winsome best in "The Highest Bidder," her latest Goldwyn picture, which comes to the ———— theatre next ———— and ————. Consistent playing of light comedy for the screen the past seasons has not effaced her very genuine talent for emotional interpretations, as is shown in the new photoplay. Based on a story by Maximilian Foster, a recognized short story writer, the picture deals with the complications which ensue when marriage a la mode and marriage of a tender sort come into conflict.

Miss Kennedy plays the part of a girl who has bound hsrself to "marry for money." Fortunately or unfortunately, she meets Henry Lester, a millionaire, who has long been convinced that women are only after his wealth, and not his heart. Circumstances lead him to think that he has been dealing with a polite adventuress. So he plans a trap and introduces her to a supposedly wealthy man who in reality is a tramp. The latter plays his game very well—so well in fact that Lester realizes that he has fallen in the very trap he set for Sally. The picture points a good vein of conflict and the romance is compelling. Miss Kennedy is supported by Lionel Atwill and other accomplished players.

PROGRAM READER

She was a penniless girl seeking employment and had been taken in tow by an adventuress on condition that she marry a man with money and after her marriage make a financial settlement upon her benefactress. The girl was given all kinds of pretty clothes and taken to places where good "catches" could be made. She fell in love with a millionaire. When she did find it out, she could not live up to her bargain and the man of wealth, who had decided she wants only his money, set a trap for her which nearly proved the undoing of both of them. But love found a way. This is the brief outline of "The Highest Bidder," an adaptation of Maximilian Foster's delightful story. The picture comes to the ———— theatre next ———— with Madge Kennedy as the star.

SUGGESTIONS

You can work up the employment agency idea for exploitation here. A board with want-ads tacked on it and placed in your lobby will excite curiosity. Tell that it is a story by the well known short story writer, Maximilian Foster, which was originally called "The Trap." Bill it as a delightful picture of love and millions at cross purposes, with the glow of romance and youth running through it. The cast should mean something to your patrons. Lionel Atwill is a Broadway star in a current Belasco production, and the other players are all well known. Mention their names. In your teasers state that it is a story of the great love that comes but once to every man, but which some men are too blind to see, or too stubborn to follow.

"THE LAMPLIGHTER"
(Fox)

Shirley Mason Attractive, But Story Holds It Back

SHIRLEY MASON has been in better pictures than this. Here she is the picture's best asset, for the charm of her personality spurs on the interest when it is in desperate danger of it falling amid the improbabilities of the story and the overacting of some of the cast.

"The Lamplighter" might have been a very readable book, but its plot on the screen is jumbled up with incongruities which will not stand under the scrutiny of a thinking audience. The story begins with a romance of the heroine's mother. She marries secretly against her father's wishes. The child is born a few months after Graham's (the girl's father) return. This stern parent supposes (it is hard to understand why) that the child is illegitimate, and kidnaps it. Just why the wife concealed her marriage under the circumstances is hard to conceive. In this sequence is a blinding scene, in which ammonia is accidently applied to the wife's eyes. It is filmed realistically enough, but it is far from pleasant and out of place in a light Shirley Mason picture. It could be toned down with no harm at all to the continuity.

The story jumps a dozen years and the star is back in one of her familiar "slavey" roles. She runs away from her adopted mother and comes under the care of an old lamplighter. Here, in a death scene, is the one bit of emotional acting that the star is allowed and she acquits herself creditably. Eventually the girl is taken into the home of her real mother, and there is pathos in the situation of mother and daughter living together, with their relationship still unknown. Finally the girl's sweetheart and father return from India, where the latter has been living these many years, and a happy ending follows. There is an attempt at a physical thrill in a shipwreck scene which serves as the only climax.

Shirley Mason, we believe, belongs in comedy drama with a strong romantic flavor, rather than in a picture of this type. Raymond McKee plays opposite her, fitting well into her personality, but this is not primarily a love story and he cannot impress greatly. Philo McCullough and Albert Knott give good performances, and it may be the story's fault that Edwin Booth Tilton appears to overact as the hard-hearted parent. In the kidnapping scene, for instance, he appears to run about the streets with the infant in his arms, and, with no prearranged plan, give it to the first person he meets, and then dash off madly again, with only a few words of explanaiton.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Gertie	Shirley Mason
Willie Sullivan	Raymond McKee
The Lamplighter	Albert Knott
Malcolm Graham	Edwin Booth Tilton
Emily Graham	Iris Ashton
Philip Amory	Philo McCullough
Housekeeper	Madge Hunt

Story by Maria Susanna Cummins.
Direction by Howard M. Mitchell.
Photography by Glen McWilliams.

PRESS NOTICE—STORY

Playing the leading role in "The Lamplighter" is dainty Shirley Mason, the popular Fox star. "The Lamplighter" is to be the feature attraction at the ———— theatre on ————.

This is described as a delightfully human story with the star in a role well suited to her peculiar personality. She is cast as a homeless little waif, who suffers many trials before she discovers her true parents and true love. Playing opposite her is Raymond McKee, a young and clever screen actor, who with the star, forms a pair that has won the admiration of all the romance lovers of the screen. Filled with the enthusiasm and exuberance of youth, they typify all that is clean and sweet in the romances of the young.

Albert Knott plays the lovable old lamplighter and Edwin Booth Tilton gives a gripping performance as the hardened father who cannot forgive his daughter for her marriage to an ancient enemy. The story is by Maria Susanna Cummins and the direction was under the capable hands of Howard M. Mitchell, who directed Miss Mason in "Her Elephant Man," "Love's Harvest" and "Wing Toy."

"The Lamplighter" will be shown at the ———— theatre for ——— days. For those who enjoy a clean and pleasing romance enacted by one of the most charming stars of the screen and supported by an equally capable leading man, no better evening's entertainment could be offered.

PROGRAM READER

Shirley Mason's newest production, "The Lamplighter," will be the feature attraction at the ———— theatre on ————. Maria Susanna Cummins, who wrote this unusual story, has furnished the diminutive William Fox star with screen material which fits perfectly her charming personality. Miss Mason herself needs no introduction to the patrons of the ————. Her work in her previous pictures has endeared her to the hearts of all who have seen them. She is whimsical, dainty, vivacious, delicately emotional and at all times the perfect little actress who protrays her various roles in a way that shows not only careful and well applied study of the part, but also an innate ability.

Playing opposite the star is Raymond McKee, who has been seen in other pictures starring Miss Mason in the past, and who, with his boyish appearance and vivacity, is worthy to share the honors with the ninety-five pound star.

"The Lamplighter" will be shown at the ———— theatre for ——— days.

SUGGESTIONS

You have the book from which this picture was adapted and the star to talk about. Do not, of course, tell much of the plot of the story, but merely mention the name of the book and trust that this will attract them to the box office. The star is the best bet. There is no one exactly like her on the screen to-day. She is of the "cute" variety without being pollyannish to such a degree as to sicken the devotees of a more virile sort of drama. She is supported here by Raymond McKee who has played opposite in most of her pictures and who is well suited for her support.

Jessen's Studio News by Wire

INCE

Production work on the Gardiner Sullivan story has just been completed. Release title is "Mother O'Mine." The cast includes Lloyd Hughes, Joseph Kilgour, Betty Blythe, Betty Ross Clark and Claire McDowell. Fred Niblo is the director.

The final editing of "Bell Boy" is in progress. This is the thirteenth Douglas McLean subject. William Seiter was the director. Margaret Loomis appears in the leading feminine role. The cast includes John Steppling, Jean Walsh and Eugene Burr. Continuity was written by Violet Clark.

VITAGRAPH

An artificial lake has been built at Balboa Beach for "The Son of Wallingford." Exteriors are now being filmed for this subject by George Randolph Chester.

Members of the new cast to support Antonio Moreno are now being selected, under the supervision of Director Chester Bennett and Mr. Moreno.

William Duncan and Edith Johnston will play in two feature productions before resuming serial work.

"The Baker," featuring Larry Semon, has been shipped East.

"Black Beauty" has been booked for showing at Tally's on May 1st.

UNIVERSAL

"The Shark Master" is the title of an original screen story written by Fred Granville as a stellar vehicle for Frank Mayo. This story is a South Sea tale of adventure based on experience of Granville. Mr. Granville will direct Mayo in this subject.

Thirty-five thousand people have visited the Monte Carlo set built by Stroheim for "Foolish Wives," and a majority of them have appeared in the scenes taken there.

A scene from the newest Shirley Mason picture offered by Fox, "The Lamplighter"

Universal is sending Director Stuart Paton to the Oregon lumber camps with Priscilla Dean and her company for a stay of six weeks for the purpose of filming exteriors for "Conflict," written by Clarence Buddington Kelland.

The following productions are now being completed: "My Lady of the Island," starring Edith Roberts under the direction of Norman Dawn with Jack O'Brien opposite the star; "What Can You Expect?" starring Gladys Walton under the direction of Harry B. Harris with Harold Miller playing the leading male role; "Christmas Eve at Pilot Butte," starring Harry Carey under the direction of Jack Ford.

Eddie Polo has resumed work on a series of two-reel Westerns with Jacques Jaccard directing. In these subjects, Polo is reviving his earlier character of "Cyclone Smith."

Edward Laemmle is directing Jack Perrin in a short Western, entitled "Rim of the Desert."

The Century Comedy Zoo is being merged with the Universal Zoo. All future Century Comedies will be made at Universal City instead of at the L-Ko Studio.

Jack Guerin has been appointed superintendent of the Universal City laboratory.

LASKY

In addition to Dorothy Dalton, Conrad Nagel and Mildred Harris, Cecil B. DeMille has acquired Theodore Kosloff for his current production. The picture now being made is suggested by Leonard Merrick's story, "The Lady and the Laurels."

Sam Woods is making the final scenes for "The Great Moment," written by Elinor Glyn and adapted by Monte Katterjohn. This picture presents Gloria Swanson as the star.

The Paper Lantern, the famous gambling den of Shanghai, has been reproduced as a set for "At the End of the World." This is Betty Compson's first subject for Paramount release.

GOODEN STUDIOS

The studio built by Griffith at 4500 Sunset Boulevard, recently named "Independent City," has been leased by Arthur H. Gooden. Mr. Gooden has two producing units at work in this plant. Studio space will be leased to other companies.

Ray Gallagher is being featured by Gooden in a series of two-reel Westerns with Charles Roberts directing.

Neil Hart has begun a series of Western features under the direction of Paul Hurst and Lewis Chaudet.

The recently organized Nat Gatzert Company has begun production work with Bob McGowan as the director. Mr. McGowan was formerly with the Carter DeHaven Company as scenario writer.

Jack White and Lloyd Hamilton have leased space to make a series for Educational.

The Gooden Company announces the completion of continuities for three two-reel Westerns, titled respectively "Go Get 'em," "Crooked Trail" and "Secret Eyes."

HAL ROACH

Studio Film Laboratories, Inc., was organized this week with a capitalization of fifty thousand dollars. A laboratory will be built by the new company at the Hal Roach Studios. The officers of the new organization are Hal Roach, president; Charles Parrott, treasurer; T. J. Crizer, manager; Walter Lundin, assistant manager.

Harold Lloyd is playing the role of a young married man in "I'll Tell the World," his next release.

The Gaylor Lloyd Company is

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now on the fifth of the "Lonesome Luke" series. The director is Alf Goulding. Beatrice LaPlaute is playing the lead. The first comedy, entiled "Trolley Troubles," is now being edited.

GOLDWYN

F. J. Godsol has arrived on the Coast for a brief stay.

Continuity is now being prepared for "The Christian" by Hall Caine. Charles Kenyon is doing the continuity. Arthur S. Statter has completed the script for Leroy Scott's original story, entitled "The Mother." Rupert Hughes is writing the continuity for his "From the Ground Up." Gouverneur Morris is writing an original Chinese fantasy. Lambert Hillyer is completing the continuity for "Man from Lost River."

The final scenes have been taken for Will Roger's "Doubling for Romeo," Clarence Badger is directing this subject.

HERE AND THERE

William Duncan and his co-star, Edith Johnson, were married on Saturday, April 17th.

Cyrus J. Williams has arrived back on the Coast from the East after closing contracts with Pathe for an additional series of Tom Santschi short Westerns and twelve additional numbers of the series, entitled "The Adventures of Bill and Bob." Mr. Williams also closed a number of foreign sales.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's New

Sydney Franklin is on a month's vacation.

Barbara Castleton has gone back to New York.

Irving Willatt has a dog named "Freckles."

A shower or two cluttered up production this week.

A film fan sent Florence Vidor a gold watch.

Bebe Daniels has not entered Orange County Jail yet.

Hal Roach has a new eighty-foot cruiser being built.

Dave Hartford sighs and says he is glad to be home from New York.

Ann Forrest is back at the Lasky Studio after an appendicitis operation.

Mary Anderson is flitting to and fro the Beach in a new blue roadster.

Charles Giblyn is in town from New York to make a picture or two for Mr. Fox.

Margery Daw and Pat O'Malley are again reported to be married. Just reported.

Lonesome Luke is coming back, but this time it will be Gaylord Lloyd instead of Harold.

Louis Calhern was once a cartoonist and now he draws a salary at Lois Weber Studio.

Albert E. Smith took a day off Sunday and gave his three thousand acre ranch the double-o.

William Duncan is afraid censorship recommendations will prevent him from going to work again.

Roy Stewart has forsaken the village to play in a picture at San Francisco. Just by way of vacation.

Alvyn Wyckoff told the Assistant Directors' Association members all about photography the other night.

Charlie Chaplin has not changed the title for his next picture this week. He continues to call it "Vanity Fair."

Viola Dana has not a new dress to use in her next picture so thinks she will have to go back to New York.

Raoul Walsh is having California paged for a good cliff for his brother George to jump off of. No ill feelings.

After completing "A Trip to Paradise," June Mathis has taken up the writing for a script for Rex Ingram from a Balzac story.

John Stahl had the Rev. Dr. J. Whitcomb Brower out to the Studio to supervise scenes for "The Child Thou Gavest Me."

James Young and Mrs. Young celebrated the second anniversary of their marriage Saturday and a good time was had by all.

In addition to "King Lear" and the "Wandering Jew," we are given to understand that Louis B. Mayer has a number more up his sleeve.

Lois Weber is reported to have said, "Men should see themselves as they really are, but they won't; it is too bitter a pill," which is quite a bit.

Bertram Grassby claims that he has eloped with more ingenues and heroines and therefore has more wives than King Solomon himself.

Now that Charlie Ray has made a film without a sub-title his friends have been asking him if he can make one without a scene.

Now that the Affiliated Picture Interests has been organized and officers elected we can hope for a lot of things to happen that will be news.

Bessie Love has designed a dress to wear in her mountain home and an enterprising manufacturer is to put it on the market in unbleached muslin.

Wade Boteler missed his train at San Francisco the other day. So as to be back in time to work in "The Unfoldment" he took an aeroplane ride.

Through the publicity department of George Loane Tucker Productions we learn that reports from twenty-three States show Blue Law and Censorship possibilities on the wane.

While viewing "The Four Horsemen," Carter de Haven was heard to answer the inquiry of his son as to who "Conquest" was with the statement, "Shuh, that is the Landlord."

Will Ritchey claims there are twenty-three different people clamouring for credit on every photoplay which means that ultimately there won't be anything but announcement frames.

Barbara Belford is not going to have the feathers of her sorority pillow renovated because the first shop she stopped at quoted the price of 15 cents per feather, which may be considered a joke.

NEW FORM OF SERIAL

Hokum has discovered a new type of genius who is the shrinking violet who daily labors over an Underwood pounding out scenes for the beauties of the screen to enact. He is so shrinking that he doesn't even want his name to appear in print, even though it is a pretty name spelled just like this—GEORGE MARION, Jr.

(To be Continued Next Week)

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Whenever you see the REPUBLIC Label on a print, we want you to remember that it is a symbol of fair dealing and honest effort.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

At a cost of about $100,000 the Rialto theatre, North avenue, near Linden, will undergo enlargement and remodeling. A seating capacity of 1,700 is being arranged for and loges, mezzanine boxes and spacious rest rooms provided. Special attention is being given in plans to orchestral and organ furnishings.

The Rialto will close in June for the improvements and it is hoped to have the work finished by September. The front will be of brown unglazed terra cotta and gray brick and the interior decorations will be designed in the Adams style of architecture. Samuel Back is president of the operating company and J. Louis Rome directing manager.

Motion-picture theatres throughout the city are joining in efforts to get together a $2,000,000 fund for the rebuilding of St. Mary's Industrial School for Boys, which was burned. Aviator Howard A. Kelly, Jr., recently dropped free tickets to shows from the air in connection with the drive.

Thomas D. Goldberg and Arthur B. Price, manager of local theatres, are in New York on business.

The Screen Club, of which Arthur B. Price is president, is making preparations to procure waterfront quarters for its members' use in summer.

CANADA

According to H. M. Thomas, general director of theatres for the Famous Players Canadian Corporation, Toronto, Chaplin's "The Kid" played to business at the Pantages theatre, Toronto, for one week which netted gross receipts of close to $20,000. The comedy was shown in conjunction with the usual vaudeville bill during the week after Easter and the house was jammed from morning until late at night. "The Kid" is being released through Regal Films, Limited, the distributing company affiliated with the Famous Players Canadian Company.

Ontario's rapid progress with a moving picture bureau has aroused the official attention of Mr. Hartley Dewart, Liberal leader in the Provincial Legislature, who has asked for an inquiry into the expenditure of $100,000 for moving picture films by the government department under Hon. Peter Smith, Provincial Treasurer. Mr. Dewart has caused the summoning of officials of the government's moving picture bureau to give evidence regarding the operations of the branch.

Quite a stir was caused in Toronto, Ontario, on April 7 when announcement was made by Rev. W. G. Milarr that he had resigned from the important pastorate of Bond Street Congregational Church in order to take up a moving picture career as an actor. Rev. Dr. Milarr is the father of Helen Hilarr who left Toronto for California last May and became a moving picture actress in September, it is stated. The daughter is 19 years of age and attractive. The preacher has had experience in Shakespearian roles.

Vitagraph's "Black Beauty" was rebooked for a return engagement at the Dominion theatre, Winnipeg, Manitoba, to start April 18, after having played to big business during a recent week.

Archie Laurie, appointed the manager of Allen's new Capitol theatre in Cleveland, Ohio, is one of Canada's outstanding exhibitors of many years standing. Laurie made his start at the Midway theatre, Montreal, where he showed early ability to devise striking lobby displays. He then became associated with the Paramount Theatres, Limited, Toronto, and became manager of the Regent theatre in Guelph. Later he was the manager of the Strand theatre, Ottawa, and eventually was in charge of the new Alhambra theatre, Toronto.

CLEVELAND

The week of June 5th has been set aside for anniversary week for the Ohio Exchange for Educational Films. Other Educational exchanges throughout the country will celebrate their first birthday the week of May 7. The Ohio exchange was a month late getting started; that's why their celebration comes later.

Herman Robbins, general sales manager for the Fox Film Corporation, was in Cleveland last Tuesday. Robbins was on his way West.

C. E. Almy, manager of the local Metro exchange, and W. C. Bachmeyer, central division manager for Metro, are in New York this week.

H. A. Bandy, manager of the Cleveland exchange for Associated Producers, has just returned from New York, where he went on official business.

In Ohio, the motion picture industry's campaign for Irish relief is well under way. Many exhibitors have responded to the call for aid and have agreed to donate to the American Committee for Relief in Ireland tickets representing one-half the seating capacity of their theatres.

Attorney General Price of Ohio is chairman of the American Committee for Relief in Ireland.

DETROIT

Detroit's combination vaudeville and picture houses have all reduced their night and Sunday admission scale from 60 to 50 cents. Charles H. Miles started it, and the Colonial followed suit.

"The Four Horsemen" opened what was scheduled to be a four-week engagement at the Garrick theatre Sunday at a scale of prices ranging from 50 cents to $2. It was preceded by a small advertising campaign as compared to those carried weekly by the regular motion picture theatres.

Herbert L. Weil of Port Huron, Mich., who recently sold out his theatre interests there, has formed a combination with Jacob Handelsman of Chicago, for the erection and operation of new theatres in Grand Rapids, Port Huron, South Bend, Ind., and other cities.

W. S. Butterfield will remodel the Family and Majestic theatres in Port Huron.

T. H. Ealand has resigned as general manager of the Miles circuit of theatres here and is succeeded by George Guise, formerly manager of the Orpheum and publicity director for Mr. Miles.

Claire Townsend, Metro exchange manager, is back at his desk after an illness of five weeks.

Frank Bessinger, who has been conducting song revues in various local houses, has opened an office to furnish similar acts to picture theatres through the state.

The Michigan Motion Picture Exhibitors' association has by resolution endorsed the drive for the Chinese famine relief fund.

Ben Cohen, of the Colonial theatre, is in the hospital where he was operated on two weeks ago. His recovery is expected.

MINNEAPOLIS

Theodore L. Hays, general manager of the Finkelstein and Ruben Enterprises, is ill at his home with small-pox, it was learned today. Mr. Hays has been confined to his home all week, and it was thought at first that he was threatened with pneumonia. Although quite ill earlier in the week, his condition is not considered serious.

Through the courtesy of local film exchanges and Al. G. Ruben, son of I. H. Ruben of the Finkelstein and Ruben Enterprises, unfortunates in local hospitals are now given the opportunity to witness movies several nights each week.

Certain nights each week Mr. Ruben visits the hospitals with a motion picture operator and a piano player to furnish music, and sometimes a vaudeville act or two. Feature films of high class are donated by the exchanges, and Mr. Ruben pays the rest of the expenses. The city hospitals are visited and also hospitals where wounded soldiers are undergoing treatment.

Charles C. Perry, former manager of the New Lyric theatre here and now managing director of the Capitol theatre, Winnipeg, was in the city for a few days the past week on business.

"Old-fashioned Movie Week" at the New Garrick theatre here, as put on by Manager C. P. Murphy, was a huge success. Although there was a considerable slump in business at all the theatres that week, the New Garrick box office statement gives eloquent testimony as to the popularity of the novelty.

Mr. Murphy secured an old split reel, "The Burglar and the Child" to be run as the feature and used a one shutter machine to get the old time effect. Cuts were made during the showing and the old slides, "One minute please while the operator adjusts the film" and so on were inserted. Previous to the showing of the feature Mr. Murphy ran several old time slides such as "Ladies Please Remove Your Hats," and Ronald Jonson, a local singer, sang an illustrated song, "Down By the Old Mill Stream."

Mr. Murphy through the medium of a trailer requested the audience to compare the old time movies with those of today and presented Lionel Barrymore in "The Great Adventure" by way of comparison.

SAN FRANCISCO

Frank J. Costello, general manager of the Turner and Dahnken circuit, has been bereaved by the loss of his mother who lived in San Francisco.

A Mutt and Jeff tie-up has been arranged between the Chronicle, San Francisco's morning newspaper which runs the cartoons daily and the Strand theatre where Mutt and Jeff are to be seen on the screen daily. A slide at the theatre announces that the cartoon can be seen in the Chronicle while the latter runs a line over the cartoon to the effect that the characters can be seen in motion daily at the Strand.

Samuel Gordon, who has houses in San Rafael and Napa will reopen the Majestic theatre in the Mission district after alterations, as a motion picture house. Seating capacity is 800. It was formerly a burlesque house.

Charles A. Nelson, business manager of the Allied Amusement Industries of Northern California, is in Sacramento, the state capitol, watching the progress of proposed censorship and motion picture blue laws before the legislature there.

William A. Mead, manager of the Robertson-Cole exchange, reports wonderful success with "Kismet." The picture has had a repeat booking on Market after playing the districts. "Seven Years' Bad Luck" is also meeting with great success throughout the territory. James R. Keitz has been hired as a new salesman.

WESTERN NEW YORK

The Buffalo Theatre Managers' association is planning a monster benefit to aid the starving children of Ireland. Walter Hayes of the Mark-Strand interests, has been appointed chairman for Buffalo. J. H. Michael, manager of the Regent theatre, has been named production chairman for the benefit performance which will be given in Elmwood Music hall in May. Harold B. Franklin is chairman of the publicity committee, E. O. Weinberg is in charge of tickets and Bruce Fowler will look out for the finances. The various theatres have already donated a sum of money to start the ball rolling. It is planned to have the Buffalo Orpheus, a local singing society, as one of the features on the program.

Wellington C. Playter, a former resident of Dunkirk and Fredonia, and who for the last several years has appeared in pictures, has signed a contract to appear in First National productions.

Samuel Carver, manager of the Empire theatre, Buffalo, has changed his policy to a new feature every day. Mr. Carver recently introduced big programs in Buffalo's downtown section at ten cents all over the house.

An usher in the Buffalo Olympic theatre mistook an Indian for a colored person and tried to order him and his squaw from first floor seats, telling him that colored persons were not allowed on the main floor. An argument ensued which ended this week in city court, where a jury in City Judge Lamson's court ordered the Olympic to come through with $100 to soothe the feelings of the Red Man.

Jane and Katherine Lee, appearing at Shea's vaudeville house last week, gave much of their time during their stay in Buffalo to aiding the American Legion Relief Fund drive. The screen kiddies appeared every noon at Lafayette Square and entertained the large crowds gathered there to hear the various speakers. Michael Shea and Ira M. Mosher were in charge of the program put on by the theatre men on Friday.

Howard J. Smith, manager of the Palace theatre, has been appointed representative for the Motion Picture Theatre Owners of New York State in the four western New York congressional districts by Charles O'Reilly and is now working on the organization of a Buffalo branch.

Charles H. Tarbox, associated with Charles H. Landers at the Fredonia Opera House, Fredonia, N. Y., was in Buffalo last week booking pictures for the Chautauqua Community summer season. Mr. Tarbox will have charge of the film entertainment at the Institute this year.

Earl L. Crabb, former manager of the Strand theatre, Buffalo and now general manager of the Buffalo Motion Picture Corporation, with headquarters in New York, was in Buffalo with Mrs. Crabb last week-end for a conference with local officers of the company.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

GORDON STANDING has completed a season's engagement which was the reason for his departure from film plays, temporarily, following an offer to appear in J. M. Barrie's "Half an Hour," opposite Madame Besson. Mr. Standing's success in the role was indeed flattering, even to a "Standing," and in addition to the tribute of having been selected for an important role in a "Barrie" offering, the praise awarded his performance by critics throughout the Orpheum circuit, was gratifying in the extreme. Mr. Standing's last work in pictures has not yet been seen, account of productions awaiting release, including "The Foreigner," "Man and Woman" and "Miss 139."

Louise DuPre, who won International prominence as the former understudy of Mary Pickford, and who was to have been presented in April as a star in her own right by a newly organized producing company, the Fan Film Corporation, has been obliged to enter the French Hospital for what is known as "the rest cure" treatment. It would seem Miss DuPre found that artistic temperament and financial effort do not go hand in hand, and as a result of her exaggerated efforts to be active in all departments of the organization, the necessity of a complete rest delayed further proceedings. The treatment Miss DuPre is taking, under the care of Dr. Nagel, who has ministered to numerous stage and screen celebrities for similar complaints, requires absolute rest for at least ten days, so for the present Miss DuPre will take orders rather than issue them.

His present role as the artist-hero of "Love Is Everything," which Whitman Bennett is producing and directing himself, calls for Percy Marmont to execute a piece of sculpture before the camera. In his desire to make sure that his sculptural technique would not be too obviously amateurish, Marmont succeeded in enlisting the aid of Salvatore Bilotti, a prominent artist. Acquaintanceship begot interest, so that Marmont has been practising modelling constantly and will be seen carving an original piece of sculpture in this picture.

In addition, Mr. Marmont must also make an oil painting in this story and he is now studying this branch of art also. He declares,

Tom Terris, Cosmopolitan director and his juvenile discovery, Harry Lee

too, that his present role is the most interesting he has ever created on the screen.

Mary Miles Minter, Realart star, will leave in June for a brief tour of Europe. She will be accompanied by Mrs. Charlotte Shelby and Miss Margaret Shelby, her mother and sister.

"I have been planning this trip for a long time," said Miss Minter, "but somehow I have never been able to spare the time. No sooner was one picture completed than another was scheduled for production and so Europe and all its attractions had to wait.

"Now it's different. By arranging a schedule and working very hard I was able to get sufficiently ahead of production plans to think about this tour and so I am practically assured now of a little vacation.

While abroad she will make a number of personal appearances at some of the larger motion picture theatres. Her pictures enjoy a wide popularity on the Continent and in England and it is in response to repeated requests from managers of those houses that Miss Minter promised to appear in person before her European admirers.

On her way East she will stop off at Chicago. She plans to sail from New York with her mother and sister early in June, and will visit England, France, Switzerland, Italy, Spain and other continental countries.

Niles Welch, after two years upon the west coast, has arrived in New York upon important business. Mr. Welch's latest picture, "The Spenders," is among recent Hodkinson releases.

ABOUT DIRECTORS

ALAN CROSLAND to direct Constance Binney in "Room and Board." Promising, indeed, is the combination of talent and acknowledged ability of both director and the star. Miss Binney, it will be remembered, has appeared in Realart productions under the direction of Kenneth Webb and John S. Robertson, while Mr. Crosland has won an enviable reputation for himself in the direction of feature productions, among which were some of the late Olive Thomas' greatest successes. By special arrangement with Myron Selznick, Mr. Crosland has been loaned to Famous Players for the production of "Room and Board," and while productions for Paramount-Artcraft release are not new to Mr. Crosland, it will be the first picture he has directed in the new Long Island studio. The results of the approved union in talent will be awaited with interest, Mr. Crosland having been selected particularly because of his previous work, pointing out his ability to portray the sympathetic, appealing happenings more often identified with youth.

Herbert Brenon will take a fling at light comedy. Emotional dramas and melodramas have long been his forte, and a recent success, "The Passion Flower," starring Norma Talmadge, has been hailed as one of the season's most artistic achievements. "War Brides," in which Nazimova made her debut into the film world, was the work of Mr. Brenon, as well as "The Lone Wolf," "The Sign on the Door," which awaits release. He will direct Norma Talmadge in "The Wonderful Thing," an adaptation by Clara Beranger from the play which won considerable popularity, and in which Jean Eagles appeared, originally.

John M. Stahl, director of "Sowing the Wind," a First National release which will make its New York bow at the Capitol theatre, is now engaged in directing another promising screen play, under the working title of "Muffled Drums." Mr. Stahl's successes seem to grow in number as well as in favor.

"Desperate Heritage," directed by Edward Jose, starring Alice Joyce, is reported as complete and ready for Vitagraph presentation.

Allen Holubar and Dorothy Phillips, director and star of "Man, Woman and Marriage," who have spent several weeks in the east, have returned to Los Angeles, where their next production will go under way, immediately.

Roy Neill reports encouraging progress in the making of "The Conquest of Canaan," starring Thomas Meighan.

The newspaper lay on a table on William D. Taylor's set at the Lasky studio.

It bore the date, February 10, 1921.

It bore a half-page advertisement of a firm of "Brewers, maltsters, wine and spirit merchants, sole agents for Dewar's Imperial whiskey."

Someone read this aloud and eager hands reached from every direction.

"Be calm, children," said Director Taylor. "The ad.'s all right, except that it's in the Auckland Weekly News, published in New Zealand."

The paper is a prop in "The Lifted Veil," which Mr. Taylor is producing.

Graham Moffatt, who wrote it, criticized Reginald Barker's production of "Bunty Pulls the Srings."

"Look here, mon, you show a Scotch family putting sugar on the porridge."

"When I was in Scotland," argued Mr. Barker, "I had sugar on my porridge."

"Then," retorted the author, "you must have been there on Christmas day."

As a matter of fact, Reginald Barker was raised in Bothwell, Scotland, where Harry Lauder used to mine coal. Did Barker have porridge only upon Christmas?

Mr. Barker, be it known, celebrated his thirty-fifth birthday by starting production upon his sixteenth motion picture, during which celebration the Goldwyn director remarked, "What I want to know about the blue Sunday is this—will profanity be permitted if you cuss a blue streak?"

As an afterthought, Tod Browning passed the remark, "Things look black in Russia for the Reds, but when they learn about our blue laws, they'll turn green with envy."

Title Writers Signed

Stewart B. Moss, of the National Motion Picture Title Company, has announced that Stanley J. Worris, Boston newspaperman and author, has signed a contract with the organizaton, whereby Mr. Worris later assumes full charge of the title writing department.

A force of title writers, specialists in their line, have been engaged to write titles for film productions handled by the National.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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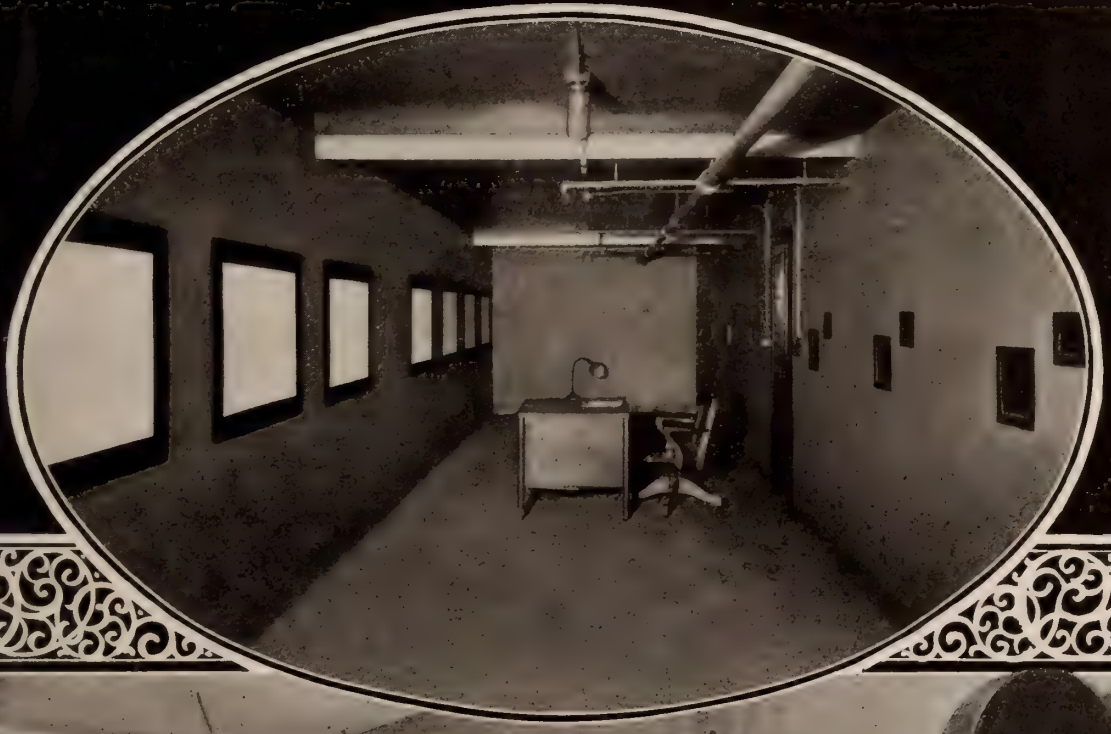

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